International Journal of Research in Education Humanities and Commerce

Volume 05, Issue 06 "November – December 2024"

ISSN 2583-0333

APPLICATION AND IMPROVEMENT OF SITUATIONAL TEACHING METHOD IN COLLEGE AESTHETIC EDUCATION GENERAL CURRICULUM -- MUSIC APPRECIATION COURSE

CHENYU LUO
Faculty of Education, Universiti Kebangsaan Malaysia, Bangi, Selangor, Malaysia
School of Electrical Engineering Lanzhou Institute of Technology, Gansu, Lanzhou.730050

GUOLI ZHOU
Faculty of Education, Universiti Kebangsaan Malaysia,
Bangi, Selangor, Malaysia

MELOR MD YUNUS*
Faculty of Education, Universiti Kebangsaan Malaysia,
Bangi, Selangor, Malaysia

SUN YING
College of Arts, Lanzhou Jiaotong University,
Gansu, Lanzhou.730070

https://doi.org/10.37602/IJREHC.2024.5614

ABSTRACT

The integration of contextual teaching methods in college aesthetic education, particularly in music appreciation courses, offers a transformative approach to engaging students and enhancing their learning experience. This paper discusses the application and improvement of situational teaching methods to create an immersive and interactive teaching environment, stimulate students' interest in music and deepen their understanding of music. Based on constructivist learning theory, the contextual approach emphasizes the importance of context and active participation in the learning process. In the context of music appreciation, these approaches can involve a wide variety of techniques such as immersive listening experiences, multimedia presentations, and interactive discussions that connect music to its historical, cultural, and emotional context. By placing students in situations where they must critically engage with and reflect on the music, these approaches foster a deeper, more personal connection to the material.

Keywords: situational teaching, improvement, multimedia experiences, Cross-Disciplinary

1.0 INTRODUCTION

In recent years, more and more attention has been paid to strengthening aesthetic education in college courses, and the importance of aesthetic education in cultivating students' cultural quality and emotional intelligence has been recognized. Aesthetic education includes many kinds of courses, such as painting class, chorus class, film appreciation class, etc., but music appreciation class is becoming more and more popular among students, through the music appreciation course, it aims to cultivate students' ability to perceive, appreciate and critically

participate in artistic expression. However, traditional teaching methods often fall short in engaging students and connecting theoretical knowledge with practical applications.

Situational teaching offers a promising solution to this challenge, which involves creating realistic, context-rich scenarios for learning. This approach can make learning more dynamic, interactive and meaningful by immersing students in a real and relevant environment. The situational approach emphasizes the application of knowledge in real-life situations and encourages students' active participation and deeper cognitive processing.

2.0 LITERATURE REVIEW

2.1 Situational Teaching Methods in Recent Educational Practices

The application of situational pedagogy in various fields of education has increased significantly due to its ability to create immersive, context-related learning environments. These methods emphasize learning through engagement with real-world scenarios and have been shown to significantly improve educational outcomes by connecting theoretical knowledge to practical applications (Lombardi, 2014; Herrington et al., 2016).

In the context of music education, situational teaching has been applied to address the limitations of traditional lecture-based approaches, which often fail to engage students effectively. Recent studies suggest that integrating situational learning into music appreciation courses helps students connect more deeply with the material, resulting in improved retention and critical analysis of musical content (Liu & Dey, 2019). This approach aligns with constructivist educational theories, which advocate for learning through active participation and experience (Vygotsky, 2017).

2.2 Application in Aesthetic Education and Music Appreciation

The application of situational teaching methods in aesthetic education, particularly in music appreciation courses, has demonstrated significant benefits. Traditional methods of teaching music appreciation often rely heavily on lectures and passive listening, which can lead to disengagement and a superficial understanding of musical concepts (Reimer & Wright, 2014). In contrast, situational teaching incorporates interactive and immersive techniques such as simulated performances, multimedia presentations, and scenario-based discussions, which foster a more profound appreciation and understanding of music.

Kurtz (2018) highlights a study at the University of Southern California, where situational teaching was integrated into the music appreciation curriculum. Students participated in activities like simulated concert reviews and interactive listening sessions, resulting in enhanced analytical skills and a deeper understanding of various music genres and historical contexts. This study supports the view that situational teaching can transform music appreciation courses by making learning more engaging and contextually relevant.

2.3 Empirical Evidence and Benefits

Recent empirical research supports the effectiveness of situational teaching methods in improving student outcomes in music appreciation. For example, Liu and Dey (2019)

demonstrated that using multimedia tools and interactive scenarios significantly improved students' engagement and critical listening skills. Their study found that students who experienced situational teaching were more likely to demonstrate higher levels of critical analysis and a greater appreciation for diverse musical styles compared to those taught using traditional methods.

Similarly, Smith et al. (2022) observed that situational education not only improves cognitive skills, but also improves empathy by making learning experiences more relevant to students' lives. Their research shows that a contextual learning environment promotes a deeper relationship between students and materials and improves the overall teaching experience. This is especially important in the aesthetic education aimed at the delicate understanding and appreciation of artistic expression.

2.4 Challenges and Limitations

Although the implementation of situational teaching in music appreciation curriculum has its advantages, it is not without challenges. An important barrier is the need for advanced resources such as multimedia technology and well-equipped classrooms. Garrison and Vaughan(2018) note that the lack of these resources can hinder the effectiveness of contextual teaching, especially in institutions with limited funding. The problem is exacerbated by rapid technological advances in educational tools, which can make it difficult for institutions to keep pace.

The preparation of the coach is another key factor. Many educators report that they feel inadequate in designing and facilitating contextual learning experiences due to a lack of training and support. Chang et al. (2023) conducted a survey of AAC teachers in Chinese universities, which showed that a significant number of teachers were unprepared for effective implementation of situational pedagogy. This highlights the need for ongoing professional development and institutional support to enable educators to successfully adopt and adapt contextual instructional techniques.

Moreover, traditional curriculum structures and limited course durations often restrict the integration of situational activities. According to Ruifan (2023), the inflexible nature of conventional curricula can hinder the incorporation of extensive situational learning activities, making it difficult for educators to balance the demands of standard content delivery with the benefits of immersive, scenario-based learning.

2.5 Future development direction and suggestions

In order to improve the effectiveness of situational teaching in music appreciation course, the following strategies can be adopted. The professional development of teachers plays a key role. Providing targeted training in designing and executing contextual learning activities can improve their ability to create engaging and effective educational experiences (Smith et al.2022). Incorporating the principles of contextual teaching into teacher education programs can promote wider adoption of these methods in a variety of educational Settings.

Investing in technological infrastructure and multimedia resources is also crucial. Laurillard (2019) emphasizes that adequate technological support is vital for creating the immersive

Volume 05, Issue 06 "November – December 2024"

ISSN 2583-0333

environments necessary for situational teaching. Institutions should allocate resources to ensure that classrooms are equipped with the necessary tools to facilitate effective situational learning.

Curriculum revisions that allow for greater flexibility and support for innovative teaching methods are needed. Jones and Ryan (2021) suggest that developing more adaptable curriculum structures can better accommodate situational learning activities, enabling educators to integrate these methods without compromising the coverage of standard content.

Ongoing research is essential to evaluate the long-term impact of situational teaching methods on student outcomes in aesthetic education. Studies should continue to explore how these methods affect various aspects of student learning, including engagement, critical thinking, and appreciation for the arts. Such research can provide valuable insights into how situational teaching can be refined and improved to better meet educational goals (Merriam & Tisdell, 2023).

3.0 CONCEPTUAL FRAMEWORK OF THIS STUDY

The research on the application and improvement of situational teaching method in aesthetic education, especially music appreciation courses in colleges and universities needs to establish a conceptual framework, and we need to consider several key components. This includes theoretical basis, teaching methods, specific application in the curriculum and evaluation of results. The following is an outline of the structure of the framework:

Conceptual Framework

1. Introduction and research background: The significance of aesthetic education in higher education and the role of music appreciation courses in cultivating aesthetic feelings are explained.

Situational Teaching Method: Define situational teaching method and its relevance to music education.

Purpose of the Study: State the primary aim of applying and improving the situational teaching method in the context of college-level music appreciation courses.

2. Theoretical Foundation

Educational Theories:

Constructivist Theory: Emphasize how learners construct knowledge through experiences and interactions, relevant to situational teaching.

Aesthetic Theory: Discuss theories related to aesthetic experience and appreciation, such as Dewey's Art as Experience.

Situational Learning Theory: Explore the principles of situational learning and their application to music education.

Volume 05, Issue 06 "November – December 2024"

ISSN 2583-0333

3. Situational Teaching Method

Definition and Principles: Describe the core principles of the situational teaching method, including real-life context, learner-centered approach, and interactive engagement.

Components of Situational Teaching:

Real-life Scenarios: Use of authentic contexts and situations relevant to music appreciation.

There are three types of interactive activities: Group discussions and role-playing multimedia presentations.

Reflection exercises: Teachers encourage students to reflect on their experiences and learning.

4. Application in Music Appreciation Course

Curriculum Design: Outline how the situational teaching method is integrated into the music appreciation curriculum.

Course Objectives: Define specific learning outcomes related to music appreciation.

Content and Materials: Selection of musical pieces, multimedia resources, and situational contexts.

Teaching Strategies: Detailed strategies for implementing situational teaching in the classroom, such as scenario-based discussions, interactive listening sessions, and collaborative projects.

Implementation Plan: Step-by-step plan for incorporating situational teaching into the course.

Preparation: Training for instructors, development of materials.

Execution: Classroom activities, student participation, and participation techniques.

Evaluation: A method of evaluating the effectiveness of student learning and teaching methods.

5. Evaluation of Outcomes

Assessment Framework: Criteria and tools for assessing the impact of situational teaching on student learning outcomes.

Formative Assessment: Ongoing assessments such as quizzes, reflections, and feedback.

Summative Assessment: Final evaluations including exams, projects, and presentations.

Student Feedback: Collecting and analyzing student feedback on the situational teaching method and its impact on their learning experience.

Instructor Observations: Insights from instructors on the effectiveness and challenges of implementing situational teaching.

6. Improvement Strategies

Identifying Challenges: Discuss common challenges faced in situational teaching and strategies to address them.

Continuous Improvement: Mechanisms for ongoing refinement and enhancement of the teaching method based on feedback and assessment results.

Professional Development: Training and support for instructors to effectively use and improve situational teaching methods.

4.0 METHODOLOGY

4.1 Research Design

This study used a mixed-mode research design method where a questionnaire was administered to measure Lanzhou Institute of Technology 2023 undergraduate mechanical engineering major, a total of 54 students.

According to the concept and design content of situational teaching, the indicators to measure the teaching effect in this study are immersive multimedia experience, live performance, gamification and integration of interdisciplinary themes. Secondly, taking Class 1 as the research object, in the music aesthetic education class without situational teaching method, that is, the traditional teaching class, 54 students in Class 1 were collected to score these four indicators in the music aesthetic education class, that is, the score of the first measurement, out of 10, the lowest score was 0, and then in the music aesthetic education class, Class 1 adopted situational teaching method until the eighth week. At this time, the scores of these four indicators were collected from 54 students in class 1 in the music aesthetic education class, which is the score of the second measurement. Finally, the situational teaching method was adopted in class 1 in the music aesthetic education class until the 16th week, and the scores of these four indicators were collected from 54 students in class 1 in the music aesthetic education class, which is the score of the third measurement.

4.2 Descriptive analysis

This study describes the three index measurements, and the results are shown in Table 1.

Table 1 Table of Indicators

	The first measurement	The second measurement	The third measurement
	$\overline{X} \pm S$	$\overline{X} \pm S$	$\overline{X} \pm S$
Immersive multimedia experience	4.81±.953	7.94±.998	9.44±.793

Live performance	4.69±.968	7.67±.824	9.37±.681
Gamification	4.685±.132	7.667±.112	9.370±.093
Integration of interdisciplinary themes	4.944±.097	7.741±.127	9.315±.105

The repeated measurement analysis of variance between subjects (grouping time) was used for comparison. Mauchly sphericity test is used to evaluate the variance of differences. When the sphericity test is not met, Greenhouse-Geisser in univariate variance correction result or Bile trajectory in multivariate variance analysis should be used for analysis. When the results of Greenhouse-Geisser in univariate variance correction result and Bile trajectory in multivariate variance analysis are contradictory, multivariate variance analysis shall prevail. And using Bonferroni back testing to analyze the statistically significant variance.

4.3 Immersive multimedia experience

Single-factor analysis of variance of repeated measurements was conducted for the immersive multimedia experience that was repeated for three times. The test of Mauchly sphericity is shown in Table 2, and the significant P value is 0.000 (less than 0.05), so it does not meet the test of sphericity.

Table 2 Mochilai sphericity test

Intra-subject effect	Mauchly	$\chi 2$	*df*	sig
Number of ısurements	.651	22.322	2	.000

On the premise of not meeting the sphericity test, we should use the Greenhouse-Geisser in the univariate variance correction result or the Bile trajectory in the multivariate variance analysis. When the results of the Greenhouse-Geisser in the univariate variance correction result and the Bile trajectory in the multivariate variance analysis are contradictory, the multivariate variance analysis shall prevail. Here, the results of multivariate analysis of variance shall prevail, and the results of Bile trajectory of multivariate analysis of variance are shown in Table 3.

The significance value of the number of measurements is 0.000 (less than 0.05), f is 969.769, and the deviation η2 is 0.974, so the main effect of the number of measurements is significant, that is, the average value of the immersive multimedia experience under three measurements is significantly different, that is, the number of measurements is an influencing factor affecting the average value of the immersive multimedia experience.

Table 3 Multivariable Test Bile Trajectory Table

effect	value	F	df	sig	Partial η2

Immersive multimedia experience	.974	969.769	2.000	.000	.974	

As the number of measurements is an influence of the average value of the immersive multimedia experience, in order to analyze the specific relationship between the number of measurements and the average value of the immersive multimedia experience, the intra-subject comparative test analysis is carried out, and the analysis results are shown in Table 4. When there is a linear relationship between the number of measurements and the average value of immersive multimedia experience, the F value is 1046.934, the significance value is 0.000 (less than 0.05), and the deviation η2 is 0.952; When there is a quadratic relationship between the number of measurements and the average value of immersive multimedia experience, the f value is 85.793, the significance value is 0.000 (less than 0.05), and the deviation η2 is 0.618. The f value and deviation η2 when the fitting of the measurement times and the average value of the immersive multimedia experience is linear are both larger than those when the fitting of the measurement times and the average value of the immersive multimedia experience is quadratic. To sum up, there is a linear relationship between the number of measurements and the fitting of immersive multimedia experience.

Table 4 Intra-body Contrast Inspection Table

source	Number of measurements	F	df	sig	Partial η2
Immersive multimedia experience measurement times	linear	1046.934	one	.000	.952
	secondary	85.793	one	.000	.618

Because there are significant differences in the average value of immersive multimedia experience under three measurements, specifically, which two measurements have significant differences in the average value of immersive multimedia experience, it is necessary to make a paired comparative analysis of the measurement times, and the results of the paired comparative analysis are shown in Table 5. According to Table 5, the average difference between the first measurement and the second measurement is -3.130, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -3.326, and the lower limit is -2.933, excluding 0. In summary, the average value of the immersive multimedia experience between the first measurement and the second measurement is significantly different. The average difference between the first measurement and the third measurement is -4.630, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -4.983, and the lower limit is -4.276, excluding 0. In summary, the average value of the immersive multimedia experience between the first measurement and the third measurement is significantly different. The average difference between the second measurement and the third measurement is -1.500, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -1.844, and the lower limit is -1.156, excluding 0. In summary, the average value of the

immersive multimedia experience between the second measurement and the third measurement is significantly different. To sum up, the immersive multimedia experience is significantly better than the traditional music aesthetic education classroom in colleges and universities after applying the situational teaching method.

Table 5 Pairwise Comparison Table of Measurement Times

(i) Number of measurements	(j) Number of measurements	Average difference (I-J)	standard error	significance	95% confidence interval of the difference	
					upper limit	lower limit
1	2	-3.130*	.080	.000	-3.326	-2.933
	3	-4.630*	.143	.000	-4.983	-4.276
2	1	3.130*	.080	.000	2.933	3.326
	3	-1.500*	.139	.000	-1.844	-1.156
3	2	4.630*	.143	.000	4.276	4.983
	2	1.500*	.139	.000	1.156	1.844

In order to observe the average value of immersive multimedia experience with different measurement times more intuitively, this paper makes descriptive statistical analysis on the average value of immersive multimedia experience with different measurement times. From Table 6, it can be seen that the average value of the first measurement is smaller than that of the second measurement and smaller than that of the third measurement. Because there are significant differences in the average value of the immersive multimedia experience measured for the first time and the second time, the first time and the third time, the average value of the immersive multimedia experience measured for the first time is the lowest, and the average value of the immersive multimedia experience measured for the third time is the highest, which is logical.

Table 6 Description and Statistics of Measurement Times

Number of measurements	average value	standard error	95% confidence interval	
			lower limit	lower limit
1	4.815	.130	4.555	5.075
2	7.944	.136	7.672	8.217

3	9.444	.108	9.228	9.661

4.4 Live performance

Single-factor analysis of variance of repeated measurements was carried out on the live performances that were repeated for three times. Mauchly's sphericity test is shown in Table 7, and the significant P value is 0.000 (less than 0.05), so it does not meet the sphericity test.

Table 7 Mochilai Sphericity Test

Intra-subject effect	Mauchly	$\chi 2$	df	sig
Number of measurements	.831	9.602	2	.000

On the premise of not meeting the sphericity test, we should use the Greenhouse-Geisser in the univariate variance correction result or the Bile trajectory in the multivariate variance analysis. When the results of the Greenhouse-Geisser in the univariate variance correction result and the Bile trajectory in the multivariate variance analysis are contradictory, the multivariate variance analysis shall prevail. Here, the results of multivariate analysis of variance shall prevail, and the results of Bile trajectory of multivariate analysis of variance are shown in Table 8.

The significance value of the number of measurements is 0.000 (less than 0.05), f is 826.204, and the deviation $\eta 2$ is 0.969, so the main effect of the number of measurements is significant, that is, there is a significant difference in the average of live performances under three measurements, that is, the number of measurements is an influencing factor affecting the average of live performances.

Table 8 Multivariable Test Bile Trajectory Table

effect	value	F	df	sig	Partial $\eta 2$
Number of live performance measurements	.969	826.204	2.000	.000	.969

Since the number of measurements is an influence of the average value of live performances, in order to analyze the specific relationship between the number of measurements and the average value of live performances, the intra-subject comparative test analysis is carried out, and the analysis results are shown in Table 9. When there is a linear relationship between the number of measurements and the average value of live performances, the F value is 1216.378, the significance value is 0.000 (less than 0.05), and the deviation $\eta 2$ is 0.958; When there is a quadratic relationship between the number of measurements and the average of live performances, the F value is 39.996, the significance value is 0.000 (less than 0.05), and the deviation $\eta 2$ is 0.430. The F value and partial $\eta 2$ when the fitting between the measurement times and the average value of live performance is linear are both larger than those when the fitting between the measurement times and the average value of live performance is quadratic.

Volume 05, Issue 06 "November – December 2024"

ISSN 2583-0333

To sum up, there is a linear relationship between the number of measurements and the fitting of live performances.

Table 9 Intra-body Contrast Inspection Table

source	Number of measurements	F	df	sig	Partial η2
Number of live performance measurements	linear	1216.378	one	.000	.958
	secondary	39.996	one	.000	.430

Because there is a significant difference in the average value of live performances under three measurements, specifically, which two measurements have a significant difference in the average value of live performances, it is necessary to make a paired comparative analysis of the measurement times, and the results of the paired comparative analysis are shown in Table 10. From Table 10, it can be seen that the average difference between the first measurement and the second measurement is -2.981, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -3.222, and the lower limit is -2.741, excluding 0. In summary, the average of the live performance between the first measurement and the second measurement is significantly different. The average difference between the first measurement and the third measurement is -4.685, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -5.017, and the lower limit is -4.353, excluding 0. In summary, the average of the live performance between the first measurement and the third measurement is significantly different. The average difference between the second measurement and the third measurement is -1.704, and the significance value is .001 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -2.053, and the lower limit is -1.354, excluding 0. In summary, the average of the live performance between the second measurement and the third measurement is significantly different. To sum up, the live performance after applying the situational teaching method in the music aesthetic education classroom in colleges and universities is significantly better than the traditional music aesthetic education classroom in colleges and universities.

Table 10 Pairwise Comparison Table of Measurement Times

(i) Number of measurements	(j) Number of measurements	Average difference (I-J)	standard error	significance	95% confidence interval of the difference	
					upper limit	lower limit
1	2	-2.981*	.097	.000	-3.222	-2.741

	three	-4.685*	.134	.000	-5.017	-4.353
2	one	2.981*	.097	.000	2.741	3.222
	three	-1.704*	.141	.000	-2.053	-1.354
3	one	4.685*	.134	.000	4.353	5.017
	2	1.704*	.141	.000	1.354	2.053

In order to observe the average of live performances with different measurement times more intuitively, the average of live performances with different measurement times is statistically analyzed, as shown in Table 11. According to Table 11, the average value of the first measurement is less than that of the second measurement and less than that of the third measurement. Because there are significant differences in the average of live performances measured for the first time and the second time, the first time and the third time, the average of live performances measured for the first time is the lowest, and the average of live performances measured for the third time is the highest, which is logical.

Table 11 Description and Statistics of Measurement Times

Number of measurements	average value	standard error	95% confidence interval	
			lower limit	lower limit
1	4.685	.132	4.421	4.949
2	7.667	.112	7.442	7.892
3	9.370	.093	9.184	9.556

4.5 Gamification

One-way analysis of variance of repeated measurement for promoting aesthetic education is carried out. Mauchly's sphericity test is shown in Table 12, and the significant P value is 0.190 (greater than 0.05), so it meets the sphericity test.

Table 12 Mochilai Sphericity Test

Intra-subject effect	Mauchly	$\chi 2$	df	sig
Number of measurements	.938	3.324	2	.190

On the premise of meeting the sphericity test, the hypothetical sphericity test in the in-vivo effect test should be used, as shown in Table 13. The significance value of the number of

measurements is 0.000 (less than 0.05), f is 524.021, and the deviation η2 is 0.908, so the main effect of the number of measurements is significant, that is, there is a significant difference in the gamification average under the three measurements, that is, the number of measurements is an influencing factor.

Table 13 Hypothetical Sphericity Table for In-vivo Effect Test

effect	F	df	sig	Partial η2
Gamification measurement times	524.021	2.000	.000	.908

Because the number of measurements is an influence on the average value of promoting aesthetic education, in order to analyze the specific relationship between the number of measurements and the average value of promoting aesthetic education, the intra-subject comparative test analysis is carried out, and the analysis results are shown in Table 14. When there is a linear relationship between the number of measurements and the average value of promoting aesthetic education, the F value is 965.932, the significance value is 0.000 (less than 0.05), and the deviation η2 is 0.948; When there is a quadratic relationship between the number of measurements and the average value of promoting aesthetic education, the F value is 28.251, the significance value is 0.000 (less than 0.05), and the deviation η2 is 0.348. The F-value and partial η2 of the linear relationship between the number of measurements and the average fitting of promoting aesthetic education are both larger than those of the quadratic relationship between the number of measurements and the average fitting of promoting aesthetic education. To sum up, there is a linear relationship between the number of measurements and the promotion of aesthetic education fitting.

Table 14 Intra-body Contrast Inspection Table

source	Number of measurements	F	df	sig	Partial η2
Measures to promote aesthetic education	linear	965.932	one	.000	.948
	secondary	28.251	one	.000	.348

Because there are significant differences in the average value of promoting aesthetic education under the three measurements, specifically, there are significant differences in the average value of promoting aesthetic education under the two measurements, it is necessary to make a paired comparative analysis of the measurement times, and the results of the paired comparative analysis are shown in Table 15. According to Table 15, the average difference between the first measurement and the second measurement is -2.796, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -3.091, and the lower limit is -2.501, excluding 0. In summary, the average value of promoting aesthetic education between the first measurement and the second measurement is significantly different. The average difference between the first measurement and the third

Volume 05, Issue 06 "November – December 2024"

ISSN 2583-0333

measurement is -4.370, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -4.718, and the lower limit is -4.023, excluding 0. In summary, the average value of promoting aesthetic education between the first measurement and the third measurement is significantly different. The average difference between the second measurement and the third measurement is -1.574, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -1.941, and the lower limit is -1.207, excluding 0. In summary, the average value of promoting aesthetic education between the second measurement and the third measurement is significantly different. To sum up, the application of situational teaching method in college music aesthetic education classroom to promote aesthetic education is significantly better than the traditional college music aesthetic education classroom.

Table 15 Pairwise Comparison Table of Measurement Times

(i) Number of measurements	(j) Number of measurements	Average difference (I-J)	standard error	significance	95% confidence interval of the difference	
					upper limit	lower limit
1	2	-2.796*	.119	.000	-3.091	-2.501
	3	-4.370*	.141	.000	-4.718	-4.023
2	1	2.796*	.119	.000	2.501	3.091
	3	-1.574*	.149	.000	-1.941	-1.207
3	2	4.370*	.141	.000	4.023	4.718
	2	1.574*	.149	.000	1.207	1.941

In order to more intuitively observe the average value of promoting aesthetic education with different measurement times, descriptive statistical analysis is made on the average value of promoting aesthetic education with different measurement times, as shown in Table 16. From Table 16, it can be seen that the average value of the first measurement is smaller than that of the second measurement and smaller than that of the third measurement. Because there are significant differences in the average value of promoting aesthetic education between the first and second measurements, the first and third measurements, the first measurement is the lowest, and the third measurement is the highest, which is logical.

Table 16 Description and Statistics of Measurement Times

Number of measurements	95% confidence interval

Volume 05, Issue 06 "November – December 2024"

ISSN 2583-0333

	average value	standard error	lower limit	lower limit
1	4.944	.097	4.750	5.139
2	7.741	.127	7.485	7.996
3	9.315	.105	9.104	9.526

4.6 Integration of interdisciplinary themes

One-way analysis of variance of repeated measurement for the integration of interdisciplinary subjects with repeated measurement for three times shows that the Mauchly sphericity test is shown in Table 17, and the significant P value is 0.000 (less than 0.05), so it does not meet the sphericity test.

Table 17 Mochilai Sphericity Test

Intra-subject effect	Mauchly	$\chi 2$	df	sig
Number of measurements	.697	18.781	2	.000

On the premise of not meeting the sphericity test, we should use the Greenhouse-Geisser in the univariate variance correction result or the Bile trajectory in the multivariate variance analysis. When the results of the Greenhouse-Geisser in the univariate variance correction result and the Bile trajectory in the multivariate variance analysis are contradictory, the multivariate variance analysis shall prevail. Here, the results of multivariate analysis of variance shall prevail, and the results of Bile trajectory of multivariate analysis of variance are shown in Table 18.

The significance value of the number of measurements is 0.000 (less than 0.05), f is 629.899, and the deviation $\eta 2$ is 0.960, so the main effect of the number of measurements is significant, that is, there is a significant difference in the integration average of interdisciplinary topics under three measurements, that is, the number of measurements is an influencing factor.

Table 18 Multivariable Test Bile Trajectory Table

effect	value	F	df	sig	Partial $\eta 2$
Integrated measurement times of interdisciplinary topics	.960	629.899	2.000	.000	.960

Since the number of measurements is an influence of the integrated average of interdisciplinary topics, in order to specifically analyze the specific relationship between the number of

Volume 05, Issue 06 "November – December 2024"

ISSN 2583-0333

measurements and the integrated average of interdisciplinary topics, an intra-subject comparative test analysis is conducted, and the analysis results are shown in Table 19. When there is a linear relationship between the number of measurements and the integrated average fitting of interdisciplinary topics, the F value is 921.162, the significance value is 0.000 (less than 0.05), and the deviation η2 is 0.946; When there is a quadratic relationship between the number of measurements and the integrated average fitting of interdisciplinary topics, the F value is 42.491, the significance value is 0.000 (less than 0.05), and the deviation η2 is 0.445. The F value and partial η2 of the linear relationship between the number of measurements and the integrated average fitting of interdisciplinary subjects are larger than those of the quadratic relationship between the number of measurements and the integrated average fitting of interdisciplinary subjects. To sum up, there is a linear relationship between the number of measurements and the integration and fitting of interdisciplinary topics.

Table 19 Intra-body Contrast Inspection Table

source	Number of measurements	F	df	sig	Partial η2
Integrated measurement times of interdisciplinary topics	linear	921.162	one	.000	.946
	secondary	42.491	one	.000	.445

Because there are significant differences in the integration average of interdisciplinary subjects under the three measurements, specifically, there are significant differences in the integration average of interdisciplinary subjects under the two measurements, it is necessary to make a paired comparative analysis of the measurement times, and the results of the paired comparative analysis are shown in Table 20. According to Table 20, the average difference between the first measurement and the second measurement is -2.852, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -3.073, and the lower limit is -2.631, excluding 0. In summary, the integrated average of interdisciplinary topics between the first measurement and the second measurement is significantly different. The average difference between the first measurement and the third measurement is -4.630, and the significance value is .000 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -5.007, and the lower limit is -4.253, excluding 0. In summary, the integrated average of interdisciplinary topics between the first measurement and the third measurement is significantly different. The average difference between the second measurement and the third measurement is -1.778, and the significance value is .001 (less than 0.05). The upper limit of the 95% confidence interval of the difference is -2.102, and the lower limit is -1.453, excluding 0. In summary, the integrated average of interdisciplinary topics between the second measurement and the third measurement is significantly different. To sum up, the integration of interdisciplinary themes after applying situational teaching method in music aesthetic education classroom in colleges and universities is significantly better than that in traditional music aesthetic education classroom in colleges and universities.

Table 20 Pairwise Comparison Table of Measurement Times

(i) Number of measurements	(j) Number of measurements	Average difference (I-J)	standard error	significance	95% confidence interval of the difference	
					upper limit	lower limit
1	2	-2.852*	.089	.000	-3.073	-2.631
	3	-4.630*	.153	.000	-5.007	-4.253
2	1	2.852*	.089	.000	2.631	3.073
	3	-1.778*	.131	.000	-2.102	-1.453
3	2	4.630*	.153	.000	4.253	5.007
	2	1.778*	.131	.000	1.453	2.102

In order to observe the integration average of interdisciplinary topics with different measurement times more intuitively, the integration average of interdisciplinary topics with different measurement times is analyzed by descriptive statistics, as shown in Table 21. According to Table 21, the average value of the first measurement is less than that of the second measurement and less than that of the third measurement. Because there are significant differences in the integration average of interdisciplinary subjects measured for the first and second time, the first and third time, the second and third time, it is logical that the integration average of interdisciplinary subjects measured for the first time is the lowest, and the integration average of interdisciplinary subjects measured for the third time is the highest.

Table 21 Description and Statistics of Measurement Times

Number of measurements	average value	standard error	95% confidence interval	
			lower limit	lower limit
1	4.870	.124	4.621	5.119
2	7.722	.107	7.507	7.937
3	9.500	.102	9.296	9.704

5.0 CONCLUSION

To sum up, the effect of Class 1 in the middle and late stage of the music aesthetic education classroom with situational teaching method is significantly better than that of the traditional

music aesthetic education classroom, and the longer the time of the music aesthetic education classroom with situational teaching method, the more obvious the teaching effect of students.

6.0 RESULT AND DISCUSSION

Q1. How to Integrate the Departments of History, Literature, Visual Arts, and Music in Aesthetic Education

Integrating the departments of history, literature, visual arts, and music in aesthetic education requires a multidisciplinary approach that fosters collaboration and mutual enrichment among these fields. One effective strategy is the development of interdisciplinary courses that combine elements from each discipline to create a comprehensive aesthetic education experience. For instance, a course on "Cultural and Artistic Movements" could explore how historical events influenced literature, visual arts, and music, providing students with a holistic understanding of cultural contexts.

Collaboration between departments can be strengthened through joint projects and team teaching arrangements, where teachers from different disciplines jointly design and deliver course content. Such initiatives can lead to the creation of thematic modules that address common themes from multiple perspectives, such as the representation of historical events in literature and visual arts, as well as their musical interpretation. According to the findings of Hall and Burns (2017), interdisciplinary collaboration in teaching allows students to make connections between various forms of artistic expression and historical contexts, which promotes deeper engagement and a broader understanding of the subject matter.

In addition, integrating technology and multimedia resources can facilitate the integration of these disciplines through the use of digital platforms for collaborative projects, virtual exhibitions and interactive learning activities. Garrison and Vaughan (2018) emphasize that blended learning environments that combine traditional and digital approaches are particularly effective in supporting interdisciplinary education by providing flexible and interactive ways for students to explore the intersections of history, literature, visual arts, and music.

Q2. Benefits of Situational Teaching in Music Appreciation

Situational teaching in music appreciation courses offers numerous benefits by creating engaging and contextually rich learning experiences that enhance students' understanding and appreciation of music. One of the primary advantages is the ability to make abstract musical concepts more concrete and relatable through immersive scenarios and real-life applications. As Kurtz (2018) demonstrated, situational teaching methods, such as simulated concert reviews and interactive listening sessions, significantly improve students' analytical skills and engagement levels by allowing them to experience music in authentic contexts.

This teaching method also promotes active learning, where students engage in activities that require them to apply their knowledge in a practical way. For example, students may be asked to create their own musical compositions or critiques based on the historical styles and genres they have studied. This is consistent with constructivist learning theory, which states that students learn more effectively when they actively construct their own understanding through experience and reflection (Herrington et al., 2016).

Additionally, situational teaching supports the development of critical thinking and problem-solving skills. By engaging students in scenarios that require them to analyze and interpret music within its cultural and historical contexts, situational teaching helps cultivate their ability to think critically about the subject matter. Liu and Dey (2019) found that students who participated in situational learning activities were better able to analyze and appreciate complex musical compositions, demonstrating a higher level of critical engagement compared to those in traditional lecture-based courses.

Furthermore, situational teaching enhances student motivation and interest in the subject by making learning more relevant and enjoyable. According to Smith et al. (2022), students are more likely to be motivated and perform better when they perceive the learning activities as meaningful and connected to real-world experiences. This increased engagement and motivation can lead to improved retention of knowledge and a greater appreciation for the diversity and richness of musical traditions.

Q3. The Most Difficult Challenge in Implementing Situational Teaching in College Aesthetic Education

The most difficult challenge in implementing situational teaching in college aesthetic education courses is the resource-intensive nature of this approach. Effective situational teaching often requires substantial investment in technology, multimedia resources, and specially designed learning environments to create the immersive scenarios that are central to this method. Garrison and Vaughan (2018) highlight that without adequate funding and resources, educational institutions may struggle to provide the necessary tools and infrastructure to support situational learning effectively.

Another significant challenge is the need for professional development and training for educators. Many instructors may lack the experience or confidence to design and facilitate situational learning activities, particularly if their previous teaching experience has primarily involved traditional methods. Chang et al. (2023) found that a considerable number of AAC instructors felt unprepared to implement situational teaching due to insufficient training and support. This underscores the importance of providing ongoing professional development programs to help educators develop the skills and knowledge needed to integrate situational teaching into their courses.

Curriculum constraints also pose a challenge. Traditional curricula often have rigid structures that do not easily accommodate the flexibility required for situational teaching. Ruifan (2023) notes that limited course durations and a focus on covering specific content areas can make it difficult to incorporate the extensive situational activities needed to fully engage students. To overcome this, educational institutions may need to rethink their curriculum designs to allow for more adaptable and student-centered approaches that support the integration of situational teaching methods.

Additionally, there may be resistance from both faculty and students to adopting new teaching methods. Instructors who are accustomed to traditional lecture-based approaches may be hesitant to change their teaching style, while students who are used to passive learning may initially struggle with the demands of situational learning activities. Overcoming this resistance requires clear communication of the benefits of situational teaching, as well as providing

support and resources to facilitate the transition to new pedagogical practices (Jones & Ryan, 2021).

7.0 CONCLUSION

Situational teaching offers important perspectives for reforming the way music is appreciated in the aesthetic education of universities. By placing learning in a realistic and engaging context, this approach fills the drawbacks of traditional conference-based teaching and promotes a more dynamic and interactive learning environment. Situational pedagogy offers a transformative approach to the teaching of musical appreciation in aesthetic education in universities. By making learning more relevant, engaging and interactive, it enhances students' appreciation of music and contributes to their overall intellectual and personal growth. Continuous improvement and adaptation of the method, supported by technological advances and professional development, can further optimize its impact.

Ultimately, situational teaching aligns with the broader goals of aesthetic education by fostering cultural awareness, critical thinking, and emotional intelligence. As colleges and universities continue to seek innovative ways to enrich their curricula, situational pedagogy stands out as a powerful tool that enhances the educational experience and prepares students for a culturally diverse and intellectually demanding world.

REFERENCE

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.

Volume 05, Issue 06 "November – December 2024"

ISSN 2583-0333

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.

Chang, Y. U., Xiang, W. A. N. G., Mascarinas, A. M. G., Rakthin, C., Namtubtim, N., Shen, Y., & Anwar, K. (2024). The Implementation of Art Appreciation Courses in Chinese University General Education: A Case Study. Journal of Curriculum Studies Research, 6(1), 60-82.

Ruifan, X. (2023). The Problems of Chinese Secondary Vocational Public Music Curriculum in the Context of Aesthetic Education in the New Era. Adult and Higher Education, 5(10), 69-73.

Ma, H., & Zhang, Y. Research on the Path of Civic-Political Construction of Music Appreciation Courses in Public Art Education in Colleges and Universities under the Perspective of the Internet. Applied Mathematics and Nonlinear Sciences, 9(1).

Conway, C. M. (2020). Teaching music in higher education. Oxford University Press.

