

Application of Situational Teaching in General Education Courses of Aesthetic Education in Universities: Taking the Course of “Appreciation of Music”

Chenyu Luo

Faculty of Education, Universiti Kebangsaan Malaysia, Bangi, Selangor, Malaysia
Email: p130110@siswa.ukm.edu.my

Guoli Zhou

Faculty of Education, Universiti Kebangsaan Malaysia, Bangi, Selangor, Malaysia
Email: p127521@siswa.ukm.edu.my

Melor Md Yunus

Faculty of Education, Universiti Kebangsaan Malaysia, Bangi, Selangor, Malaysia
Coessponding Author Email: melor@ukm.edu.my

Ahmad Zamri Mansor

Faculty of Education, Universiti Kebangsaan Malaysia, Bangi, Selangor, Malaysia
Email: Zamri@ukm.edu.my

To Link this Article: <http://dx.doi.org/10.6007/IJARBSS/v14-i11/23497> DOI:10.6007/IJARBSS/v14-i11/23497

Published Date: 02 November 2024

Abstract

In recent years, universities have paid more and more attention to aesthetic education. Many universities offer a variety of music aesthetic education courses, covering music theory, music history, vocal music, instrumental music, music technology, and so on. Students can choose the appropriate courses according to their interests and learning goals. The college music aesthetic education class emphasizes practical teaching and pays attention to the cultivation of students' actual performance and creative ability. In class, students are often arranged to conduct practical activities such as chorus, musical instrument playing, and musical rehearsal to enhance their musical skills and performance. With the development of science and technology, many music aesthetic education classes begin to introduce digital technology and innovative tools, such as music production software and recording equipment to help students create, arrange, and record music and expand the ways and forms of music expression. At the same time, aesthetic education in colleges has

encountered many problems in the process of development that need to be improved urgently.

Keywords: Engineering University, Aesthetic Education, Situational Teaching

Introduction

Contextual teaching is a method of teaching in which students learn knowledge and skills in real problems and situations by placing them in real or virtual situations. In college aesthetic education courses, the application of situational teaching can provide a richer and deeper learning experience. The application of situational teaching in college aesthetic education courses can help students have a deeper understanding of the value and meaning of art, stimulate their creativity and critical thinking, and enhance their ability to apply aesthetic principles in real life. In addition, contextual teaching can also make learning more engaging and interesting, increasing student engagement and learning outcomes.

Literature Review

In recent years, with the introduction of various policies, all sectors of society have responded positively, adhering to the fundamental task of "moral education." In the work of aesthetic education, practice is based on true knowledge. To promote the emergence of such articles, many authors have expressed their own views. Therefore, I searched the keyword "college music aesthetic education" on CNKI for a total of 508 articles.

"Practice exploration and system construction of Chinese college music aesthetic education in the new era" by Yanfei (2023), thinks music aesthetic education has the functions of emotional communication, education, and guidance, which can promote people's all-round and healthy development. In the new era, music aesthetic education in colleges and universities is of strategic importance, and it is developing from stability to quality and efficiency, from soft demand to rigid demand, and from single to comprehensive. Major colleges and universities in China focus on promoting all-round innovative practices such as educational concepts, curriculum settings, textbook design, and teaching models and building a new era of college music aesthetic education system through multi-dimensional approaches such as diversification of music aesthetic education modes, integration of characteristic elements of music aesthetic education courses, and humanized assessment mechanisms.

Ningjie's (2022), publication is called "Research on the Teaching Reform of College Music Aesthetic Education from the Perspective of Core Accomplishment," as educational development is the guiding needle of national development and the reform of educational system is closely related to the future development of the country. As an organic part of education, aesthetic education has a crucial impact on the development of education. This paper analyzed some problems and defects in the current music aesthetic education in Chinese colleges and universities and put forward some countermeasures to solve these problems, combined with the actual situation of the current music aesthetic education in China. It is the key to finding the best teaching method in aesthetic education. Only in this way can we teach students according to their aptitude, adapt to the learning characteristics of all kinds of students, and let students learn these knowledge and skills at the fastest speed. In addition, the

essence of teaching is "educating people," and the music aesthetic education course is not only about technology teaching, so that students can have good aesthetic quality, which requires teachers to inject their humanities quality and social excellent culture into the teaching. By doing so, students can understand the history and culture of the music they learn, and then stimulate their enthusiasm for learning.

Xiaolu (2022), conducted research on the teaching mode and path of college music aesthetic education to effectively improve the teaching effect of music aesthetic education courses. First is to perfect the establishment of a music aesthetic education curriculum. It is suggested that some music aesthetic education courses be converted from elective to compulsory courses and incorporated into school teaching plans to institutionalize, normalize, and standardize the music aesthetic education course. Next is to enrich music aesthetic education textbooks, organize high-level experts to compile textbooks and teaching syllabuses, adjust them for different levels of educatees, combine music aesthetic education with students' professional education, and embody the educational merit of music aesthetic education. Second, respect students' primary role in the classroom. Innovative teaching models and methods are adopted in teaching, such as "flipped classroom," "micro lesson," "inquiry learning," and other teaching methods.

The interactive concept is applied to the teaching of aesthetic education practice courses so that students can experience the exploration process of learning and exercise their ability of aesthetic education thinking. Third, cultivate students' awareness of aesthetic education. The teaching of music aesthetic education should pay attention to the cultivation of students' abilities in music aesthetic thinking, and then develop the habit of aesthetic education thinking. China's musical art is profound, and each ethnic group has its own characteristics of folk songs and classic works. In the process of teaching, various ways can be applied such as combining the excellent Chinese traditional music culture to enrich the teaching content, integrating teaching resources, exploring the connotation of music, using the power of music to "turn people into music," stimulating the potential of students to the surface, and realizing the function of aesthetic education. Fourth, establish the teaching evaluation mechanism for the reformed curriculum. In the process of the implementation of implementing music aesthetic education, teachers should design the arrangement of the teaching plan, the selection of educational content, and the application of educational methods according to the requirements of the implementation principle of music aesthetic education. Simultaneously, teachers should adapt the teaching design to align with the school's and students' circumstances, thereby enhancing its alignment with the realities of music and aesthetic education. From the perspective of the teaching and research office, teachers, and students, the corresponding supervision mechanism should be set up to evaluate the aesthetic education curriculum through questionnaires and other forms. The aim is to ensure that teachers and students progress together, meeting students' interests and achieving educational goals (Cao, 2022).

Reflections based on Past Practices

Take Lanzhou Institute of Technology as an example. The university attaches great importance to students' entrance examination rates. Of course, the students' aesthetic ability varies greatly. In this era of high knowledge, intelligence, and information technology, people are too much in pursuit of external values, resulting in a more and more

utilitarian social atmosphere. Influenced by the social atmosphere, college education is becoming more and more utilitarian and instrumental. In order to pursue employment rate, many colleges and universities pay too much attention to professional ability training and neglect quality education. At the same time, many college students regard colleges and universities as their pursuit of so-called success, fame, and social status, pay more attention to the way of obtaining graduation certificates and degree certificates, and ignore the cultivation of their own aesthetic ability. As a result, the aesthetic ability of college students is generally not high, the psychological quality of college students is not mature enough, and many college students graduate. Hence why, it is difficult for them to integrate into the social workplace after work.

Research Objectives

Aesthetic education can cultivate college students' emotions and make them feel noble. The purpose of aesthetic education in science and engineering universities is not only to teach them to find beauty in engineering construction, in chemical reactions, in physical formulas, and in biological evolution, but also to cultivate people's emotions imperceptibly, so that people can establish a noble outlook on life and values. Compared with the aesthetic education in primary and secondary schools, the aesthetic education in science and engineering colleges pays more attention to improving the spiritual realm of college students and purifying their minds so that they can sacrifice themselves for others rather than benefit themselves at the expense of others. Aesthetic education can help science and engineering students improve their perceptual thinking. Due to the limitations of their major, most students of science and technology lack emotional thinking, and tend to ignore their spiritual and emotional needs in their studies and lives. Aesthetic education can help colleges and universities of science and engineering make up for this deficiency. Through the explanation of aesthetic education theory courses, art appreciation, and practical activities of aesthetic education, with the help of vivid curriculum carriers, they can combine the sensibility of art with the rationality of science and technology skillfully, enhance the perceptual thinking of science and engineering students, and improve their aesthetic ability and creative ability. There is no denying that the current aesthetic education system has shortcomings, and the problems of aesthetic education in colleges of science and engineering are prominent. This paper aims to break through the duality disconnection between the theory of aesthetic education and the practice of aesthetic education by studying the aesthetic education systems of science and engineering universities. Finally, perfect the theoretical construction system of aesthetic education in colleges and universities and provide reasonable suggestions and countermeasures for the shortcomings of aesthetic education in colleges and universities.

The course of "Appreciation of Music" should not only stay in the stage of superficial appreciation and watching and should not be the traditional teacher singing "one-man show" and playing the works mechanically. Students' participation is not high and enthusiasm is not strong, especially for non-music students. Nowadays, college students lack the ability to appreciate art, and they only focus on their own major, neglecting the cultivation of ability. This has a certain impact on their long-term development. Learning dance appreciation courses can not only improve students' aesthetic ability and artistic quality, but also cultivate their creativity. The primary teaching objectives of this course are divided into three levels: First, cognitive objectives: to understand the types and

characteristics of western music, and master simple western music knowledge and related terms, understand the origin and development of western music, and master certain practical knowledge of western music. Second, skill goal: through experiencing, listening to, and watching excellent representative works, master the appreciation and aesthetic ability of various types of western music, develop image thinking, infuse innovative spirit, and cultivate practical ability to improve the ability to feel, express, appreciate, and create beauty. Third, emotional goal: Through the "Appreciation of Music" course, a correct aesthetic concept is established and students' discovery of the beauty of art and life in the pursuit of beauty is improved. Besides that, through the influence of dance culture, elegant aesthetic taste and sentiment are cultivated, personality is developed, empathy ability is enhanced, aesthetic ability and artistic temperament are cultivated, and innovation ability is enhanced. This to understand and absorb excellent achievements from home and abroad, improve cultural and artistic quality, and strengthen patriotism.

Intervention Program or Innovation Recommended

The application of situational teaching methods in college music aesthetic education classes is the process of integrating situational learning theory into music education. This approach aims to provide a more authentic, interactive, and experiential learning environment to enhance student engagement and learning outcomes. Situational teaching can manifest itself in the following aspects of music education:

Interdisciplinary Collaboration: Encourage collaboration between different departments such as fine arts, literature, music, and technology.

Create interdisciplinary courses that allow students to explore and combine various artistic forms.

Live music experience: Organize students to participate in concerts, operas, music festivals, and other live activities so that they can personally experience the live appeal and artistic charm of music.

Simulation of the music production process: By simulating the process of music creation, recording, and production, students learn the technique and art of music production in practice.

Role-playing and simulation performance: Students play different musical roles, such as composer, conductor, and performer, and conduct simulation creation and performance activities to understand the characteristics and requirements of various musical professions.

Group cooperation and collaborative creation: By working in groups, students are encouraged to co-create musical works or plan musical events, which not only promotes communication among students, but also helps to develop teamwork and communication skills.

In-depth exploration of music culture: Organize students to conduct research and exploration of music culture, such as studying specific music genres, histories, or cultural backgrounds, so that students can learn music in a specific cultural context. **Reflection and critical discussion:** After the musical activity, students are guided to reflect and engage in critical discussion to deepen their understanding of the art of music and improve their critical thinking skills.

Guest lectures and workshops: Bring in professionals and experts from the industry for guest lectures and workshops. Provide students with real-world insights and practical skills that can be applied to their artistic pursuits.

The core of the situational teaching method is to enable students to learn and experience music in a specific context through real or simulated music environments and activities, so as to understand the art of music more comprehensively and improve their artistic aesthetics and creativity. This approach helps students combine theoretical knowledge with practice, making music learning more vivid and effective.

Methodology

This paper adopted the questionnaire survey method to conduct research. 54 students were surveyed three times. The first questionnaire is before the implementation of the situational teaching method; the second questionnaire is during the implementation of the situational teaching method; and the third questionnaire is about their understanding and knowledge of the aesthetic education classroom after the implementation of the situational teaching method.

The three indicator measures were described in this study, and the descriptive results are shown in Table 1.

Table 1
Indicators

| | 1st asurement | 2nd asurement | 3rd asurement |
|---|----------------------|----------------------|----------------------|
| | $\overline{X \pm S}$ | $\overline{X \pm S}$ | $\overline{X \pm S}$ |
| Music appreciation | 5.09±1.391 | 7.94±1.323 | 9.22±.965 |
| Degree of musical knowledge | 5.61±1.338 | 7.70±1.039 | 8.57±1.487 |
| Promotion of aesthetic education | 5.48±1.397 | 8.15±1.433 | 9.19±.933 |
| Critical thinking skills | 5.74±1.616 | 7.72±1.687 | 8.91±.784 |
| Creativity and expression | 5.41±1.158 | 8.20±1.088 | 9.56±.945 |
| Teamwork | 5.11±1.160 | 8.44±1.208 | 9.35±.828 |
| Cultural literacy | 4.83±1.005 | 8.07±1.130 | 9.41±.813 |
| Music knowledge | 4.89±1.144 | 7.85±1.188 | 9.31±.722 |
| Comprehensive literacy skills | 5.57±1.159 | 8.24±1.258 | 9.26±.828 |
| Stress relief and Mental health enhancement | 5.26±1.320 | 7.80±1.379 | 9.09±.759 |

Comparisons were made using a repeated measures ANOVA between subjects (grouped times). The variance of differences was assessed using the Mauchly test of sphericity, and when there was a failure to satisfy the test of sphericity, the results should be analyzed using the Greenhouse-Geisser in the one-way ANOVA corrected results or the Billet trajectory in the multivariate ANOVA, and when the results of the Greenhouse-Geisser in the one-way ANOVA corrected results and the Billet trajectory in the multivariate ANOVA contradicted each other, the multivariate ANOVA prevailed. Statistically significant variances were also analyzed using Bonferroni post hoc tests.

Music Appreciation

In order to observe more intuitively the mean value of music appreciation ability at different number of measurements, the mean value of music appreciation ability at different number of measurements was analyzed by descriptive statistics. Table 2 shows that the mean value of the number of measurements at the 1st time is smaller than the mean value of the number of measurements at the 2nd time is smaller than the mean value of the number of measurements at the 3rd time. Since there is a significant difference between the mean values of music appreciation ability of the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of music appreciation ability of the 1st number of measurements is the lowest, and the mean value of music appreciation ability of the 3rd number of measurements is the highest, logically.

Table 2

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 5.093 | .189 | 4.713 | 5.472 |
| 2 | 7.944 | .180 | 7.583 | 8.306 |
| 3 | 9.222 | .131 | 8.959 | 9.486 |

Degree of Musical Knowledge

In order to observe more intuitively the mean value of the degree of accumulation of musical knowledge at different times of measurement, the mean value of the degree of accumulation of musical knowledge at different times of measurement was analyzed by descriptive statistics, as shown in Table 3. Table 3 shows that the mean value of the number of measurements at the 1st time is smaller than the mean value of the number of measurements at the 2nd time is smaller than the mean value of the number of measurements at the 3rd time. Since there is a significant difference between the mean values of the degree of accumulation of musical knowledge for the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of the degree of accumulation of musical knowledge for the number of measurements of the 1st measurement is the lowest, and the mean value of the degree of accumulation of musical knowledge for the number of measurements of the 3rd measurement is the highest, which is logical.

Table 3

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 5.611 | .182 | 5.246 | 5.976 |
| 2 | 7.704 | .141 | 7.420 | 7.987 |

Promotion of Aesthetic Education

In order to more intuitively observe the mean value of promoting aesthetic education at different number of measurements, the mean value of promoting aesthetic education at different number of measurements was analyzed by descriptive statistics as shown in Table 4. Table 16 shows that the mean value of the number of measurements at the 1st time is smaller than the mean value of the number of measurements at the 2nd time is smaller than the mean value of the number of measurements at the 3rd time. Since there is a significant difference between the mean value of promotion of aesthetic education for the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of promotion of aesthetic education for the 1st number of measurements is the lowest, and the mean value of promotion of aesthetic education for the 3rd number of measurements is the highest, which is logical.

Table 4 Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 5.481 | .190 | 5.100 | 5.863 |
| 2 | 8.148 | .195 | 7.757 | 8.539 |
| 3 | 9.185 | .127 | 8.930 | 9.440 |

Critical Thinking Skills

In order to observe more intuitively the mean value of critical thinking skills at different number of measurements, the mean value of critical thinking skills at different number of measurements was analyzed by descriptive statistics as shown in Table 5. Table 5 shows that the mean value of the number of measurements at the 1st time is smaller than the mean value of the number of measurements at the 2nd time is smaller than the mean value of the number of measurements at the 3rd time. Since there is a significant difference between the mean value of critical thinking skills for the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of critical thinking skills for the number of measurements for the 1st measurement is the lowest, and the mean value of critical thinking skills for the number of measurements for the 3rd measurement is the highest, which is logical.

Table 5

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 5.741 | .220 | 5.300 | 6.182 |
| 2 | 7.722 | .230 | 7.262 | 8.183 |
| 3 | 8.907 | .107 | 8.694 | 9.121 |

Creativity and Expression

In order to observe more intuitively the mean values of creativity and expressiveness at different number of measurements, the mean values of creativity and expressiveness at different number of measurements were analyzed by descriptive statistics as shown in Table 6. Table 26 shows that the mean value of the number of measurements at the 1st time is smaller than the mean value of the number of measurements at the 2nd time is smaller than the mean value of the number of measurements at the 3rd time. Since there is a significant difference between the mean values of creativity and expressiveness of the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of creativity and expressiveness of the 1st number of measurements is the lowest, and the mean value of creativity and expressiveness of the 3rd number of measurements is the highest, logically.

Table 6

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 5.407 | .158 | 5.091 | 5.723 |
| 2 | 8.204 | .148 | 7.907 | 8.501 |
| 3 | 9.556 | .129 | 9.298 | 9.813 |

Teamwork

In order to more intuitively observe the mean value of teamwork spirit with different number of measurements, the mean value of teamwork spirit with different number of measurements was analyzed by descriptive statistics, as shown in Table 7. Through Table 7, it can be obtained that the mean value of the number of measurements in the 1st time is smaller than the mean value of the number of measurements in the 2nd time is smaller than the mean value of the number of measurements in the 3rd time.

Since there is a significant difference between the mean value of teamwork spirit between the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of teamwork spirit of the 1st number of measurements is the lowest and the mean value of teamwork spirit of the 3rd number of measurements is the highest, logically.

Table 7

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 5.111 | .158 | 4.794 | 5.428 |
| 2 | 8.444 | .164 | 8.115 | 8.774 |
| 3 | 9.352 | .113 | 9.126 | 9.578 |

Cultural literacy

In order to observe the mean value of cultural literacy at different number of measurements more intuitively, the mean value of cultural literacy at different number of measurements was analyzed by descriptive statistics, as shown in Table 8. Table 36 shows that the mean value of the 1st number of measurements is smaller than the mean value of the 2nd number of measurements is smaller than the mean value of the 3rd number of measurements. Since there is a significant difference between the mean values of cultural literacy for the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of cultural literacy for the 1st number of measurements is the lowest, and the mean value of cultural literacy for the 3rd number of measurements is the highest, logically.

Table 8

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 4.833 | .137 | 4.559 | 5.108 |
| 2 | 8.074 | .154 | 7.766 | 8.383 |
| 3 | 9.407 | .111 | 9.185 | 9.629 |

Music Knowledge

In order to visualize the mean value of music knowledge at different number of measurements more intuitively, the mean value of music knowledge at different number of measurements was analyzed by descriptive statistics, as shown in Table 9. Table 9 shows that the mean value of the number of measurements at the 1st time is smaller than the mean value of the number of measurements at the 2nd time is smaller than the mean value of the number of measurements at the 3rd time. Since there is a significant difference between the mean of music knowledge of the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean of music knowledge of the 1st number of measurements is the lowest and the mean of music knowledge of the 3rd number of measurements is the highest, logically.

Table 9

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 4.889 | .156 | 4.577 | 5.201 |
| 2 | 7.852 | .162 | 7.528 | 8.176 |
| 3 | 9.315 | .098 | 9.118 | 9.512 |

Comprehensive Literacy Skills

In order to observe more intuitively the mean value of the comprehensive literacy skills with different number of measurements, the mean value of the comprehensive literacy skills with different number of measurements was analyzed by descriptive statistics, as shown in Table 41. Table 10 shows that the mean value of the number of measurements at the 1st time is smaller than the mean value of the number of measurements at the 2nd time is smaller than the mean value of the number of measurements at the 3rd time. Since there is a significant difference between the mean value of the integrated literacy skills of the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of the integrated literacy skills of the number of measurements of the 1st measurement is the lowest and the mean value of the integrated literacy skills of the number of measurements of the 3rd measurement is the highest, which is logical.

Table 10

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 5.574 | .158 | 5.258 | 5.890 |
| 2 | 8.241 | .171 | 7.897 | 8.584 |
| 3 | 9.259 | .113 | 9.033 | 9.485 |

Stress Relief and Mental Health Enhancement

In order to observe more intuitively the mean value of music appreciation ability 0 with different number of measurements, the mean value of music appreciation ability 0 with different number of measurements was analyzed by descriptive statistics, as shown in Table 11. Table 11 shows that the mean value of the number of measurements at the 1st time is smaller than the mean value of the number of measurements at the 2nd time is smaller than the mean value of the number of measurements at the 3rd time. Since there is a significant difference between the mean values of music appreciation ability 0 for the 1st and 2nd, 1st and 3rd, and 2nd and 3rd measurements, it just so happens that the mean value of music appreciation ability 0 for the 1st number of measurements is the lowest, and the mean value of music appreciation ability 0 for the 3rd number of measurements is the highest, logically.

Table 11

Descriptive statistics of the number of measurements

| Number of measurements | Mean value | Standard error | 95% confidence interval | |
|------------------------|------------|----------------|-------------------------|-------------|
| | | | upper limit | lower limit |
| 1 | 5.259 | .180 | 4.899 | 5.620 |
| 2 | 7.796 | .188 | 7.420 | 8.173 |
| 3 | 9.093 | .103 | 8.885 | 9.300 |

The Findings of Research-Action Aesthetic Education in Universities

Through this action research, we have gained a lot, including the following findings: Action research in the context of aesthetic education at the university level typically focuses on studying and improving teaching methods and learning experiences related to arts and aesthetics. Such research findings can vary greatly. Enhanced Creative Thinking and Problem-Solving Skills: Action research often finds that aesthetic education helps develop students' creative thinking and problem-solving abilities. This is due to the fact that art and aesthetics foster innovative thinking and the ability to view problems from various angles. Improved Emotional Intelligence and Empathy: Engaging with arts and aesthetics can improve students' emotional intelligence, making them more aware of their own and others' emotions. This can lead to greater empathy and understanding in social interactions. Increased Appreciation and Understanding of Cultural Diversity: Aesthetic education often includes exposure to a wide range of cultural art forms, which can increase students' understanding and appreciation of cultural diversity. Development of Critical Thinking and Analytical Skills: Analyzing art and aesthetic experiences can sharpen critical thinking and analytical skills as students learn to interpret and make sense of complex artworks. Enhanced Communication Skills: Through the study of art and aesthetics, students

often develop better communication skills, learning to express their ideas and feelings more effectively.

Positive Impact on Student Engagement and Motivation: Aesthetic education can make learning more engaging and enjoyable for students, which can increase their motivation and enthusiasm for learning in general. **Cross-Disciplinary Benefits:** Action research may reveal that skills and knowledge gained in aesthetic education can benefit students in other academic areas, fostering a more holistic educational experience. **Challenges and Opportunities for Teaching Methods:** The research might also highlight specific challenges in teaching aesthetics, such as resource constraints or the need for more interdisciplinary approaches, and suggest innovative teaching methods or solutions. These findings can lead to changes in curriculum design, teaching strategies, and overall educational approaches to better integrate aesthetic education into university programs.

The Significant for Existing Knowledge and the Role it Plays in Context

This research significantly contributes to existing knowledge by advancing situational teaching as a powerful method within aesthetic education, particularly in the context of music appreciation. Traditionally, aesthetic education in higher education has relied heavily on passive learning methods, often failing to engage students at a deeper, more personal level. By applying situational teaching, this study provides empirical evidence that such methods facilitate a more active and immersive learning experience, enabling students to emotionally connect with and interpret music in a meaningful way. This contribution enriches the current body of knowledge by demonstrating that situational teaching not only enhances cognitive understanding but also deepens students' aesthetic awareness and critical appreciation, thus addressing a gap in traditional approaches to arts education.

In its contextual role, this research is particularly impactful in the setting of universities in Gansu Province, where aesthetic education has traditionally received less emphasis. By introducing a situational teaching model in music appreciation courses, this study offers a framework that aligns with national goals to foster creativity and cultural awareness among university students. The approach makes aesthetic education more relevant to students' lived experiences, encouraging a holistic development model that moves beyond conventional rote learning. Consequently, this study not only supports regional educational reforms but also provides a scalable model that can inspire similar applications in diverse educational contexts, emphasizing the potential for situational teaching to transform general education courses in aesthetic fields.

References

- Said, N. E. M., Yunus, M., Doring, L. K., Asmi, A., Aqilah, F., & Li, L. K. S. (2013). Blogging to enhance writing skills: A survey of students' perception and attitude. *Asian Social Science*, 9(16), 95
- Arif, F. K. M., Zubir, N. Z., Mohamad, M., & Yunus, M. M. (2019). Benefits and challenges of using game-based formative assessment among undergraduate students. *Humanities & Social Sciences Reviews*, 7(4), 203-213.
- Hashim, H. U., & Yunus, M. M. (2018). English as a second language (ESL) learning: setting the right environment for second language acquisition. *Tadris: Jurnal Keguruan dan Ilmu Tarbiyah*, 3(2), 207-215.
- Yunus, M. M., Nordin, N., Salehi, H., Embi, M. A., & Salehi, Z. (2014). Future of ICT as a Pedagogical Tool in ESL Teaching and Learning. *Research Journal of Applied Sciences, Engineering and Technology*, 7(4), 764-770.
- Yunus, M. M., Salehi, H., Sun, C. H., Yen, J. Y. P., & Li, L. K. S. (2011). Using Facebook groups in teaching ESL writing. *Recent researches in chemistry, biology, environment and culture*, 75(1), 75-80.
- Yunus, M. M., Tuan, J. L. K., & Salehi, H. (2013). Using blogs to promote writing skill in ESL classroom. *arXiv preprint arXiv:1305.6358*.
- Wil, C. S. C., Yunus, M. M., & Suliman, A. (2019). The use of social media to assist writing skills among secondary pupils. *International Journal of Academic Research in Progressive Education and Development*, 8(3), 224-236.
- Zhanguo, Z. (2002). Discussion on the construction and teaching problems of aesthetic education curriculum system in colleges and universities. *Journal of North China University of Technology*, 14(2), 43-50.
- Zhang P. (2010). Analysis of current situation of aesthetic education in colleges and universities and countermeasures. *China Electric Power Education*, 22.
- Sun, R. C. (2009). Analysis of current aesthetic education in colleges and universities. *Heilongjiang Higher Education Research*, (10), 155-157.
- Gu, Q. (2002). Discussion on the construction of aesthetic education curriculum system in colleges and universities in the new century. *Journal of Nanjing Agricultural College*, 18(4), 93-95.
- Chunqiu. (2007). The function of aesthetic education and curriculum construction in colleges and universities. *Journal of Longyan University*, 25(2), 148-151.
- Liu, Y. (2022). ON THE AESTHETIC VALUE AND SOCIAL VALUE OF MUSIC EDUCATION FROM THE PERSPECTIVE OF SOCIAL PSYCHOLOGY. *Psychiatria Danubina*, 34(suppl 4), 773-773.
- Madeja, S. S. (1971). Aesthetic education: An area of study. *Art Education*, 24(8), 16-19.
- Bai, T. (2023). Curriculum Reform and Evaluation Standard Exploration of Music Aesthetic Education in Colleges and Universities. *Curriculum and Teaching Methodology*, 6(14), 85-93.
- Gong, H. (2023). Exploration on the Influence of Music Aesthetic Education on Students' Quality-Oriented Education in Colleges and Universities. *International Journal of Education and Humanities*, 8(3), 1-4.
- Colwell, R. (1986). Music and aesthetic education: A collegial relationship. *Journal of Aesthetic Education*, 20(4), 31-38.