

# Construction and Implementation Evaluation of a Cheerleading Curriculum System Integrating National Aesthetic Essence

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**Abstract:** In the context of globalization, the integration of physical-aesthetic education and cultural heritage transmission has become an important pathway for deepening quality-oriented education. Addressing the current insufficient integration of cultural substance in cheerleading curricula, this study explores the intrinsic connections between national aesthetics and the aesthetics of cheerleading. It proposes a curriculum system construction scheme centered on the core concept of "cultural text production." This system follows the logic of "cultural decoding-kinesthetic encoding-pedagogical recontextualization," designs spiral content modules, and advocates for a "creative community" approach to teaching and a "total theater" presentation strategy. Simultaneously, it constructs a multi-dimensional evaluation system focused on "aesthetic transmission effectiveness," integrating performance, portfolio, and responsive assessment methods to form a continuous evaluation loop. This provides systematic theoretical support and practical pathways for the cultural innovation of cheerleading curricula.

**Keywords:** cheerleading; national aesthetics; curriculum system; aesthetic integration; evaluation system; bodily expression; cultural transmission

## Introduction

As society's requirements for cultivating well-rounded individuals continue to rise, the essence of physical education is expanding from mere skill instruction to holistic education encompassing cultural understanding and aesthetic cultivation. Cheerleading, with its strong visual appeal and teamwork characteristics, plays a significant role in campus cultural development. However, its curriculum content often emphasizes modern, international forms of expression and lacks sufficient connection with rich local ethnic cultural resources, failing to fully realize the deep value of cultural education. Systematically integrating national aesthetic essence into cheerleading courses can not only enrich its artistic expressive vocabulary and enhance the cultural distinctiveness and spiritual depth of performances but also constitutes a necessary attempt to respond to the era's demand for cultural confidence and achieve the living transmission of cultural heritage within the field of physical education. This integration is not a simple splicing of elements; it involves a series of complex transformations from aesthetic theory and curriculum design to teaching implementation and effectiveness evaluation, urgently requiring systematic theoretical exploration and practical framework construction. Therefore, this study focuses on this interdisciplinary area. It aims to clarify the aesthetic foundation of the integration, construct a practical curriculum system, and develop a scientifically sound evaluation plan that matches it. This seeks to bridge the current gap between theory and practice, providing a logical and innovative systematic approach for related curriculum reforms.

## 1. Elucidation of the Aesthetic Relevance between National Aesthetic Essence and Cheerleading Curriculum

### 1.1 Core Dimensions and Manifestations of National Aesthetic Essence

National aesthetic essence embodies a value judgment system regarding form and meaning, formed by a specific cultural group over its long historical development. Its core dimensions generally encompass the universal pursuits of harmony, rhythm, symbolism, and artistic conception. At the formal level, this manifests as preferences for specific lines, colors, compositions, and rhythms, such as

a pursuit of smooth, integrated forms; reserved and subtle color combinations; and structural layouts emphasizing progression, transition, and the interplay between solid and void. These forms do not exist in isolation but are intricately connected to the ethnic group's myths, legends, philosophical concepts, and ways of life, collectively constituting an identifiable and perceptible system of symbols<sup>[1]</sup>.

From the perspective of expression mechanisms, national aesthetic essence is often given concrete form through traditional artistic mediums. For example, in dance, painting, opera, and costume, specific bodily vocabulary, brushwork techniques, vocal melodies, and patterns and motifs all serve as vehicles for conveying national aesthetic concepts. These forms of expression emphasize the fusion of subject and object, the unity of emotion and form, and pursue a kind of "spirit resonance" or "artistic conception" that transcends concrete representation. This aesthetic orientation focuses not only on external visual presentation but also on the expression of and resonance with the underlying cultural spirit, endowing aesthetic activities with a profound sense of cultural belonging and meaning of identity.

### ***1.2 Aesthetic Characteristics and Expression Mechanisms of Cheerleading***

The aesthetic characteristics of cheerleading are rooted in its dual nature as both a sport and a performing art. Its explicit aesthetic dimensions are primarily manifested in three aspects: body aesthetics, spatial aesthetics, and rhythmic aesthetics. Body aesthetics focuses on the precise, explosive, and elegant bodily language displayed by athletes through strength, flexibility, coordination, and control. Spatial aesthetics is embodied in the dynamic and layered sense of formations, lifts, and movement trajectories created by individuals and the team within three-dimensional space. Rhythmic aesthetics manifests as the strict synchronization of movement with musical beats, generating strong audiovisual tension through contrasts of tempo, intensity, and motion versus stillness.

The expression of aesthetic characteristics relies on a rigorous mechanism. Choreography serves as the foundation for constructing aesthetics, involving the selection, combination, and linking of various technical elements to form a logical and visually appealing flow of movements. Music arrangement provides the auditory framework and emotional tone for aesthetic expression, guiding the rhythm and emotional dynamics of the performance. Team collaboration is central to realizing spatial aesthetics, where highly synchronized coordination and mutual trust among members enable the execution of complex interactive skills and unified compositions. Visual elements such as costumes, props, and facial expressions further enhance thematic style and team spirit, collectively forming a multi-layered, integrated, and comprehensive system of aesthetic expression.

### ***1.3 Analysis of Integration Paths between National Aesthetics and Cheerleading Aesthetics***

The integration of national aesthetics and cheerleading aesthetics essentially involves embedding specific cultural aesthetic symbols and values into the modern aesthetic framework of cheerleading. This process is not a simple overlay of elements but requires creative translation and reconstruction. The integration paths can be developed from two levels: imagery infiltration and formal borrowing. Imagery infiltration refers to transforming the typical artistic conceptions, spiritual qualities, or philosophical ideas inherent in national aesthetics—such as "the integration of hardness and softness," "vivid spirit resonance," or "harmony between humanity and nature"—into the underlying narrative thread or stylistic positioning of a cheerleading performance. This, in turn, influences the shaping of its overall artistic atmosphere and emotional tone<sup>[2]</sup>.

The formal borrowing approach involves the direct or indirect application of national aesthetic forms within specific creative elements of cheerleading. For instance, movement vocabulary can incorporate gestures, footwork, and body techniques unique to traditional dance. Music arrangement can integrate melodies, modes, or instrumental timbres with distinctive national characteristics. Formation design can draw inspiration from the symmetrical, cyclical, or metaphorical layouts of traditional patterns. Costume and prop design can find inspiration in the color systems and symbolic patterns of ethnic attire. The key lies in achieving cultural adaptability in technical grafting. This ensures that the introduced elements, while operating within the kinetic logic and rhythmic constraints of cheerleading, maintain functional coordination and aesthetic harmony. Ultimately, this process aims to generate a new aesthetic form that embodies both the vitality of modern cheerleading and the cultural spirit of national traditions.

## **2. Construction of a Cheerleading Curriculum System Integrating National Aesthetic Essence**

### ***2.1 Establishment of Curriculum Philosophy and Objective System***

The core philosophy underpinning the construction of a cheerleading curriculum system that integrates national aesthetic essence lies in facilitating organic interaction between physical-aesthetic education and cultural heritage transmission. This philosophy is rooted in the theoretical perspective of body cultural studies. It posits that the cheerleading curriculum should be regarded as a dynamic field of cultural text production, rather than a closed program of skill training. Within this field, the kinetic logic of modern cheerleading engages in deep dialogue and negotiation with the symbolic systems of national aesthetic culture, aiming to generate a new paradigm of bodily expression that retains the essential characteristics of the sport while carrying cultural distinctiveness. This philosophy emphasizes the translatability and creative transformation of culture, focusing on the learner's complete chain of meaning generation—from cultural cognition, to bodily practice, and finally to aesthetic expression.

Based on the aforementioned philosophy, the curriculum objective system requires systematic restructuring to form a hierarchical cluster of goals guided by core competencies. In the cognitive dimension, the objective is to construct an interconnected knowledge network for learners regarding national aesthetic paradigms (such as "lyricism," "harmonious integration," and "linear grace") and the formal aesthetics of cheerleading (such as "tension," "formation," and "rhythm"). This aims to foster an understanding of the commensurability between these two realms in terms of kinetic movement structures, spatial narrative, and emotional expression. In the skill and behavioral dimension, the goal focuses on cultivating "culturally sensitive bodily techniques." This enables learners not only to execute technical movements accurately but also to regulate the quality of movement, the rhythm of transitions, and the spatiotemporal relationships within team collaboration through an internalized cultural-aesthetic awareness. In the affective and value dimension, the objective is to guide learners in experiencing cultural belonging and aesthetic pleasure through collaborative bodily creation. It seeks to inspire them to become active cultural interpreters and innovators, thereby achieving the dual efficacy of enhancing individual artistic literacy and perpetuating collective cultural memory.

### ***2.2 Selection and Structural Design of Curriculum Content Modules***

The selection of curriculum content modules is a rigorous process grounded in dual considerations of cultural hermeneutics and sports science. It follows the closed-loop logic of "cultural decoding-kinesthetic encoding-pedagogical recontextualization." The cultural decoding stage requires an anthropological thick description and formal extraction of national aesthetic resources to identify "cultural kinemes" and "aesthetic schemata" that embody unique worldviews and possess strong visual and kinesthetic potential. The kinesthetic encoding stage then introduces principles of biomechanics and artistic choreography. This stage involves the functional deconstruction and recombination of these elements, assessing their biomechanical rationality, safety, and artistic expressiveness when integrated with core cheerleading techniques such as jumps, turns, lifts, and pyramids. This process completes the translation from cultural symbols to movement vocabulary<sup>[3]</sup>.

The structural design of the content modules embodies a spiraling "cognition-practice" composite model. The foundational integration module serves as the cognitive starting point, employing thematic lectures, video analysis, and contact improvisation exercises to establish initial cultural perception and bodily connections. The specialized deepening module adopts a studio system, establishing separate laboratories such as "Rhythmic Reconstruction," "Spatial Form-Giving," and "Visual Narration." Within these, intensive, topic-specific technical integration training and micro-choreography experiments are conducted under expert guidance. The comprehensive creation module simulates real-world creative scenarios, driven by a project-based approach. It requires learners to form interdisciplinary teams to complete the entire creative process—from cultural research and concept development to movement choreography, music production, and costume design—and to undergo critique by an interdisciplinary review panel. This structure ensures that learners, through iterative practice, progressively advance from being imitators of elements to becoming creators of meaning.

### ***2.3 Strategy Construction for Teaching Organization and Artistic Presentation***

The core of the teaching organization strategy lies in constructing a learner-centered "creative community." This strategy draws on social constructivist learning theory, emphasizing the negotiation of meaning through social interaction within authentic or simulated artistic creation projects. The form

of teaching organization can evolve into a hybrid of "inquiry-based workshops," "choreography laboratories," and "production studios." Within this framework, the teacher's role deepens into that of an academic curator, creative coach, and critical dialogist, responsible for designing driving questions, providing scaffolded resources, and organizing peer-review sessions. The learning process is made visible through methods such as creative journals, procedural video documentation, and group critical debriefings, shifting the focus from the correctness of the outcome to the reasoning behind the thinking process and creative decisions<sup>[4]</sup>.

The artistic presentation strategy is elevated to an integrated design thinking akin to "total theater." It demands moving beyond the simple juxtaposition of elements such as movement, music, and costumes, and instead pursues a "synaesthetic" expressive system grounded in a unified cultural-aesthetic core. In terms of choreography, it seeks the dialectical unity between the kinetic stereotypes of national aesthetics (such as "twisting, leaning, curving, and rounding") and the explosive "point control" characteristic of cheerleading, thereby creating a unique movement quality. Musically, it avoids simple mixing; instead, it involves the re-synthesis of national timbres and the design of rhythmic counterpoints within an electronic music context. On the visual level, it employs interactive design involving lighting, digital projection, and costumes to transform static patterns into dynamic spatial flows. The final stage presentation should constitute an "immersive aesthetic event" where all artistic media are highly coordinated and collectively address the same cultural theme. This allows the national aesthetic essence to reach the audience through multiple sensory channels, achieving deep cultural resonance and aesthetic impact.

### **3. Design of an Evaluation System for the Integration Effectiveness of the Cheerleading Curriculum**

#### ***3.1 Construction of an Evaluation Philosophy Based on Aesthetic Transmission Effectiveness***

Evaluating the effectiveness of a cheerleading curriculum integrated with national aesthetic essence requires the establishment of a qualitative evaluation philosophy centered on "aesthetic transmission effectiveness." This philosophy originates from the intersecting perspectives of cultural communication studies and aesthetic education. It proposes shifting the focus of evaluation from measuring isolated skills and standardized movements to a deep investigation of the efficiency and fidelity with which cultural meaning flows through the chain of "cultural text (national aesthetics)-transmitters (teachers and students)-medium (cheerleading)-audience (spectators or participants)." The essence of evaluation lies in examining how the core imagery, spiritual qualities, and formal principles inherent in national aesthetics are identified, interpreted, and creatively transformed into the distinctive bodily language, spatial narratives, and emotional structures of cheerleading. The ultimate goal is to assess the achievement of a perceptible "reproduction" and "reinterpretation" of cultural significance<sup>[5]</sup>.

This philosophy emphasizes a generative, process-oriented, and interpretive direction for evaluation. It is not satisfied with the static judgment of the final artistic product but is more concerned with the dynamic mechanisms through which aesthetic integration occurs across multiple practical stages, including cognitive construction, bodily acquisition, collaborative creation, and stage realization. The fundamental function of evaluation is to provide the curriculum with a continuous system of "cultural diagnosis" and "instructional feedback." By revealing phenomena of appreciation, depreciation, or variation in the process of meaning transmission, it aims to precisely identify issues of alignment between curriculum content, teaching methods, and learners' receptive psychology. This, in turn, guides the curriculum's evolution from "formal integration" towards a deeper level of "meaningful integration," thereby safeguarding the intrinsic quality and innovative vitality of cultural transmission.

#### ***3.2 Systematic Design of Multi-dimensional Evaluation Indicators***

The systematic design of multi-dimensional evaluation indicators should be based on the theoretical framework of a trinity competency model encompassing "culture-aesthetics-body," constructing a hierarchical and mutually corroborative indicator system. Indicators for the cognitive understanding dimension should encompass the philosophical comprehension of national aesthetic paradigms (such as the interplay of the substantial and the insubstantial, or conveying emotion through objects), the symbolic interpretation of specific cultural symbols (such as patterns, musical instruments, or dance kinetics), and the mastery level of methodological strategies for cross-cultural translation (such as abstraction, exaggeration, or deconstruction). These can be assessed through formats like academic

short essays, concept mapping, or case study analysis reports.

The evaluation indicators for the practical expression dimension need to be broken down into two sub-clusters: individual skills and collective creation. Individual skill indicators focus on culturally embodied bodily techniques, such as the control of movement initiation that reflects specific national rhythms, and the execution quality and cultural style presentation of integrated technical movements (e.g., jumps, turns). Collective creation indicators evaluate the completeness and depth with which a team achieves a comprehensive and creative presentation of national aesthetic essence in aspects such as thematic interpretation, structural choreography, spatial arrangement, and music-visual coordination. The affective internalization dimension indicators emphasize the learner's demonstrated cultural sensitivity, aesthetic empathy, intrinsic motivation to actively explore and interpret culture within the creative process, and reflective changes in their awareness of personal cultural identity throughout the course. The weighting of these three-dimensional indicators should be dynamically adjusted according to the curriculum's progression, with the establishment of core observation points to form a flexible evaluation network that balances standardized criteria with individual differences.

### ***3.3 Integration of Evaluation Methods and Process Optimization***

The integration of evaluation methods must adhere to the principle of "triangulation," comprehensively utilizing performance assessment, portfolio assessment, and responsive evaluation to construct a chain of diverse evidence. Performance assessment centers on core creative tasks and final performances, employing expert review panels (including cultural scholars, dance choreographers, and sports specialists) who conduct evaluations based on detailed rubrics, with a focus on analyzing the integration level of the work's cultural conception, innovation, and technical execution<sup>[6]</sup>. Portfolio assessment systematically collects learners' process-oriented materials, such as field research notes, movement design sketches, creation logs, iterative rehearsal video records, and peer feedback, to present a three-dimensional trajectory of their cognitive evolution and competency growth. Responsive evaluation, conducted through structured focus group interviews, audience perception questionnaires, and video-stimulated recall oral reports, deeply gathers multi-perspective experiential and interpretative data from learners, instructors, and audiences.

The optimization of the evaluation process aims to establish a continuous assessment loop embedded within the fabric of the curriculum to promote learning. This process begins with a pre-assessment of cultural cognition to establish individual baselines. Throughout the instructional progression, a series of modular formative assessment nodes are embedded, such as presentations in "Cultural Element Deconstruction Workshops," showcases of outcomes from "Integrated Movement Laboratories," and defenses of "Mid-term Choreography Concepts," providing real-time, constructive feedback. Summative assessment focuses on the public exhibition of comprehensive final works and their accompanying creative rationale texts for conclusive appraisal. The entire process emphasizes the cyclical utilization of assessment data; results from each stage are immediately fed back into instructional design and learning support, and are aggregated into a course database for longitudinal tracking and evidence-based improvement. Ultimately, this makes evaluation itself a core mechanism that drives the development of the curriculum's substance and the growth of learners' cultural creativity.

## **Conclusion**

Through an analysis of the correlations between national aesthetic essence and the aesthetics of cheerleading, this study has systematically constructed a cheerleading curriculum system integrated with national aesthetic essence and designed an evaluation scheme oriented towards aesthetic transmission effectiveness, forming a relatively complete research loop encompassing theoretical elucidation, curriculum construction, and outcome assessment. The study points out that the key to successful integration lies in achieving the creative translation from cultural symbols to movement vocabulary. Its curriculum construction must follow the progressive logic of "cultural decoding-kinesthetic encoding-pedagogical recontextualization," and rely on the teaching model of a "creative community" and the presentation strategy of "total theater" to internalize cultural significance within dynamic bodily expression. The corresponding evaluation system must transcend traditional skill assessment. By multi-dimensionally observing cultural understanding, practical transformation, and affective internalization, it forms a feedback mechanism that promotes the continuous optimization of the curriculum.

The findings of this study provide a theoretical framework and practical pathway that can serve as a reference for enhancing the cultural substance of cheerleading and other sports-art disciplines. Future research could further focus on in-depth case studies exploring specific national aesthetic resources, investigate models for interdisciplinary teacher collaborative training, and utilize digital technologies for more refined tracking and analysis of the learning process and aesthetic performance, thereby continuously advancing this field to a deeper level of development.

## **Fund Projects**

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