ISSN 2759-8934 (Online)
ISSN 2760-3296 (Print)

CHINESE STUDIES MONTHLY

中華研究月刊

VOLUME 2, NUMBER 7
JULY 2026

JANDOO PRESS
株式会社間渡出版

https://jandoopress.com/journal/csm

Issue

Volume 2, Number 7 (July 2026)

Publisher

株式会社間渡出版 (Jandoo Press Co., Ltd.)
Tokyo office: 1-53-13 Nishigahara, Kita City, Tokyo 114-0024, Japan
Tel: +81 3-6823-8813
Email: contact@press.jandoo.ac

Journal info

Portal: https://jandoopress.com/journal/csm
ISSN 2759-8934 (Online)
ISSN 2760-3296 (Print)

Copyright

© 2026 by the Author(s).

Journal statement

1. The views, interpretations, and conclusions expressed in the articles published in the Chinese Studies Monthly (CSM) are solely those of the authors and do not necessarily represent those of the Editorial Board, the Editorial Office, or the publisher. Authors bear full responsibility for the accuracy, integrity, and legality of the content they submit and publish.
2. CSM is an open access journal. Unless otherwise stated, all articles published in the journal are made available under the terms of the Creative Commons Attribution 4.0 International (CC BY 4.0) License (https://creativecommons.org/licenses/by/4.0/). Under this license, anyone may read, download, copy, distribute, reproduce, print, adapt, and reuse the published material in any medium or format, provided that appropriate credit is given to the original author(s) and source, a link to the license is provided, and any changes made are clearly indicated.
3. Authors retain copyright in their work. By submitting a manuscript to CSM and agreeing to its publication upon acceptance, authors grant the journal the right of first publication and a non-exclusive license to publish, disseminate, archive, index, preserve, and display the work in electronic, online, and related formats for academic communication and public access.
4. Authors must ensure that their submissions are original, do not infringe any copyright or other legal rights of third parties, and are not under consideration elsewhere at the time of submission, unless clearly disclosed to the journal. Where images, tables, long quotations, or other third-party materials are included, authors are responsible for obtaining any necessary permissions prior to submission and for providing appropriate acknowledgements where required. Any dispute arising from copyright infringement, academic misconduct, or other legal deficiencies remains the responsibility of the author(s).
5. All submissions are subject to editorial review and peer review in accordance with the journal's policies. The journal reserves the right to make necessary editorial revisions to accepted manuscripts for clarity, consistency, language quality, formatting, referencing style, and house style, provided that such revisions do not alter the academic substance of the work. Substantive changes affecting content or interpretation will be made only in consultation with the author(s).
6. A DOI is assigned to each published article to support persistent identification, citation, dissemination, and long-term accessibility. Once an article is formally published, the digital version hosted on the journal's official website shall be regarded as the version of record.
7. Manuscripts must be submitted through the journal's official submission channel or website. Submitted materials are generally not returned. If no decision is communicated within three months of submission, authors may withdraw the manuscript and submit it elsewhere.
8. CSM is committed to the principles of academic integrity and publication ethics. In cases of plagiarism, fabrication, falsification, duplicate submission, improper authorship, or other forms of academic misconduct, the journal reserves the right to reject, retract, correct, or otherwise address the publication in accordance with established editorial and ethical standards.

Official print edition notice

1. In addition to the digital edition published on the journal's official website, the journal may produce a limited number of official print copies primarily for submission, archiving, and review purposes. Official printed copies may also be provided to article authors upon request.
2. The availability of official print copies does not alter the open-access status of the content. All published materials remain available under the Creative Commons Attribution 4.0 International License (CC BY 4.0), and may therefore be downloaded, reproduced, printed, and reused in accordance with the terms of that license.
3. Where authors request official printed copies, the related production and delivery costs shall be borne by the requesting author(s). Charges are determined according to the length of the issue concerned. Please contact the Editorial Office for further details.
4. For citation, indexing, and version-control purposes, the digital version published on the journal's official website shall be regarded as the version of record. Printouts made from downloaded PDF files do not constitute official print editions.

中華研究月刊

CHINESE STUDIES MONTHLY

Chinese Studies Monthly (CSM) is a fully open-access, peer-reviewed academic journal dedicated to advancing global scholarship on China through the publication of high-quality research in English and Chinese. It serves as a premier interdisciplinary forum for scholars, researchers, and practitioners to share original findings, critical essays, and in-depth reviews across the expansive field of Chinese humanities and social sciences.

CSM is committed to fostering innovative discussions and providing a platform for work that bridges diverse disciplines such as history, politics, economics, society, culture, linguistics, philosophy, and education, thereby offering holistic insights into China's past and present.

《中华研究月刊》（CSM）是一份完全开放获取、同行评审的学术期刊，致力于通过发表中英文高质量研究成果，推动全球中国研究的发展。期刊旨在为学者、研究人员与实践者提供一个高水平的跨学科交流平台，用于分享原创研究发现、评论性文章以及围绕中国人文与社会科学广泛领域的深度综述。

CSM 致力于促进创新性讨论，并为跨越历史、政治、经济、社会、文化、语言、哲学与教育等多元学科的研究提供发表平台，从而为理解中国的过去与当下提供更为整体和全面的视角。

General Academic Adviser

Guoyi Xu

Shanghai Maritime University, China
Former Deputy Director of the National Maritime Safety Administration of China
Director of Commission Office of Shanghai Combined Port

Editor-in-Chief

Liang Zhao

Pujiang Institute Affiliated to Shanghai Ocean Shipping Tally Co., LTD., China
Belarusian State University, Belarus

Co-Editor

Letian Zhang

Harvard University, USA

Managing Editor

Curtis Wong

Peoples' Friendship University of Russia, Russia

International Editorial Board

Wanyu Ren

Institute of China and Contemporary Asia of the Russian Academy of Sciences (ICCA RAS)

Alexandra A. Goshka

Belarusian National Technical University, Belarus

Zhixing Yin

City University of Macau, Macao SAR, China

Qintang Yu

The University of Sydney, Australia

Kexin Wei

Jiangnan University, China

Jiajie Wang

Shanghai Academy of Social Science, China

Siyuan Chen

Belarusian State University, Belarus

Yifan Shen

East China Normal University, China

Lijuan Fang

Xiamen University, China

Qisen Fu

Renmin University of China, China

Jonior Editor

Yuhao Gu

International Institute of Management and Business, Minsk, Belarus

Contents

1

Research article

Aesthetic Education Through the Mediation of Classic Literature and Art: A Case Study of the Dance Film Only This Green and the Audio Drama of Guan Shan

经典文艺媒介化的美育路径：《只此青绿》舞剧电影与关山有声演播双案例分析

Zongye Gu

CHINESE STUDIES MONTHLY 中華研究月刊

Research article https://doi.org/10.70731/3evkwg67

Aesthetic Education Through the Mediation of Classic Literature and Art: A Case Study of the Dance Film *Only This Green* and the Audio Drama of Guan Shan

经典文艺媒介化的美育路径：《只此青绿》舞剧电影与关山有声演播双案例分析

Zongye Gu [1,*]

Received 22 May 2026

Revised 28 June 2026

Accepted 16 July 2026

Published 26 July 2026

Abstract: This paper examines the media-based aesthetic education practices of classic literary and artistic works through two case studies: the dance film *Only This Green* and the audio dramatization of Guan Shan's Long Letter. Although these two works belong to the visual and auditory arts, respectively, they share significant commonalities in upholding the core of traditional culture, rejecting didactic indoctrination, and emphasizing aesthetic experience and spiritual enrichment. Both achieve the goal of educating through beauty and culture in a subtle and imperceptible manner. At the same time, due to their differing media characteristics, the two works exhibit distinct differences in their modes of expression and audience engagement, collectively forming a diverse and multidimensional framework for aesthetic education. By examining dimensions such as audiovisual presentation, artistic conception, craftsmanship, linguistic aesthetics, emotional resonance, and spiritual character, this article reveals the value and pathways of classic literature and art in contemporary aesthetic education, thereby providing a reference for cross-media aesthetic education practices.

Keywords: Mediatization of classical literature and art; Approaches to aesthetic education; Dance film; Only This Green; Guan Shan; Audio narration

ISSN 2759-8394 (Online)
ISSN 2760-3296 (Print)

© 2026 The Author(s)
Published by Jandoo Press Co., Ltd.

This article is licensed under the terms and conditions of the Creative Commons Attribution (CC BY) license: http://creativecommons.org/licenses/by/4.0/

摘要： 本文以《只此青绿》舞剧电影与关山长书有声演播为双案例，对经典文艺的媒介化美育实践展开探析。两部作品虽分属视觉与听觉艺术，却在坚守传统文化内核、摒弃说教式灌输、注重审美体验与精神滋养上呈现出高度共通性，均以润物无声的方式实现以美育人、以文化人。同时，二者因媒介特性不同，在表达路径、受众参与方式上形成鲜明差异，共同构成多元立体的美育格局。文章从视听、意境、工匠精神、语言审美、情感共鸣、精神品格等维度，揭示经典文艺在当代美育中的价值与路径，为跨媒介美育实践提供参考。

关键词： 经典文艺媒介化；美育路径；舞剧电影；《只此青绿》；关山；有声演播

在审美日趋多元的当下，经典文艺如何借助现代媒介实现创造性转化，以温润的力量完成以美育人、以文化人的使命，成为值得深入思考的命题。舞剧电影《只此青绿》与关山长书有声演播，虽分属视听不同艺术载体，却在传承中华优秀传统文化、践行美育价值的道路上展现出独特魅力。《只此青绿》以光影与舞姿为媒介，将古典意境、传统美学与工匠精神熔于一炉，在沉浸式的视觉体验中唤醒观众的文化认同；关山演播以声音为纽带，凭借规范灵动的语言、真挚自然的情感与沉郁端方的品格，在听觉浸润中滋养听众的精神世界。二者均摒弃生硬说教，以审美体验为核心，在守正与创新中让经典走进当代生活。本文以双案例为依托，探析其美育实践的共通性与差异性，从视听、意境、匠心、语言、情感、精神等维度，解读经典文艺在跨媒介传播中的美育价值，为新时代传统文化的传承与美育实践提供有益参照。

[1] School of Journalism and communication, Tianjin Normal University, Tianjin 300387, China.
*Corresponding author. Email: zongyegu@stu.tjnu.edu.cn

舞剧电影《只此青绿》的美育实践解析

视觉美育践行：古典美学的诗意唤醒与文化认同

当一幅千年古画从博物馆的展柜中走出，以舞剧为桥，以电影为径，抵达更广阔的大众视野，它所承载的便不只是艺术之美，更是一场润物无声的视觉美育。《只此青绿》舞剧电影以北宋名画《千里江山图》为精神源头，在舞台与银幕的双重转化中，将传统美学、匠人精神与文化记忆熔于一炉，借助视觉媒介独有的直观性与沉浸感，让古典意境不再遥远，使观众在观看、感受与共鸣中，完成一次深刻的审美洗礼与文化认同。

影片最动人的美育力量，来自对传统美学符号的诗意唤醒。它没有生硬复刻古画，而是将石青、石绿的色彩、山水的轮廓、文人的气度，转化为可感可知的视觉语言。青绿色调由浅入深、由淡转浓，如同画卷在眼前徐徐铺展；舞者身姿俯仰开合，“青绿腰”沉而不坠、稳而有神，将山之险峻、水之柔婉化作身体的诗行。电影镜头进一步放大了这种美：特写捕捉衣袂飘动的肌理，全景呈现山河无垠的壮阔，光影流转间，宋代美学的清雅、端庄与大气被完整保留。观众不必具备专业的美术知识，仅凭直观的视觉冲击，便能触摸到东方审美独有的含蓄与磅礴，在潜移默化中建立对传统美学的亲近与喜爱。

在视觉美感之外，影片以细腻的叙事完成了更深层的精神美育。它以“展卷人”为引，打通古今，让观众跟随现代文物工作者的目光，回望少年画家王希孟的创作之路，也看见无数匠人采石、制笔、织绢、淬墨的默默坚守。一条线写天才的赤诚与孤勇，一条线记普通人的专注与匠心，两条线索交织，让《千里江山图》不再只是一件文物，而成为一段有温度、有筋骨的文明记忆。电影用画面代替说教，以意境替代宣讲，让观众在故事里理解何为坚守，何为热爱，何为文化传承。这种沉浸式的情感触动，比任何理论灌输都更有力量，也更能触动人内心深处的文化自觉。

作为视觉媒介的美育实践，《只此青绿》最珍贵的地方，在于它既守住了传统的根，又贴近了当代的心。它不复古、不陈旧、不说教，用电影语言让古典美变得可看、可感、可共情。观众在光影里看见千年华夏的审美高度，在舞姿中体会东方文明的精神气度，在静默的感动里完成自我与历史的对话。这样的美育，不只是视觉的享受，更是心灵的滋养。它告诉我们，美可以跨越时空，经典可以活在当下，而真正的文化自信，就藏在这一场场无声却有力的视觉相遇之中。

意境美学传承：情景虚实的诗意营造与心性涵养

意境，是中国古典美学中最具精神品格的范畴，亦是传统艺术追求的至高境界。从古典诗画到戏曲舞蹈，意境之美皆不在物象之全，而在情景交融、虚实相生、韵味无穷。舞剧电影《只此青绿》以北宋名画《千里江山图》为精神原点，将传统意境美学的核心理念熔铸于影像、舞蹈与空间之中，使古典艺术精神经由现代视觉媒介得以重生，在无声的浸润中完成对当代观众的审美启蒙与心灵美育。

影片以“情景交融”构筑意境的根基，让物象与心意彼此唤醒、彼此成就。中国传统意境美学强调，景非纯然外景，情非空洞抒情，唯有情与景合，方能生意。《只此青绿》并未停留在对山水形态的复刻，而是将山川之色、草木之灵、匠人之心、少年之志融为一体。青绿色调既是画中之景，亦是心中之情；舞者身姿既是山水之象，亦是文明之魂。光影流转间，景随情生，情因景显，观众所见不再是孤立的舞台画面，而是被情感浸透、被精神点亮的艺术世界。这种情景交融的意境营造，让审美从视觉观赏走向心灵共鸣，使人在景中见情、于象外会意。

影片以“虚实相生”拓展意境的空间，践行中国美学“虚实结合，有无相生”的艺术智慧。实，是舞者的身姿、舞台的结构、镜头的具象呈现；虚，是留白的意蕴、未尽的言语、跨时空的想象。电影保留了舞剧极简而空灵的舞台美学，不堆砌繁复布景，不填充冗余信息，以空寂衬丰盈，以静默托深情。青绿群舞起伏之间，实处是人体线条的蜿蜒，虚处是山河万里的气象；展卷人凝望之时，实处是今人的伫立，虚处是千年的回响。虚实交错之间，画面有限而意境无限，恰合古典美学“境生于象外”的精髓，让观众在留白处体悟悠远，在简约中感受博大。

影片更以“韵味悠长”完成意境的精神升华，使美育不止于感官，更抵达心性。传统意境美学追求“言有尽而意无穷”，强调艺术作品应含不尽之意于言外。《只此青绿》摒弃戏剧化的冲突与直白的抒情，以沉静、内敛、绵延的气韵贯穿始终。碾步轻缓如岁月流淌，青绿腰沉稳如峰峦伫立，转场如水墨晕染，节奏如古乐悠然。这种含蓄蕴藉的艺术表达，不诉诸强烈刺激，而以韵味动人，让观众在静观中沉淀心神，在悠远中体味宁静。它所带来的美育，是对浮躁心绪的安抚，是对匆忙节奏的放缓，更是对中国式审美气质的唤醒。

在视觉信息泛滥、审美趋向浅表化的当下，《只此青绿》以意境美学为路径，为当代美育提供了温润而坚定的力量。它让观众在情景交融中懂得共情，在虚实相生中学会想象，在韵味悠长中涵养心性。这样的美育，不只是知识的传递、技法的展示，更是精神的熏陶、人格的滋养。古典意境美学经由舞剧电影这一现代媒介重焕生机，也让更多人在无声之美中，触摸到中华艺术最深沉、最悠远的文化根脉。

匠心美育传递：具象化呈现与坚守品格培育

在快餐化、碎片化的审美环境中，工匠精神早已不只是一种职业态度，更是一种稀缺而珍贵的人文精神。舞剧电影《只此青绿》以《千里江山图》的创作为脉络，将隐匿于古画背后的匠心与坚守，通过光影与舞姿缓缓铺展，

成为一场以工匠精神为内核的深度美育。影片不做空洞说教，不贴概念标签，而是将一丝不苟、精益求精、沉静专注的精神气质，融入每一个动作、每一处场景、每一段叙事之中，让观众在审美沉浸中理解匠心、敬畏匠心、传承匠心。

影片将工匠精神从抽象理念还原为可触可感的生命历程。观众跟随镜头，不只看见王希孟少年意气、挥毫泼墨的才情，更看见一幅传世名画背后无数无名匠人的默默付出。采石、制墨、织绢、习笔、淬墨，每一道工序都承载着岁月的打磨，每一件器物都凝结着双手的温度。影片用细腻而克制的镜头语言，呈现传统工艺的繁复与严谨，让观众真切体会到，千年名画之所以不朽，从来不是偶然天成，而是无数人以耐心、恒心与初心层层淬炼的结果。这种具象化的呈现，让工匠精神从历史深处走出，变得可亲、可感、可敬。

艺术创作本身，亦是对工匠精神的生动诠释。从舞剧到电影，不只是媒介的转换，更是艺术上的反复打磨与精益求精。舞者身姿的俯仰开合、气息的匀停连贯、队形的严丝合缝，无一不是长期苦练、毫厘必究的成果。“青绿腰”沉而不坠、稳而有力，展现的不仅是身体的控制力，更是心无旁骛的专注与定力。电影镜头在细微处捕捉力量，在静默中凸显执着，让观众在欣赏美的同时，感受到艺术背后的艰辛与赤诚。这种由内而外散发的严谨与虔敬，本身就是最动人的美育。

《只此青绿》带给观众的，远不止视觉上的震撼，更是精神上的唤醒与重塑。在追求速度与效率的当下，浮躁与焦虑成为普遍情绪，而影片所传递的工匠精神，恰是一剂沉静人心的力量。它让人懂得，真正的美离不开时间的沉淀，真正的成就离不开脚踏实地的坚守。观众在感动与震撼中，自然生发出对专注、踏实、执着、精益求精的价值认同，在潜移默化中修正浮躁心态，涵养沉稳品格。这种以美润心、以艺育人的方式，比任何口号都更具穿透力。

以经典为骨，以匠心为魂，以美化为径。《只此青绿》用一场诗意而庄重的视觉盛宴，完成了对工匠精神的当代诠释与弘扬。它让工匠精神不再停留在书本与标语中，而是化作可感知、可共鸣、可传承的精神力量，在润物无声中实现对大众的价值引领与人格滋养，成为新时代文艺作品践行美育使命的生动典范。

关山长书有声演播的美育实践解析

语言审美培育：规范与灵动兼具的有声语言美育

长书演播作为文字向有声语言的“二度创作”，其美育价值首先藏在语言本身的肌理与韵味之中。关山的长书演播，从未将语言当作单纯的叙事工具，而是以严谨的艺术追求，将汉语的规范之美与灵动之韵熔于一炉，在一字一句、一停一顿之间，为听众搭建起一座有声语言的审美桥梁，完成一场润物无声的语言审美培育。

汉语的音韵之美，在关山的演播中被演绎得淋漓尽致。他坚守“宫商纯正”的用声追求，吐字归音干脆利落，不拖泥带水、不刻意做作，每一个音节都饱满有力、清晰可辨，尽显语言的规范与庄重。这种规范并非刻板的教条，而是对汉语本身音韵规律的敬畏与遵循，从声调的抑扬顿挫到句调的起伏转折，从气息的刚柔相济到节奏的张弛有度，都经过细致打磨，让听众在聆听中感知汉语的音韵秩序之美。就像他演播《四世同堂》时，对老北京方言的运用恰到好处，“儿化”音的点缀自然灵动，既贴合人物身份与生活语境，又让语言更具韵律感与生活气息，打破了规范语言的生硬感。

关山的演播，让语言的灵动之美与规范之美实现了完美共生。他不局限于固定的演播范式，而是根据文本内容与人物特质，灵活调整语言的语气、节奏与情感，让语言成为塑造人物、传递情感的鲜活载体。例如在其演播的《四世同堂》中，刻画大赤包的市侩时，语气里多了几分尖利与张扬，节奏明快却不浮躁；演绎祁老人的隐忍时，语气舒缓低沉，停顿之间藏着岁月的厚重与无奈；展现祁瑞全的热血时，声线清亮有力，节奏铿锵却不急促。这种灵动的语言表达，让规范的汉语摆脱了刻板与束缚，变得有温度、有个性、有生命力。

更难得的是，关山的有声语言美育，始终带着人文温度，不追求技巧的炫示，只注重情感的传递与语言的本真。他的演播没有华丽的辞藻堆砌，没有刻意的技巧雕琢，却能通过最朴素、最规范的语言，传递出最真挚的情感与最深厚的文化底蕴。听众在聆听中，不仅能学会欣赏语言的音韵美、节奏美，更能在潜移默化中养成规范用语的习惯，提升对语言的审美感知力与表达力。

这种规范与灵动兼具的有声语言美育，既是对汉语文化的传承与弘扬，也是对听众审美素养的培育与滋养。关山用一生的演播实践证明，有声语言的美，在于规范中的坚守，在于灵动中的真诚，而这种美，终将通过聆听与感知，内化为每个人的语言素养与审美品格，让汉语的魅力在声音中代代相传。

情感共鸣引导：真挚自然的审美感兴培育

在有声语言的艺术世界里，最能直抵人心的从来不是华丽的技巧，而是藏在声音深处的真诚与温度。关山的长书演播，之所以能跨越数十年依然打动人心，正是因为他始终以真挚自然的情感为底色，在声音与听众之间搭建起一座无形的心灵桥梁，以深沉而克制的情感表达，引导听众进入艺术所营造的精神世界，在潜移默化中完成审美感兴的培育。这种美育不依靠说教，不依赖渲染，只以真心换真心，以真情动人情，让审美在共鸣中自然生发。

关山的演播艺术，始终扎根于真实的生命体验，从不做悬浮于生活之上的表演。他将自身的人生阅历、时代记

忆与文学作品的精神内核深度相融，把自己真正放进故事的情境之中，放进人物的命运之内。在演播《四世同堂》时，他把对故土的眷恋、对乱世的感慨、对小人物命运的体恤，全都熔铸进声线里，没有刻意的煽情，没有夸张的悲喜，却让每一段叙述都带着生活的烟火气与历史的厚重感。听众在聆听中感受到的，不是一个播音员在“讲故事”，而是一位亲历者在缓缓诉说岁月与人心，这种由内而外流淌的真诚，天然具备打动人心的力量。

正是这份真诚，让关山的演播能够轻易唤醒听众的情感共鸣，触发深层的审美感兴。他善于用细微的语气变化、恰到好处的停顿、自然流转的气息，勾勒出人物内心的波澜，让祁老人的隐忍、瑞全的热血、常二爷的淳朴、钱诗人的气节，都在声音的细微之处悄然浮现。听众不必被强行带入情绪，却会在不经意间被人物的命运牵动，被时代的氛围包裹，在共情中理解善恶，在感动中体味人间真情。这种由听觉触发、由情感驱动的审美体验，远比外在的灌输更为深刻，也更能在心底留下长久的印记。

在关山的艺术世界里，情感从来不是宣泄的工具，而是审美的媒介。他的情感表达内敛、克制、含蓄，却深沉有力，符合东方美学中“含而不露、情而不淫”的审美追求。这种表达方式，让听众在感受情绪的同时，保持着静观与体味的审美距离，在感动中思考，在共鸣中提升。听众在与作品、与人物、与演播者的三重情感交汇中，逐渐学会体察他人、理解历史、敬畏生命，审美趣味与人文情怀也在悄然间得到滋养与升华。

以真心为舟，以真情为帆，关山用一生的演播实践诠释了有声语言艺术最珍贵的品质。他所引领的情感共鸣与审美感兴，不仅让文学经典以更温暖的方式走进大众，更在一代代听众心中种下了真诚、善良与审美的种子。这种润物无声的美育力量，跨越时空，经久不息，成为有声艺术留给时代最宝贵的精神财富。

精神品格滋养：沉郁端方的人文精神美育

关山的长书演播，从来不止是有声语言的艺术呈现，更是一场以人文精神为内核、以沉郁端方为底色的精神滋养。他以声音为载体，将儒家“仁”的底色、对正义的坚守、对家国的赤诚，悄悄融入每一段演播之中，不张扬、不直白，却如春雨润物般，滋养着听众的精神世界，培育着正直、厚重、有担当的品格，让有声艺术超越了审美本身，成为传递人文力量、塑造精神品格的重要载体。

沉郁，是关山演播艺术最鲜明的精神标识，也是其人文美育的核心底色。这种沉郁，不是悲戚与消沉，而是历经岁月沉淀后的厚重与深沉，是对人间疾苦的体恤，对民族精神的坚守，对生命价值的敬畏。他演播的每一部作品，无论是《四世同堂》中乱世小人物的挣扎与坚守，还是《欧阳海之歌》中英雄的赤诚与无畏，都带着一种沉郁的力量，不刻意渲染苦难，却能让听众感受到历史的厚重；不刻意歌颂崇高，却能让听众体会到精神的力量。这种沉郁之美，让听众在聆听中学会沉静、学会思考，在浮躁的时代里，守住内心的笃定与清醒。

端方，是关山演播中流淌的人格气度，也是其美育实践的精神支撑。他的声音里，藏着刚正不阿的风骨，藏着不卑不亢的坚守，藏着对真善美的执着追求。演播时，他不迎合、不媚俗，始终坚守艺术本心，以中正平和的语气，传递作品的精神内核；刻画人物时，他不脸谱化、不极端化，既见人性的复杂，也见人性的光辉，让听众在理解人物的同时，学会明辨是非、坚守底线。这种端方的气质，不仅是关山个人人品的体现，更通过声音传递给每一位听众，引导人们涵养正直、坦荡、有风骨的品格。

关山的人文精神美育，从来不是空洞的道理灌输，而是将精神品格藏在一个个鲜活的人物、一段段动人的故事之中。听众在聆听他的演播时，感受到的不只是语言的美感、情感的共鸣，更能被作品中蕴含的人文情怀、民族气节、道德坚守所感染。在乱世的苦难中，看见小人物的坚韧；在英雄的壮举中，读懂担当的意义；在平凡的坚守中，体会真诚的价值。这种精神滋养，悄无声息却深入人心，让听众在审美体验中，逐渐养成沉稳内敛、心怀家国、坚守正义的精神品格，实现精神层面的成长与升华。

岁月流转，声音不灭。关山以沉郁端方的演播艺术，完成了一场跨越时光的人文美育。他用声音传递精神力量，用真诚滋养精神品格，让每一位聆听者，都能在声音的浸润中，涵养心性、提升格局，读懂人文精神的真谛，成为有温度、有风骨、有担当的人，这便是他的有声演播，留给时代最珍贵的美育财富。

双案例美育实践的共通性与差异性比较

双案例美育实践共通性探析

《只此青绿》舞剧电影与关山长书有声演播，虽分属视觉与听觉两大媒介领域，一个以光影舞姿传递古典美学，一个以有声语言演绎文学经典，却在经典文艺媒介化的美育实践中，走出了殊途同归的路径。二者没有刻意追求形式上的统一，却在精神内核、实践逻辑与美育初心上高度契合，藏着经典文艺美育最本真的追求，其共通性不在于媒介形式的相似，而在于对经典的敬畏、对审美的坚守、对人心的滋养，在润物无声中完成着以美育人、以文化人的使命。

二者的共通，根植于对经典内核的坚守与传承，从未脱离传统文化的根脉。无论是《只此青绿》对《千里江山图》承载的宋代美学、匠人精神的活化呈现，还是关山演播对《四世同堂》蕴含的家国情怀、人文关怀的忠实传递，都以中华优秀传统文化为美育根基。它们不刻意解构经典，不媚俗化改编，不追求表面的新奇，而是深入挖掘经典背后的文化基因与精神内涵，让传统美学、人文精神通过现代媒介得以延续。这种对经典的敬畏，让美育不再是空洞的审美体验，而成为传递文化根脉、强化文化认同

的重要载体，让听众与观众在艺术熏陶中，触摸中华文化的厚重与璀璨。

二者的共通，在于摒弃生硬说教，以审美体验为核心，实现润物无声的美育浸润。它们都拒绝将美育等同于道理灌输，不贴概念标签，不做刻意引导，而是将美育融入具体的艺术表达之中。《只此青绿》以视听融合、意境营造为抓手，让观众在光影流转、舞姿翩跹中，自然感知传统美学与工匠精神的魅力；关山演播则以真挚的情感、灵动的语言为媒介，让听众在听觉沉浸、情感共鸣中，体会语言之美、人文之暖。这种以审美体验为路径的美育，尊重受众的感受，让美在潜移默化中渗透人心，让精神滋养在不经意间发生，远比生硬的说教更具穿透力与感染力。

二者的共通，更在于兼顾传统与现代的平衡，实现经典美育的当代转化。它们都坚守传统艺术的核心特质，又主动适配现代媒介特性与当代受众的审美需求。《只此青绿》守住古典意境美学的精髓，借助电影镜头与特效技术，让古典美变得可看、可感、可共情；关山演播恪守汉语有声语言的规范与韵律，保留长书演播的艺术本色，以自然真挚的表达打破刻板感，让经典之声走进当代生活。这种守正与创新的共生，让经典美育既保留了文化厚度，又增添了时代温度，打通了经典与当代受众之间的隔阂，让古老的美育智慧在当下焕发新的生机。

从光影到声音，从古典山水到文学经典，两个案例的美育实践虽各有韵味，却在坚守经典、以美育人、守正创新的道路上高度契合。它们的共通性，不仅彰显了经典文艺的永恒魅力，更印证了经典美育的核心逻辑——唯有扎根传统、贴合人心、兼顾美与善，才能跨越媒介、跨越时光，实现美育的真正价值，为中华优秀传统文化的当代美育实践提供可借鉴的路径与启示。

双案例美育实践差异性比较

《只此青绿》舞剧电影与关山长书有声演播，同为经典文艺媒介化的美育典范，坚守着以美育人、以文化人的共同初心，却因媒介属性的本质不同、艺术表达的特质各异，呈现出各具韵味的美育形态。二者的差异，不在于高低之分，而在于审美路径的不同、表达载体的区别，恰是这种差异化的实践，共同构成了经典文艺美育的多元图景，让不同偏好的受众都能在艺术浸润中获得滋养与成长。

媒介特性的分野，是二者美育实践差异的核心根源。《只此青绿》以视觉媒介为载体，依托电影的镜头语言与舞剧的肢体表达，将美育的重心放在直观可感的视觉呈现上。它以石青、石绿的色彩铺陈，以“青绿腰”的身姿流转，以山水意境的光影营造，将抽象的古典美学、工匠精神转化为具象的视觉画面，让观众无需过多思考，便能直观感受到美的冲击与震撼。这种视觉美育，自带沉浸式的优势，能快速抓住受众的注意力，让审美体验在瞬间发生，更贴合当代人直观化、场景化的审美习惯。

关山长书有声演播则以听觉媒介为核心，凭借声音的韵律、语气的起伏、情感的传递，构建起独特的听觉美育路径。它没有具象的画面支撑，全靠有声语言的演绎，引导听众调动自身的想象，在脑海中勾勒出人物形象、时代场景与故事脉络。这种美育形态，不追求瞬间的感官冲击，而注重长久的心灵浸润，听众在聆听中沉淀心神，在声音的留白中体悟韵味，在情感的共鸣中完成审美提升。它更依赖受众的主动参与，让审美体验在“耳听心悟”中慢慢沉淀，自带一种沉静内敛的人文气质。

审美表达与受众参与的方式，进一步凸显了二者的差异。《只此青绿》的美育表达，偏向于意境的具象化呈现，以动静相宜的舞姿、和谐统一的视听，传递古典美学的清雅与厚重，受众多处于被动沉浸的状态，在镜头的引导下感受美、理解美，同时可通过模仿舞蹈、二次创作等形式，主动延伸美育体验，参与感更偏向于外在的实践与传播。

关山演播的美育表达，则偏向于情感的含蓄传递，以“宫商纯正”的语言、“沉郁端方”的气质，传递人文精神与生命温度，受众需主动调动感官与思维，在声音的细节中捕捉情感、体悟内涵，参与感更偏向于内在的思考与共鸣。这种差异，让前者的美育更具普及性与感染力，后者的美育更具深刻性与穿透力。

二者的美育差异，本质上是视觉与听觉两种媒介的天然分野，是不同艺术形态的独特表达，却始终围绕经典传承与美育育人的核心。正是这种各有侧重、各具韵味的差异化实践，让经典文艺的美育路径更加多元，既满足了当代人对直观审美体验的需求，也守护了沉静内敛的人文审美传统，为经典文艺的当代美育实践提供了丰富的借鉴与启示。

结语

经典文艺的媒介化传播，从来不是简单的形式转化，而是一场跨越时空的美育对话，是传统文化在当代的生动延续与精神回响。《只此青绿》舞剧电影以光影为笔，将古典美学、意境韵味与工匠精神熔铸于视听之间，让千年经典以可感可触的方式走进大众视野；关山长书有声演播以声音为桥，用规范灵动的语言、真挚内敛的情感与沉郁端方的品格，让文学经典的人文力量浸润人心。

二者的美育实践，既有殊途同归的坚守，也有各具韵味的表达，共通之处在于扎根传统、以美育人，差异之处在于媒介特质赋予的审美路径与体验方式。它们以无声的浸润替代生硬的说教，以审美体验滋养精神品格，印证了经典文艺在当代美育中的独特价值与无限可能。这场跨越视听的美育实践，不仅为经典文艺的媒介化传播提供了鲜活范本，更让中华优秀传统文化的精神内核得以传承与升

华，为新时代美育路径的探索，注入了温润而坚定的人文力量，让美与善、传统与现代，在润物无声中代代相传。

基金 Funding：本文系四川青少年美育研究中心项目《经典文艺作品媒介化的美育浸润研究——基于舞剧电影与有声演播的双案例分析》的阶段性成果，项目编号：MY2025ZX378。

参考文献 References

1. Wang,L.(王璐),& Wei,H.N.(戚红年).(2025).《只此青绿》的电影实践:从舞台空间到诗意内蕴的美学之旅[The cinematic practice of "Only Green Color": An aesthetic journey from stage space to poetic connotation].电影文学[Film Literature],(08):122–125.
2. Li,B.(李波),& Fu,L.R.(傅铄然).(2025).《只此青绿》的文化记忆机制：从文物遗迹到舞剧电影的创造性转化[The Cultural Memory Mechanism of "Only This Green": From Cultural Relics and Heritage to the Creative Transformation of Dance Drama Films].电影评介[Film Review],(19).
3. Zhan,B.X.(战勃蓄),& Zhang,X.Y.(张馨月).(2025).《只此青绿》中的青绿意象:中国传统美学的现代诠释[The Green Color Imagery in "Only This Green": A Modern Interpretation of Traditional Chinese Aesthetics].电影文学[Film Literature],(15):172–176.
4. Zhang,Z.X.(张梓轩).(2025).跨媒介叙事视角下舞蹈影像对文化传播的扩展与深化——基于电影《只此青绿》的研究[The Expansion and Deepening of Cultural Communication through Dance Videos from a Cross-Media Narrative Perspective: A Study Based on the Film "Only Green Color"].北京舞蹈学院学报[Journal of Beijing Dance Academy],(05):17–22.
5. Fu,Y.H.(傅隐鸿),& He,G.W.(何国威).(2024).诗意风景、多维时空与现代性转化——电影《只此青绿》的跨媒介实践[Poetic landscapes, multi-dimensional time-space and modernity transformation – The cross-media practice of the film "Only Green Color"].电影评介[Film Review],(21):34–40.
6. Zhu,C.Y.(祝长友).(2023)关山播音风格与播音教育思想探究[An Exploration of Guan Shan's Broadcasting Style and Broadcasting Education Philosophy].浙江传媒学院[Zhejiang University of Media and Communication].
7. Li,T.T.(李婷婷),& Wang,Z.G.(王志刚),&Zhang,H.Y.(张海燕).(2021).关山小说播讲艺术风格研究[Research on the Artistic Style of Guan Shan's Novel Reading Interpretation].沧州师范学院学报[Journal of Cangzhou Normal University],37(04):93–96.
8. Peng,F.(彭远方),& Li,J.(李京).(2019).六十三载拓声路,关山情怀度若飞——播音艺术家关山[Sixty-three years of pioneering in the field of broadcasting, with a spirit of crossing mountains and rivers – Radio announcer Guan Shan].浙江工业大学学报(社会科学版)[Journal of Zhejiang University (Social Sciences Edition)],18(03):260–261.

Call for Papers

Scope

CSM welcomes original contributions that explore diverse topics, including but not limited to:

History and Culture: In-depth studies of Chinese history from ancient times to the modern era, examining significant events, dynasties, and cultural developments; Analysis of traditional Chinese culture, including philosophy, literature, art, and religion, and their influence on contemporary society

Society and Politics: Examination of China's political system, governance structure, and policy-making processes; Studies on social issues such as population dynamics, urban-rural disparities, and social welfare policies

Economy and Business: Research on China's economic development, growth patterns, and industrial restructuring; Studies on business practices, corporate governance, and innovation in Chinese enterprises

Language and Linguistics: Research on the Chinese language, including its structure, grammar, and phonetics; Studies on language education, language policy, and the spread of the Chinese language globally

Education and Pedagogy: Examination of China's education system, curriculum development, and teaching methodologies; Research on educational reforms, educational equity, and the role of education in social mobility

Philosophy and Ethics: In-depth exploration of Chinese philosophical thought, such as Confucianism, Taoism, and Buddhism, and their contemporary relevance; Research on ethical issues in Chinese society, including business ethics, medical ethics, and environmental ethics

Transportation and Infrastructure Systems: Smart mobility and traffic management; Intelligent infrastructure and engineering systems

CSM particularly encourages submissions that offer new perspectives and innovative methods for examining existing topics or addressing long-standing issues related to China. Interdisciplinary approaches that bridge various fields such as history, sociology, economics, linguistics, and philosophy are highly valued, as they provide comprehensive and holistic insights into the complex phenomena in China.

CSM also invites contributions that propose novel theoretical frameworks, innovative research methodologies, and emerging trends in Chinese studies. Comparative research, case studies, and critical analyses offering global, regional, and local insights are strongly encouraged to enrich the academic discourse.

Thematic section:
Modern China and Shanghai

Modern China, from the mid-nineteenth to the mid-twentieth century, was a period of major transformation in society, politics, the economy, and culture. As a leading treaty-port city, Shanghai became a key center of commerce, international exchange, and modernization. This section brings together research on modern China with a particular focus on Shanghai's role in political change, urban governance, industrial and financial development, cultural interaction, social transformation, and everyday life.

Topics include, but are not limited to, politics and law, trade and finance, industrialization, shipping and transport, social structure and migration, education and urban space, intellectual and cultural change, publishing and the arts, foreign communities and cross-cultural exchange, comparative perspectives, and new theories, methods, and source-based studies on modern China and Shanghai.

Types of Submissions	**Research Articles:** Should be between 6,000–9,000 words.They should present original research, methodologies, or theoretical advancements. Articles exceeding 9,000 words will only be accepted if necessary for the subject matter. **Review Articles:** Provide comprehensive summaries of research topics relevant to Chinese studies. These should typically be between 5,000–8,000 words and provide a critical assessment of existing literature. **Case Studies:** Analyze specific events, policies, or phenomena, focusing on practical applications or theoretical implications. These should be 4,000–6,000 words and clearly outline the context, challenges, and outcomes. **Viewpoints:** These shorter articles (1,500–2,000 words) provide commentary or propose new ideas that could stimulate debate or address emerging issues in Chinese studies.
Peer review process	CSM adheres to a double-anonymized peer review model to ensure the highest standards of academic integrity. Each submission undergoes an initial internal screening by the editorial office to evaluate its alignment with the journal's scope and adherence to formatting requirements. Manuscripts that pass this preliminary stage are subsequently assigned to a minimum of two independent subject-matter experts for rigorous external evaluation.
Open access policy	CSM is a fully Gold Open Access publication. Upon acceptance, all articles are made immediately and permanently accessible online to a global audience without financial barriers. Detailed information regarding Creative Commons licensing, copyright retention, and institutional repository policies can be found in our comprehensive Policy Section.
Publication frequency & Timeliness	**Schedule:** CSM is published monthly. **Online First:** To facilitate the rapid dissemination of research, accepted manuscripts are published as "Articles in Press" (Online First) individually. These versions appear online following the completion of peer review, editorial revision, and production, prior to their inclusion in a formal paginated issue.
Submission logistics	**Language:** CSM accepts submissions in both Chinese and English. Authors may prepare the main text in either language. However, the title, abstract, and keywords must be provided in both Chinese and English at the time of submission. **Format & Channel:** Authors are required to prepare manuscripts in Microsoft Word (.doc/.docx) format. All submissions must be managed through the journal's Electronic Submission Portal. **Compliance:** Before initiating a submission, authors must ensure their manuscript strictly complies with the latest Author Guidelines. **Rolling Basis:** The journal maintains a continuous submission cycle, accepting manuscripts year-round without fixed deadlines for general issues.
Article processing charges (APC)	To support the costs of open-access publishing, CSM levies a one-time Article Processing Charge (APC) of USD 80 for each manuscript successfully accepted for publication.
Journal metadata & Contact	**Submission Portal:** https://jandoopress.com/journal/csm **Editorial Office:** For all inquiries regarding the submission process or editorial decisions, please direct correspondence to contact@press.jandoo.ac.

Chinese Studies Monthly (CSM) is a fully open-access, peer-reviewed academic journal dedicated to advancing global scholarship on China through the publication of high-quality research in English and Chinese. It serves as a premier interdisciplinary forum for scholars, researchers, and practitioners to share original findings, critical essays, and in-depth reviews across the expansive field of Chinese humanities and social sciences.

CSM is committed to fostering innovative discussions and providing a platform for work that bridges diverse disciplines such as history, politics, economics, society, culture, linguistics, philosophy, and education, thereby offering holistic insights into China's past and present.

《中华研究月刊》（CSM）是一份完全开放获取、同行评审的学术期刊，致力于通过发表中英文高质量研究成果，推动全球中国研究的发展。期刊旨在为学者、研究人员与实践者提供一个高水平的跨学科交流平台，用于分享原创研究发现、评论性文章以及围绕中国人文与社会科学广泛领域的深度综述。

CSM 致力于促进创新性讨论，并为跨越历史、政治、经济、社会、文化、语言、哲学与教育等多元学科的研究提供发表平台，从而为理解中国的过去与当下提供更为整体和全面的视角。

Copyright © 2026 by the Author(s).
Published by Jandoo Press Co., Ltd.

X (Twitter)
@JandooPress

RedNote
JandooPress

Instagram
@JandooPress

WeChat Official Account
JandooPressCN

ISSN 2759-8934 (Online)
ISSN 2760-3296 (Print)