

An Exploration into the Contemporary Development in the Realm of Aesthetic Education from the Perspective of New Media

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Abstract

The present research study sought to explore the contemporary development in the realm of 'Aesthetic Education' from the perspective of 'new Media'. On the same vein, the study further aimed to identify the importance of aesthetic education in the holistic development of an individual's personality, clarify the goals, functions, and methods of aesthetic education, and finally determine the key roles of the 'New Media' in fostering the educational process. The current research study utilized the 'Descriptive Approach', as it is one of the research methods that is specialized in the process of research and investigation about societal, and educational phenomena. The study found that individuals with a greater understanding of 'New Media Literacy' tend to have a stronger appreciation for aesthetic matters and experience less confusion. In contrast, individuals with lower levels of new media literacy exhibit less interest in aesthetics and are more prone to confusion. The possession of 'New Media Literacy' is of utmost importance for students in today's world as it significantly impacts cognitive processes. Such knowledge is considered highly beneficial for creating effective designs and providing an effective learning environment. It can be also utilized to improve media aesthetics education in the future.

Keywords: new media, digital media, aesthetic education, innovations, media aesthetic literacy, aesthetic experience, educational dimensions

1. Introduction

1.1 Background of the Study

At the outset, we are now living in the 'Information Age' and the massive revolution of 'Information Technology', as well as the great progress, rapid leaps, and the unprecedented acceleration that have been achieved in the field of 'New Media'.

Besides, the dawn of the 21st century was coupled with the emergence of the 'Aesthetic Education' (Li, et al., 2023), which is defined, according to Shaheen, et al. (2023), as the nurturing and developing the visual aesthetic taste of the individual. Precisely, 'Aesthetic Education' is a set of educational, moral, social, and cultural values that aim to develop the talents and personal abilities of the individual, by stimulating aesthetic taste in both its sensory and moral aspects in order to realize the essence of beauty and its sublime values. Aesthetic education is one of the most important educational values that seek to develop a sense of beauty and enhance artistic skills and aesthetic values. It has a special importance in man's sense of beauty and enjoyment of everything that is beautiful, and that is why beauty has been a topic that has attracted the attention of philosophers and thinkers since ancient times, and this is evident through human artistic heritage from thousands of years ago until the present days.

In fact, the connection between man and beauty prompted thinkers and students of educational sciences to pay attention to aesthetic education in the family, school, and society. Into the bargain, 'Aesthetic Education' is essential in this process if it is well-invested, especially among the young generations (ibid).

Within the same context, Johann Schiller (*the German physician, playwright, poet, and philosopher*) emphasized that 'Aesthetic Education' refers to the methods and means taken by the educational administration to develop the student's aesthetic sense through getting engaged in the domain of artistic works.

Shaheen, et al., also reported that '*Aesthetic Education*' is not just a matter of develop the student's aesthetic sense, rather it can -above and beyond- be a basis for building the personality of a nation, with all that word implies in terms of the ability to face problems with its various challenges, through a society whose members can lead their lives in creativity and applied behavior, in a balanced manner. To act in a way that exceeds expectations or requirements, '*Aesthetic Education*' is concerned with nurturing artistic taste in man, and confirming his aesthetic relationship with nature and the phenomena of social life, and his relationship with art as well, that is, with all the components of reality, because it reveals in these components a certain aesthetic value. On this basis, the formation of artistic taste is a necessary and important part of the process of aesthetic education, just as artistic taste has another specialization that differs from the education of aesthetic relations with art (Kerry, 2007; Simons, 1990).

The aforementioned field, represented by the technological developments and innovation, has been reflected on educational institutions. For more clarity, '*New Media*' is considered nowadays as one of the most successful means to provide a rich educational environment and to increase the functionality of the contemporary aesthetic educational process components, including: teaching, evaluation, research, communication with others, etc.

In the present era, a perception and awareness of '*Aesthetic Education*' (AE) have become an urgent need for schools' students due to the great influence of (AE) with regards to the experiencing, feeling, appreciation, and enjoying of beautiful things as a counterbalance to our currently rationalized world. Such a necessity of this highly crucial scientific field can be clearly seen through (AE's) observing the endless endeavors of public secondary schools to integrate this discipline within the broader instructional process, regardless of the various schools' levels as well as the variation of the delivered subjects and the employed curriculum (Denac, 2014).

Human are considered the only living being that combines in their natural instinct between materialism that thirsts for sensible things, and spirituality that longs for aesthetics. From this point of view, the human beings, their nature, characteristics, thoughts, and the innate values that are instilled in him/her represent the core attention in the domain of education. The first vital goal of education is the formation of the normal, integrated personality of a human being and the accompanying comprehensive dimensions and aspects. At the top of these aspects: the '*Aesthetic*' aspect, which is considered by some to be a vital factor that is no less important in the formation of personality than any other aspect such as the mental, physical, social, cultural, and spiritual aspects. Moreover, human beings have been distinguished from other creatures by their ability to sense and taste beauty in everything that revolves around them. The human soul yearns for beauty. Besides, since ancient times, man has realized and took care of the beautiful things that generate feelings of joy and pleasure for them. In actuality, enjoying everything that is beautiful in nature is one of the most successful means to improve the overall aspects of an individual (Abdel Rahman, et al., 2019).

We all went through childhood, lived through our school days, and experienced our feelings in the science class. Who among us does not feel the thrill of a story told to us by a science teacher, like the story of Archimedes about how he discovered the law of buoyancy. We still remember that teacher who told us a scientific anecdote about the world Bohr when asked about how to determine the height of a skyscraper using the barometer, and it is still stuck in our minds. Or poetry that we tasted in describing the beauty of physics, and how much fun we felt in a play we watched or participated in representing about the nature of light. And how beautiful we felt in an experiment we conducted, a cartoon we drew, or a cartoon movie in discovering a scientific concept. Or a beautiful day whose aspects we touched when we carried out voluntary work in preserving the environment. Tasting beauty is a common factor that the teacher must undertake in his students. Aesthetic education has a great role in shaping the human personality. The scarcity of interest in aesthetic education leads to the presence of individuals who lack the sense of aesthetics, and what we observe today in terms of profanity, waste dumped on the ground, and the sounds of annoying cars that do not take into account the aspects of beauty is the greatest evidence of the loss of the aesthetic sense in individuals. Through the entrance of aesthetic education, the individual acquires characteristics that develop beauty in him, and the effects of these characteristics are reflected on the world in which he lives. He has a delicate sense and interest in the environment (Al-Shobaki, 2020).

In light of the remarkable increased interest in emotional expression within the realm of '*Art*', the aspect of '*Emotion*' has gradually become the most expressed aspect of '*Art*' through creating and sharing through perception. During the historical eras, the complex emotions, including 1) shock; 2) sublimity; 3) epiphany; and 4) transformation which are all caused by an encounter with '*Art*' and further referred collectively to using the concept '*Aesthetic Experience*'. But even though the '*Aesthetic Experience*' involves positive and pleasant emotional states (e.g., arousal, happiness, infatuation, admiration, and sadness), however it might involve negative unpleasant emotional states. Furthermore, these types of contradictory emotions can exist simultaneously. Besides, contrary to expectation, some emotions are not strong limited to the pleasure of formal esthetics, in contrast these strong emotions may trigger physiological reactions which are expressed through goosebumps and tears. Moreover, the ability to differentiate clearly-defined esthetic experiences on a daily-basis manner leads to a further development of the '*Psychological Theory of Esthetic Experience*' (Avalos, et al., 2021; Scherer & Wallbott, 2005; Cupchik, et al., 2009; Armstrong & Detweiler-Bedell, 2008; Ellsworth & Scherer, 2003; Silvia, 2005a; Cupchik, et al., 2009).

Incontrovertibly, relying habitually on the '*Psychological Theory of Art Appreciation*', several variables are responsible for the changes that take place on '*Esthetic Experience*'. However, it is essential to consider a function that may mediate the appreciation of Artworks and other stimuli, namely the relationship between '*Emotion*' and '*Profession*'. Being an evaluable emotion, the tendency to learning and exploration can be stimulated by '*Interest*'. In a related context, artworks stimulate students to learn for their own interests, gain diverse knowledge, skills, as well as experience. It should be recalled that two variables are utilized to evaluate the '*Interest Methods*', namely the evaluation of the 1) novelty and the 2) complexity of the stimuli under examination. To all intents and purposes, the previously stated variables (*The novelty–complexity variable*) is in the first order of a '*Multilevel Sequential Evaluation Model*'. Notwithstanding, affirming the importance of the assessment event to be new, unexpected, and unfamiliar.

While reviewing the literature of various relevant studies, it was found that further variables have a substantial impact on interest, such as '*Novelty–Complexity Variables*', although novelty– complexity is a primary concern, it is not the only variable closely related to interest. Over and above, the 1) '*Comprehensibility*' of stimuli can also predict '*Interest*'; 2) '*Intelligibility*' (also referred to as the '*Coping Potential*') in the face of '*Complexity*' and '*Ambiguity*'. In the aforementioned reviewed literature, comprehensibility -in particular- has been proved to affect interest as a coherent factor. In a nutshell, '*Interest*' is defined as one of the main types of emotion. As a matter of fact, '*interest*' is generated through the confrontation of the unknown -but knowable- that can stimulate love for new and complex situations and things. Yet, when people come to understand and master something, they particularly seem to become less interested in it (ibid).

1.2 Research Objectives

The main objectives of this research study are:

1. *To explore the contemporary developments in the realm of 'Aesthetic Education' from the perspective of 'New Media'.*
2. *To identify the importance of aesthetic education in the holistic development of an individual's personality.*
3. *To clarify the goals, functions, and methods of aesthetic education.*
4. *To identifying the key roles of the 'New Media' in fostering the educational process.*

1.3 Research Questions

The current study seeks to answer the following questions:

1. *What are the contemporary developments in the realm of 'Aesthetic Education' from the perspective of 'New Media'?*
2. *What is the importance of aesthetic education in the holistic development of an individual's personality?*
3. *What are the goals, functions, and methods of aesthetic education?*
4. *What are the key roles of the 'New Media' in fostering the educational process?*

1.4 Problem Statement

In today's digital era, individuals have the ability to explore various parts of the world from the comfort of their own homes. This is made possible through the advancements in 'New Media Technology', which not only reduces the constraints of distance and time, but also disrupts the conventional way audiences participate. Many traditional, offline content expression modes, In the research conducted by Xu and colleagues (2022), it is noted that various art forms, including digital art, are transitioning towards the digital realm. A new art form called 'Digital New Media' is emerging, and it demands the audience to possess a new form of literacy related to media. This literacy is vital for appreciating the aesthetics and actively engaging with the artwork. Unfortunately, there is presently a shortage of objective research methods for studying 'Aesthetic & Media Literacy,' which hampers students' current understanding of this subject. Correspondingly, German philosopher Wolfgang Schumacher (1991) concluded that: '*Paul Virilio*', '*Villem Flusser*' & '*Jean Baudrillard*' have forcefully advocated a philosophical exploration of '*Media*'. But even in their cases you can find traces of the general disrespect, a patronizing attitude towards the '*New Media*', a nostalgic hope the world would be more humane without the overwhelming presence of today's media. Thus, technology and aesthetics have not always been easy interlocutors, with concepts of the technological and industrial connoting artificiality and technique. Even more often, technological sensibilities and materialities are subsumed under the terminology of formalism and art as process.

In accordance with the above, it is misleading to emphasize only one particular perspective such as film and television, journalism, media history and research, media for artists, advertising, or corporate media. Such a specialization misses the cross-disciplinary and inter-cultural make-up of today's media in which borders between journalism and

entertainment, art and advertising, science and literature are no longer of great importance. Media aesthetics has to be attuned to the global changes in technology. A university of communications with international faculty members and an international student body dedicated to promoting cultural diversity could bring together American and European media experiences and would be the most appropriate environment for media aesthetics in Europe.

Therefore, there is an urgent requirement to develop a fresh model and conduct empirical research targeting college students. Empirical studies with college students as participants serve two main purposes: 1) to incorporate a new aspect, specifically new media literacy, into the aesthetic model to align it with the present digital landscape, and 2) to examine how new media literacy moderates aesthetic emotions such as interest and confusion. It is important to note that higher levels of new media literacy were associated with increased aesthetic interest and reduced confusion. Conversely, lower levels of new media literacy had an adverse impact on cognitive processes, resulting in decreased aesthetic interest and heightened confusion. New media literacy is a crucial characteristic for modern audiences and can be beneficial for effective design. Consequently, this knowledge can offer a traditional and favorable learning setting as well as serve as an empirical reference for future enhancements in digital aesthetics and media literacy.

2. Literature Review

2.1 Aesthetic Education

In accordance with Boucheta (2020), '*Aesthetic Education*' has always been and still concerned with the '*Aesthetic Taste*' of humans, and it is still striving tirelessly with regard to confirming its aesthetic relationship in its abstract sense with nature and social life, and with art as well. It is noteworthy that human societies, since ancient times, have focused on aesthetic learning and have given artistic and aesthetic education great attention, as many philosophers, aesthetic scientists and artists of all specializations sought ways to improve and advance this scientific aspect, especially since artistic and aesthetic education is one of the most important means that contribute to it significantly contributes to preparing the individual and achieving harmony between him and his surrounding society. It also contributes effectively to shaping the human personality, refining his behavior, and developing his artistic sense and aesthetic taste. It also has a role in developing his mental abilities, talents and creative skills, as well as instilling and strengthening values of moral and intellectual connotations.

In a similar vein, Mahmoudi & Eid (2020) stated that '*Aesthetic Education*' is believed to be as one of the most important methods that must be adopted in the philosophy of education in general, as it is one of the ways that contribute to the formation of a generation imbued with the values of tolerance and love through the formation of positive attitudes towards life and the desire for it on the one hand, and on the other hand, developing the spirit of creativity, innovation and the spirit of excellence.

In light of the foregoing, this research paper deals with the idea of '*Aesthetic Education*' as an educational philosophy that will promote many positive values and principles that contribute to achieving greater progress and effectiveness in the educational process, as upbringing and education on tasting beauty and developing feelings of love and affection are sufficient to produce a generation that loves itself and its society. Among other things, this analytical sociological approach is based on '*Aesthetic Education*' as an active factor closely linked to the advancement of the educational process as a whole and the level of educational attainment of students.

In a related context, '*Aesthetic Education*' is defined as an approach to teaching and learning that engages students in learning about works of art through hands-on inquiry, questioning, writing, and art making. In the words of the philosopher Maxine Greene (2001), it "*requires that learners must break with the taken-for-granted, what some call the 'natural attitude,' and look through the lenses of various ways of knowing, seeing and feeling in a conscious endeavor to impose different orders upon experience*" (p. 5).

On the other hand, Al-Shobaki asserted that the concept of '*Aesthetic Education*' refers to the formation of aesthetic values among students and the refinement of their abilities to sense and perceive beauty around them and to represent it in all aspects of life. Al-Shobaki added that aesthetic values are the comparison that the student makes for everything that is beautiful and desirable in the environment in which he lives, according to his cognitive activity and social relations. Authentically, the formation of aesthetic values takes place in one of two ways, namely: 1) The direct method: the importance of these values is talked about within the lessons, on the school radio, and through advertisements inside the school as well by the educational counselor and teachers, while they talk about examples and people. Examples from history were characterized by these values and had an impact on tasting beauty, and generalizing the idea of aesthetic education on ideas, things, arts and needs. 2) The indirect method: It is the method of setting an example through the embodiment of these values by teachers with regard to the way they dress, their choice of colors, and the organization of the educational environment within the classroom (ibid).

'*Aesthetic Education*' (AE), in line with The Kalamazoo Regional Educational Service Agency (2022), is a learner-centered, discovery-based curricular program that helps students make meaning of aesthetic experience by

putting the artwork at the center of study. AE develops analytical and critical thinking skills in students through hands-on art-making activities, reflective questioning, and contextual information and research. A philosophically based program, Aesthetic Education is grounded in the voices of educational theorists such as Maxine Greene, Howard Gardner, and John Dewey and starts with the belief that works of art provide an *'inexhaustible resource'*. 'Everyone -child as well as adult- possesses an innate ability to respond to works of art in ways that can heighten perception, ignite the imagination, and challenge preconceived notions. Aesthetic Education is designed to foster and support such meaningful encounters with works of art.

The AE Program functions as a collaborative partnership between EFA Teaching Artists and Aesthetic Education-trained classroom teachers who design and implement inquiry-based, experiential units of study around specific works of art. These units are designed to investigate relationships between an artist's choices and viewers' aesthetic response. Through participatory activities and reflection, students develop capacities for observation, analysis, questioning, and meaning making; core skills that readily apply across the curriculum and throughout life. As elaborated earlier by Kalamazoo Regional Educational Service Agency (2022), *'Aesthetic Education'* is a learner-centered, discovery-based curricular program that helps students make meaning of aesthetic experience by putting the artwork at the center of study. AE develops analytical and critical thinking skills in students through hands-on art-making activities, reflective questioning, and contextual information and research.

Moreover, Siampani (2023) pointed out that (AE) is an integral element of the spiritual completion of the individual. The school should particularly focus on promoting it. Beyond its cognitive-centric nature, education is necessary to cultivate the individual in an aesthetic way as well. By aesthetic education, we mean a multifaceted and multidimensional course. As a matter of fact, Correspondingly, *'Aesthetic Education'* cultivates students' elegance, sensitivity, imagination, and creativity by bringing the student in contact with the art world. It can introduce students to the world of music, theater, painting, and other forms of art. Unfortunately, however, the average modern school is deficient in cultivating aesthetic education.

Therewithal, talking about aesthetic education may seem like a kind of intellectual luxury if compared to the nature and size of the problems facing contemporary Arab society, but what we are experiencing is a terrible decline in the level of public taste, and the drift of the Arab media behind a perception of beauty that associates it with the principles of pleasure and benefit push this talk to the top of the list of problems. It is no secret that the media flow aspires to develop the individual's consumerism and reshape values in line with the cultural sweeping agenda adopted by globalization, and given the ability of beauty to direct the emotional response of the individual, controlling it would give the means of communication strength. Attraction affects the individual's behavior and convictions, and prepares him for submission and dependence. And if the love of beauty is present in the structure of the human soul, and reflects the health of taste and the soundness of instinct, then it does not need training and practice to summon it at the moment of interaction with beings. However, the philosophical approach that stems from an integrated conception of human existence was keen to develop this talent, and urged man to transcend his aesthetic capabilities within the limits of the world of inanimate matter towards the world of thought. It should be noted that education in developed countries constitutes an integrative attitude towards aesthetic education, knowing the beautiful from the ugly, and laying foundations and aesthetic values in it. It is the activity that art education promotes and encourages for them, as it is considered an important function in their lives, while art education in our societies failed to prepare people who have a good taste for aesthetic values and aspects, and many individuals, despite their studies of art and art education, did not take into account some aspects of aesthetic taste in Their public lives, and this may be due to the neglect of aesthetic education at home, school, or university, which may lead to a false use of life, so a generation will grow up that is not a taster, and does not use beauty in its daily life, and in its public life. Rather, it may develop selfish motives, and be mentally and psychologically unbalanced. From here came the idea of the article, through which we provide an answer to an important question that is being asked strongly in the societal arena: Do we need aesthetic education in our lives? There is no doubt that the answer to this question is yes, we need aesthetic education after we have become surrounded by ugliness in all aspects of our lives and in our behavior. We have become deeply hated and hated, we lie and envy intensely, we are harmed without mercy, we are cruel to each other, and we do not mention one another with a single word of goodness after hate has become a substitute for love. Hence, we do not only need beauty as a philosophy that we study and work on in thought, but rather we need to practice beauty in our lives, in word and deed, thought and behavior, and this is what many philosophers tried to embody after interest in the philosophy of beauty and aesthetic studies formed a major axis of human thinking. Considering that artistic creativity is a social phenomenon of civilization and a general indicator of its progress, it is no less important than science, because science seeks to reveal the external environment, while artistic creativity reveals to us the internal environment, and through their adaptation together, civilizations grow, progress and flourish. Noting that indifference or indifference to aesthetic values has become common to many, and one look in diverse circles and environments suffices to produce this impression. A person will not show his greatness when he

gains something and loses himself. Thought alone does not make a great person, and emotion alone does not make him either. The truly right person is the one who achieves the beautiful balance between saying and doing, between thought and conscience, between heart and mind (Avalos, et al., 2021; Scherer & Wallbott, 2005; Cupchik, et al., 2009; Armstrong & Detweiler-Bedell, 2008; Ellsworth & Scherer, 2003; Silvia, 2005a; Cupchik, et al., 2009).

2.2 The Goals of Aesthetic Education

There are many goals of '*Aesthetic Education*' to allow the student-teacher to have more good interaction with learning styles, within the educational environment in a good climate that helps his personality grow, refine his behavior in word and deed, as well as develop his imagination towards the learning environment and how to take care of its contents. to be able to taste the surrounding things; Which achieves for him more discovery of creative abilities, and accordingly the goals of aesthetic education are crystallized according to each element, the most prominent of which are:

- a) Developing aesthetic taste: Individuals differ in terms of aesthetic taste according to what they acquire and what surrounds them, and there are multiple individual differences due to the experiences that the student goes through and what he learns, whether within the internal environment such as (family), or the external environment such as (educational institutions) and others. Aesthetic education encourages the development of taste; As it is a necessity to issue a matching aesthetic judgment so that the ability of feeling beauty blooms. Students are different in terms of temperament, personality, and emotions, and the impact of these differences appears in the extent to which individuals absorb beauty and the degrees of its taste. The intent of aesthetic education is to encourage beauty and taste it, and this is through the subjective aspect of the student in terms of his senses that are affected by the beautiful form, because they are linked to the mental aspect.
- b) The teacher is what he is affected by and perceived as a whole. Taste is formed among the students of the faculties of education when they have the ability to distinguish and criticize at the same time, as the influence of aesthetic taste extends to include more than one influence that surrounds the individual and is not limited to nature only, but is an important source for improving the learning process within the faculties of education, and not only that, but also includes Also, the existence of foundations and criteria according to the capabilities of each student, so the term taste is applied only to what is beautiful, and thus there is a close relationship between taste and beauty. Here, aesthetic education comes as an effective means of tasting, in order to provide an opportunity for the student teacher to develop this aspect, and the educator provides the opportunity for students to witness and appreciate the masterpieces of beauty with their own eyes. Education does not care about developing taste and the aesthetic sense, as it puts all this in second place after academic studies. Scientific experience directs the student teacher to the right path. to understand what is around it and to know what things are and their components, and for this it is necessary to pay attention to the theoretical and applied aspects at the same time, and to develop the ability to imagine and think; Because it is the source of scientific creativity.
- c) Developing the imagination: the learning environment expands to include a group of aesthetic, educational, and material capabilities, and these capabilities may be visible, audible, or tangible. to develop this environment. The ability to imagine is acquired by providing the conditions that allow this phenomenon. The ability to imagine is formed on a realistic basis, not randomly. In order to be closer to the soul of the person who formulates it, the creative ability appears to launch him into the circle of renewal and innovation (Turki, 2003, 210). '*Aesthetic Education*' seeks to develop the imagination and define its cognitive function, revealing and achieving harmony between the individual and the mind, which controls the person, because the imagination appears by emotional recollection of the surrounding thing, and how to perceive it (Muhammad, 1993, 25). Aesthetic imagination takes place in degrees, as it is a kind of communication that occurs in wakefulness, and this state does not occur except according to the preparations and habits that have been prepared, and then the varying degrees of imagination come with the preparations and mental abilities that were prepared for the imagined students. The willingness to imagine the aesthetic aspect within the college and the knowledge of the foundations of organization and arrangement make the individual bear the responsibility, and not only that, but also be favored and distinguished among his colleagues; Due to his ability to think and develop mental skill in how to improve the learning environment to which he belongs. The ability to imagine is acquired by providing the conditions that allow this phenomenon. The ability to imagine is formed on a realistic basis, not randomly. In order to be closer to the soul of the person who formulates it, the creative ability appears to launch it into the circle of renewal and innovation

Aesthetic education grows through the response emanating from the same student through how to employ what he learned of aesthetic knowledge to apply it within the college by implementing the foundations of beauty around him, and what had an aesthetic effect to transform the theory that the professor instilled in the same student into application. The student's knowledge of the aesthetics of the place to which he belongs, such as the university as an educational institution; It makes him imagine how to make this scientific edifice of consistency, balance, and organization, like the

house in which he lives. When it is arranged in an aesthetic way, the individual feels that he has a high degree of psychological stability.

- d) Discovering creative abilities: It has become necessary to pay attention to aesthetic education. To develop thinking, and to encourage a person to self-express his abilities and skills; To improve education and its attendant new; This is because they are influenced by creativity and innovation. Therefore, making the decision to encourage the advancement of education within the colleges of education must carry with it a lot of information related to aesthetic education. To show the consequences of modern development, by encouraging institutional change and growth to the horizons of development. Aesthetic education urges the education of the creative student, where he transcends himself, expresses and tastes beautiful things, so he becomes an aesthetic being that elevates himself and society, and his relations to aesthetic applications, and the theoretical and practical foundations that seek to achieve beauty (Abdo, 1999, 16-17). (Muhammad, and Sadiq, 2008, 30). Creativity is not an independent part of the learning environment and what it contains of material and moral capabilities. Effective integration in achieving innovation and creativity helps self-growth, and this is reflected in its organization and arrangement of learning means. The aesthetic work is characterized by the existence of foundations and standards that raise its value within the educational institution.

2.3 The Significance of Aesthetic Education

In-keeping-with Ghafour (2020), contemporary societies are fully aware of the importance of '*Aesthetics*' and hence seek to raise the level of taste and aesthetic sense among their members. Individuals in such societies believe in beauty as an artistic value, looking for the reflection of beauty in the places in which they live. That beauty that reflects their inner beauty derived from the features of beauty surrounding them so that it results in a reciprocal relationship in which art nourishes the individual with aesthetic and moral values, which in turn crystallize as aesthetic and ethical concepts, which in turn are reflected by the individual on his daily life and on his physical and social environment and his ethics that he activates in his reactions and treatment humanity. And if the sense of beauty is a kind of behavior, it grows and grows and is acquired through the learning process, and therefore the resulting behavior carries different educational behavioral connotations that indicate the extent of civility that the individual has acquired, which has always been and continues to be part of the individual's relentless pursuit to achieve civility and also an endeavor to advance his/her behavior.

Added to the forgoing, the importance of aesthetic education is highlighted by the fact that it is able to make life more enjoyable. Aesthetic education is also one of the important lines of defense in the face of the challenges of the twenty-first century. Social solidarity can be achieved in a comprehensive manner under the aesthetic education that helps to achieve the sensitivity of the feelings of individuals and their sense of each other, especially since we live in the information society and in the light of technology, so we are in dire need to develop a sense of beauty and taste it in the conscience of our students. In conclusion, aesthetic education is one of the requirements of modern life. The learner needs emotional gratification, especially the sense of beauty, which is a major means that gives meaning and joy to life (Al-Shobaki, 2020; Al-Bulahi, 2017).

Over and above, with regard to the importance of '*Aesthetic Education*', it is primarily an educational process aimed at developing the individual so that he realizes the elements of beauty and becomes sensitive, delicate in feelings, able to sense the material and moral aesthetic value of everything that surrounds him, earth, nature and creatures, and the intangible is that which is in abstractions and is comprehended by the mind in terms of feelings and morals.

Into the bargain, many researchers believe that one of the most important tasks of '*Aesthetic Education*' is to develop the ability and willingness of young people to receive all that is wonderful in nature, art, and the environment, and then nurture aesthetic taste and the aesthetic attitude of young people towards reality. For instance, Georgi Valentinovich Plekhanov (*A Russian revolutionary, philosopher and Marxist theoretician*), asserted that the goal of art in education is equal to the goals of education itself, and this appears in the development of the child in a sound way of experience with what corresponds to it from the '*harmonious*' physical readiness in which thought finds a related companion, similar to the process of tangible visual representation in which perception and conscience move in an organic rhythm based on contraction and expansion, towards an understanding of the truth that continues to become more complete and free (Plekhanov, 1974).

From a historical point of view, by Li, et al., (2023) can sort out and analyze the policies of schools' '*Aesthetic Education*', and we can learn that schools' '*Aesthetic Education*' has always insisted on the direction of building socialism, guided by the principles of Marxist aesthetics and the achievements of specific practice as the methodology, adhered to the direction of cultural development of socialism, and aimed at cultivating qualified builders and successors for the comprehensive development of socialism. Truly, '*Aesthetic Education*' in educational institutions place prominent interest on 'establishing, cultivating and clarifying morality', emphasizing the role of '*Beauty*' in '*Goodness*', and follows the aesthetic guideline of '*Unity of Beauty and Goodness*'. Art education and its practical activities are the

main content of school aesthetic education. The formation mechanism, laws, and characteristics of the sustainable development of school aesthetic education are summarized from the perspective of the century-old schools' aesthetic education policy, which is of theoretical guidance for the study of the future development of school aesthetic education.

Aesthetic education develops in man the highness of taste, which is embodied in patterns of behavior and social relations, as it is embodied in sensory objects and subjects. Nature, good taste, and integrity of instinct, and if aesthetic education prevails in everything (i.e., in words and actions), and its faults, then the result will be a beautiful life that pays for everything that is beautiful, including building a society in which beauty, beautiful taste, beautiful art, beautiful action, and beautiful behavior prevail. Aesthetic education stirs feelings, shakes and refines the conscience, and has a great influence on normal souls and healthy temperaments, so harmony and harmony occur, and creativity and knowledge result from that, and then generates in man a tendency towards developing beautiful taste, towards benevolence in work and a desire to acquire virtues.

To summarize, the value of 'Aesthetic Education' for individuals is significant and should be introduced from a young age. Initially, it enhances a person's sensitivity towards reality, which they explore through various artistic mediums such as music, painting, theater, dance, and sculpture. This cultivation of senses and perceptual abilities can play a vital role in their future professional development. Furthermore, aesthetic education teaches individuals to appreciate beauty in nature and art, fostering creativity. As a result, people tend to focus more on creation rather than destruction. Providing children with the opportunity to express themselves through art can help cultivate mature and valuable adults. Engagement with any form of art allows individuals to develop an understanding and appreciation for their nation's culture and other people. It also strengthens cultural consciousness, which is crucial for peaceful coexistence among communities. Additionally, contact with art serves as a means of communication between people. Aesthetic education is particularly important for the development of a well-rounded personality. Schools, as the primary educational institutions, have a responsibility to integrate aesthetic education into their curriculum. In addition to specialization in their respective fields, future citizens also require the nurturing of their emotions and souls, as emphasized by ancient civilizations. Art can assist individuals in pursuing their journey towards perfection and provide a unique space to explore different aspects of their inner selves (Siampani, 2023).

2.4 New Media Literacy

The current media environment has certain thresholds and requirements for an ordinary audience to receive art information. The '*Media Literacy*' of an audience has become a precondition for effective integration into the environment. The concept of '*Media Literacy*' originated in the 1930s and refers to the ability to access, understand, and create media information in various situations. It has developed rapidly over the past (20) years, and no unified definition is available. Researchers in various countries have constructed various dimensions to describe '*Media Literacy*' on the basis of '*Critical Media Research Theory*', '*New Media Literacy Theory*', '*Media theory*', and '*Pragmatism Theory*'.

'*New Media Literacy*' is defined by Burnett & Merchant (2015) as the expansion of new literacy or cultural literacy. Moreover, '*New Media Literacy*' is associated with the development and progression of information technology and communication technology. According to Zhang (2012), it is inevitable that every leap forward in the domain of media communication technology surely leads to the deconstruction and reconstruction of the media literacy of individuals.

From Peng's (2008) point of view, following several paradigm shifts, the research studies started to focus on media literacy and further shifted from describing the audience as simple and passive media consumers to describing the audience as active builders of media information. In addition to understanding the meanings and applications of information, skills related to media use, the organization and operation of media, and the motivation to use media, analyzing the specific symbols and symbolic meaning of media information are topics that should be included in media literacy studies (Hobbs, 2000). An individual, whether they are a master or merely a user of such media, should have the enthusiasm and initiative to face the media (Duan, et al., 2007). This approach to media literacy also conforms to the new development of an audience entering the field of '*Digital Art Media*'.

In a similar context, the current media environment has certain thresholds and requirements for an ordinary audience to receive art information. The '*Media Literacy*' of an audience has become a precondition for effective integration into the environment. Therefore, in this study, the participation of an audience of digital art was taken as an example in an attempt to add new media literacy to established esthetic models (Avalos et al., 2021) and more comprehensively explore the esthetic model applicable to the new media environment.

The concept of '*Media Literacy*' originated in the 1930s and refers to the ability to access, understand, and create media information in various situations. It has developed rapidly over the past 20 years, and no unified definition is available. Researchers in various countries have constructed various dimensions to describe media literacy on the basis of critical media research theory, new media literacy theory, media theory, and pragmatism theory.

'*Media Literacy*' can be also considered as the expansion of new literacy or cultural literacy (Burnett & Merchant, 2015). Media literacy is closely related to the development of information communication technology. Every leap forward in media communication technology inevitably leads to the deconstruction and reconstruction of individual media literacy (Zhang, 2012). After several paradigm shifts, the research focusses on media literacy shifted from describing the audience as simple and passive media consumers to describing users as active media information builders (Peng, 2008). In addition to understanding the meanings and applications of information, skills related to media use, the organization and operation of media, and the motivation to use media, analyzing the specific symbols and symbolic meaning of media information are topics that should be included in media literacy studies (Hobbs, 2000). An individual, whether they are a master or merely a user of such media, should have the enthusiasm and initiative to face the media (Duan, et al., 2007). This approach to media literacy also conforms to the new development of an audience entering the field of '*Digital Art Media*'.

It is important to note that while students can learn without leaving their homes, i.e., employing '*Distance Education*', they become capable of participating in virtual activities to accomplish tasks that cannot be achieved in real life. '*New Media Technology*' has markedly changed audience dynamics. With the ongoing improvement of '*Digital Technology*' and continuous expansion of the scale of Internet users, all types of information on the '*New Media*' are become unbalanced and uneven. Contemporaneously, all fields of sciences are gradually advancing in the '*Digital Era*'. The pace of technological innovation, in consonance with Xu, et al., (2022) is accelerating, and the supply of digital applications and resources is growing rampantly (*characterized by a rate of rapid change or growth*) providing opportunities for '*New Digital Media*'.

2.5 An Overview of the '*Digital Art*'

At the beginning, the definition of '*Digital Art*' (Also known as '*Digital Media*') must be noted. To all intents and purposes, '*Digital Art*' is defined as a comprehensive concept that covers artworks and their creation processes. In a broad sense, '*Digital Art*' is art that are performed through digital processing. For instance, carrying out '*Graphic Design*' by means of '*Digital Technology*' and mobile phone ringtones. So, the general role states that as long as '*Digital Technology*' is employed as the carrier and it has independent esthetic value, the artwork then can be considered as a '*Digital Art*'.

Nowadays, scholars in the domain of '*Aesthetic Education*' interpret digital art from different perspectives. For instance, for an artwork to be considered as a new '*Art*' form, it should be executed based on '*Digital Technology*' and '*Modern Media Technology*', and through integrating the students' rational thinking and art's perceptual thinking. Yet, for other scholars, a digital art is defined as utilizing '*Digital & Information Technology*', with independent esthetic value, although the resulted artwork will be ultimately presented in the form of an '*Artwork*'. Moreover, as highlighted above, other views on this regard consider '*Digital Media Art*' as a new direction for information science to expand into the field of culture and art, which, after the manner of Li (2006) is dominated by technology and supplemented by art, and is a new discipline combining technology and art.

In the process of creation, all (or part of) of a '*Digital Artwork*' is created using digital technology such as interactive media design, digital imagery, virtual reality, or new media. The authors believe that it is too early to define an art form as new as digital art in terms of elements such as its basic concept, existing state, essential characteristics, development law, creation method, artistic value, and communication and consumption mode. Succinctly, researchers have emphasized the new mode of art presentation afforded by '*New Media Technology*'. Therefore, the concept of '*Digital Art*' discussed in this study refers to works of art made using '*Digital Technology*' and for which new media platforms act as the exhibition space.

The birth of the Internet, with accordance to Jenkins (2008), is a milestone in the development of '*Media Literacy*'. The empowering feature of new media is that it enables ordinary users to construct media content. Moreover, media consumers are no longer at the end of information flows, simply receiving information. Instead, they are actively involved in changing the flow of information through participation and collaboration with other media users. Therefore, on the basis of current concepts and requirements of media literacy,

A new concept, new media literacy in the context of digital art involves helping people better understand media ecology in the digital environment (Lin et al., 2013). New media literacy is a set of skills that are regarded as "the ability to acquire, analyze, evaluate and disseminate information in various forms," and such skills enable an audience to access and create various forms of information and to recognize the nature, importance, and basic value of information (Ghasemi et al., 2006). New media literacy can also be used to analyze and reflect on the esthetic components, institutional structure, economic background, and interactiveness of mass media (Silverblatt et al., 2015). Continuous progress in the '*Digital Technology*' may create new art forms, but it will not directly bring new art content. To experience digital new media art, we must use digital media to facilitate esthetic communication between audiences.

With the development of digital media, indigo closely tracks the latest digital technology and obtains a new structure in the *'Digital Communication Environment'* (Zhongli, et al., 2007).

In the digital environment, only with a certain new media literacy can we feel the uniqueness of art itself, helping works give their audience a new esthetic experience. The incorporation of 'Aesthetic Education' and 'New Media' in higher education institutions is an ongoing and unstoppable trend. Although new media has had positive effects on the content, methods, and outcomes of teaching, it has also presented several challenges to public art education. After examining the current state of integrating new media with public art education in universities and colleges, it was observed that the benefits of new media outweigh the drawbacks, regardless of whether the teaching is conducted online, in-person, theoretical, or practical. Considering the current situation, future policy concentration, the trajectory of changes in new media, and the richness of cultural and artistic resources, the integration of new media and public art education in higher education will continue to deepen and exhibit further improvement.

Public art education in colleges and universities has taken on the vital role of fostering virtues via education as a key way for them to foster their students' sense of esthetics and personality. The development of a public art education system in colleges and universities continues to be a major priority for institutions of learning and individuals from all spheres of society. Research on the benefits of aesthetic education in colleges and universities has increased recently, especially in response to China's social awareness of the impact Chinese traditional culture and art have on young students' beliefs and values. New media has evolved during this time to keep up with the times and the advancement of science and technology, increasingly influencing every element.

At present, academic research on public art education in colleges and universities can be divided into several research directions: such as functional exposition, system construction, real predicaments, ways of reforming, and more. Professor Shao Ping of the Conservatory of Music, Yangzhou University, and Li Hui of the North University of China integrated the reform of public art education in colleges and universities with the development of the "Internet +" era. This paper primarily discusses the role that the Internet plays in promoting public art education and the path of teaching reform in public art classrooms in terms of its facilities, teachers, management institutions, and others (Shao, 2018; Li, 2021).

The available research literature on public art education in the context of new media innovations is currently lacking, nonetheless. This essay tries to talk about the new styles and cutting-edge elements of public art education in colleges and universities in the age of new media. In a similar vein, it makes an effort to take into account various new media expressions based on available cultural and artistic resources as well as the future development and innovation trend of new media in order to examine the evolution of public art education in colleges and universities from the perspective of new media. This study tries to show the beneficial interaction between art and new media, which is made possible by the important position that public art education plays in colleges and universities as well as its influence on young generations.

2.6 Aesthetic Education and the New Media Literacy: Maxine Greene's (1995) *'Aesthetic Theory'*

'Media - Aesthetic Education' brings together the core disciplines of *'New Media'* and *'Aesthetic Education'* sciences together with fields of practice to an integrative study program. Such integration conveys comprehensive cultural-historical, genre-specific and media-specific knowledge of aesthetic products and works of art, their conditions of origin and the social contexts in which they interact with other objects, product designs and staging.

As the philosopher Maxine Greene (2001) stated, *'Aesthetic Education'* is an approach to teaching and learning that engages students in learning about works of art through hands-on inquiry, questioning, writing, and art making. In his words, Greene (2001) said that it *"requires that learners must break with the taken-for-granted, what some call the 'Natural Attitude,' and look through the lenses of various ways of knowing, seeing and feeling in a conscious endeavor to impose different orders upon experience"* (p. 5).

Examining this premise, this study clarifies the roles and the effect on the *'New Media - Aesthetic Education'* on the lives of the students by applying Maxine Greene's (1995) *'Aesthetic Theory'*. Theoretical underpinnings for the current were critical pedagogy in *'Aesthetic Education'*. Greene emphasized that when we talk about aesthetic education in schools, we see the potential to develop ways of seeing and knowing that influence the ways in which all disciplines are taught. This technique teaches us to become keen observers of the world around us. Beginning with studies of works of art, we develop habits of mind that influence the way we approach all learning.

Greene stipulated that Students who are exposed to art over time and given the chance to create and study art have a deep awareness of human culture as well as poise, talent, confidence, and the capacity for self-expression that will serve them well throughout their life. Young people miss out on a crucial component of a well-rounded education when schools exclude the arts from the curriculum or when there are only isolated experiences without any substantial study

to go along with them. Teachers may attempt to fill up these holes in the curriculum, but they will only be successful in doing so if they have a rich foundation in the study of at least one, ideally several art forms.

This is why it is crucial for teachers from all fields to have firsthand knowledge of what it's like to immerse themselves in the study of art. Education institutions should prepare students for interactions with the arts in light of the aforementioned. Students frequently learn to read their urban surroundings astutely as they grow up, but occasionally they exhibit a sense of displacement and bewilderment when asked to leave their familiar neighborhoods and experiences. This dislocation can result in disengagement, which is why so many well-intended field excursions and cultural encounters fall short of having the positive educational impact we might have hoped for. However, when it comes to how "Aesthetic Education" affects the students' literacy, Greene indicated that when we adopt an aesthetic education approach to learning, reading becomes not just a skill that allows us to comprehend written text, but a mode of action that shapes our approach to the world. To see patterns and to contemplate the choices made by a painter, a sculptor, or a dancer, to look more deeply into a math problem, to empathize with a person whose point of view differs from yours, to do the hard work of understanding complex ideas; all of these become natural approaches for the person who has learned to look, listen, and question deeply as we do when aesthetic education is practice (ibid).

In the process of creation, all (or part of) of a 'Digital Artwork' is created using digital technology such as 'Interactive Media Design', 'Digital Imagery', 'Virtual Reality', or 'New Media'. The authors believe that it is too early to define an art form as new as digital art in terms of elements such as its basic concept, existing state, essential characteristics, development law, creation method, artistic value, and communication and consumption mode. In short, researchers have emphasized the new mode of art presentation afforded by new media technology. Therefore, the concept of digital art discussed in this study refers to works of art made using digital technology and for which new media platforms act as the exhibition space.

In today's digital world, individuals have the ability to explore any part of the globe from their own homes. The advancement of "New Media Technology" has made it possible to transcend distance and time, but it has also disrupted the traditional way in which audiences engage with content. Many traditional forms of expression that were previously offline are now transitioning to the "Digital Field," including digital art. This emerging art form, known as "Digital New Media," requires its audience to possess a new set of skills and knowledge related to new media literacy. Such literacy is crucial for both appreciating the aesthetics of digital art and actively participating in it. At present, the relatively lack of objective methodology for scientific research on aesthetic and media literacy has limited our current understanding.

3. Methodology

The current research study utilized the 'Descriptive Approach', as it is one of the research methods that specializes in the process of research and investigation about societal, and educational phenomena as they exist in the present, then describing, diagnosing, analyzing, and interpreting them with the aim of discovering the relationships between their elements, and through that reaching meaningful instructions for them, and for the suitability of the descriptive approach to the goals of research and its nature (Al-Enezi, et al., 1999).

4. Conclusion

Today, the world has witnessed a massive and rapid developmental revolution in various aspects of life, including 'Information and Communication Technology' that accompanied the emergence of numberless high-tech innovations such as computers, smartphones, tablets and software networks, communications, and websites. Additionally, the pace of modern technologies' production has been increasingly accelerating on a daily basis. As a result, we are living in the age of information and its revolution. It should be mentioned that there has been a great progress in the field of scientific development. And while humanity took centuries to move from the 'Agriculture Age' into the 'Industry Age', it has taken only decades to move towards 'Atomic Age' and then to the 'Space Age'. We can see nowadays technological development every hour. There is a great challenge facing the developing countries, especially the Arab countries, which are the huge technology revolution and developments that force these countries to take actions to reduce the gap with other countries to be able to make some advantages of these developments. These developments heavily affected the teaching institutions, making the use of the internet and other teaching media one of the best methods used to make the teaching process as effective as possible.

In this research paper, the researcher focused on new trends in teaching techniques used all over the world and the challenges to the education in the 'Arab World' -in particular- under the vision of the information technology revolution. An emphasis was put on the requirements to include new technologies in the teaching process in the developing countries, especially in the 'Arab World'. Despite of the great success gained by the teaching institutions using these methods, there are still great difficulties facing many educational institutions in the Middle East. To conclude, we give some ideas and opinions which can be adopted to enhance our educational institutions to integrate 'New Media' as well as 'Aesthetic Education' in the instructional curriculum.

Modern technology is increasing day by day, in the same way that the new generations are accelerating owning these technologies, the world has become, with the facilitation of communication brought about by these developments and ways to move between different countries is a small electronic village, so it was necessary governments are preparing their people to keep up with these changes by changing the functions of their institutions of all kinds and its shapes and sizes, as one of the most important basic elements on which it is based in building its future is in the era of technical and knowledge acceleration, and these institutions come on top educational institutions because of their great influence on shaping the behavior and thinking of individuals, and accordingly it has become necessary to develop the concept of 'Education', its objectives and curricula to meet these challenges and requirements, and it has become necessary to adapt and integrate these technologies into the educational process, to increase motivation towards learning, as it simulates their reality and is in line with their requirements. Therefore, the relationship between education and technology is increasing day by day, and as a result of this relationship, science has emerged 'Education' and 'Information Technology' that opened new horizons in learning and education.

For the sake of brevity, the findings of the present research study demonstrated that through examining the current state of the integration of the domain of 'New Media' as well as the domain of 'Aesthetic Education' with the curricula of academic institutions, mainly colleges and universities, it was revealed that both domains have several benefits and above all a great deal of positive influence on the educational process, including the theoretical teaching and the practical teaching. Moreover, examining the previously mentioned current state revealed that there are changes that take place concerning the direction of new media and towards the depth of the cultural and art resources. Consequently, the integration of 'New Media' and 'Aesthetic Education' in colleges and universities will continue to deepen. In addition, it will show further progression and improvement.

It is noteworthy that there is a difference between philosophers in interpreting the source of beauty, and some of them saw that its source is the human self, and others saw that it lies in the subject, and some of them came and said: that beauty stems from the subject and the subject, and a group of philosophers saw that aesthetics is done by studying artistic beauty Only without studying natural beauty, because the first is higher than the second thanks to man's possession of the mind and his excellence in thought. As for the other team, he reconciled between artistic beauty and natural beauty, and saw the necessity of studying them together according to aesthetic rules and foundations.

Based on this, a difference occurred in the concept of 'Aesthetic Education', corresponding to the different view of each scholar, researcher, and philosopher of aesthetics. There are those who believe that aesthetic education in its general concept should be concerned with the education of the individual and his tendencies, and push him to what is beautiful in terms of form or compatibility, so that he looks at the surrounding world with a view of appreciation for him in terms of formation, coordination and formal compatibility. And there are those who believe that aesthetic values are standards, methods, and rules that define the goals or means that the school must adhere to and educate generations on. Hence, man is in dire need of 'Aesthetic Education' in order to possess aesthetic taste, because aesthetic education works to achieve the growth of the individual's personality in all its aspects, and its impact on him appears in its work on his education and the development of his aesthetic sense, and if the modern man is in dire need of what he is today to educate the aesthetic, this is only because it is in dire need of 'Aesthetic Awareness' that awakens its sense of the values of truth, goodness and beauty, and the truth is that we stuff the minds of our children with a lot of knowledge, information and ideas, but we are rarely keen to provide them with the ability to surprise and admire, and emotional openness, and the task of the educator today is nothing but work to highlight the importance of 'Aesthetic education' and its role in refining the individual's taste so that he opens up again to the 'World of Values', which talking about has always become a luxury and not a necessity of life.

To summarize, the study found that 'New Media Technology' has the ability to minimize distance and time, but it also challenges the traditional way people engage with content. Traditional modes of expression are shifting towards the digital realm, including the field of 'Digital Art'. To appreciate and understand this new art form, audiences need to possess 'New Media Literacy'. Currently, there is a lack of objective research on aesthetic and media literacy, particularly among college students. Therefore, the study aimed to develop a new model and conduct empirical research with college students to address this gap. The purposes of the research were to incorporate 'New Media Literacy' into the aesthetic model and examine its impact on esthetic emotion, specifically interest and confusion. The findings showed that higher levels of 'New Media Literacy' were associated with greater esthetic interest and reduced confusion. In contrast, lower levels of new media literacy had the opposite effect. This highlights the importance of 'New Media Literacy' for contemporary students and provides insights for the design of effective learning environments. The study also offers a basis for further improvements in 'Digital Aesthetics and Media Literacy'.

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