THE DEVELOPMENT OF A MUSICAL AESTHETIC TEACHING MODEL FOR NON-ARTS

UNDERGRADUATE STUDENTS IN WUHAN, HUBEI, CHINA

XU WEIHONG

Graduate School Srinakharinwirot University

2024

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XU WEIHONG

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A Dissertation Submitted in Partial Fulfillment of the Requirements

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....

(Assoc. Prof. Dr. Chatchai Ekpanyaskul, MD.)

Dean of Graduate School

ORAL DEFENSE COMMITTEE

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Co Advisor	Assistant Professor Dr. Surasak Jamnongsarn

This research focuses on the study and development of a musical aesthetic education system for non-arts undergraduate students at Wuhan Business University. The objective is to address the challenges in existing pedagogy, such as outdated teaching methods, fragmented curricula, and low student engagement, by introducing the ADDIEI model. This enhanced version of the ADDIE framework incorporates an additional "Improve" phase to facilitate continuous feedback and refinement. The curriculum includes five modules: music theory, body rhythm, instrumental appreciation, choral rehearsal, and immersive experiences, following a four-phase teaching process: Perception, Understanding, Creation, and Expression. Utilizing mixed methods such as surveys, interviews, and teaching experiments, the study demonstrates the model's effectiveness in enhancing student motivation, musical literacy, and aesthetic sensitivity. The findings provide valuable insights for reforming aesthetic education in Chinese higher education and suggest pathways for future interdisciplinary and digital integration.

Keyword : Music Aesthetic Education, Non-Arts Undergraduate, Teaching Model

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

Background

In recent years, the continuous advancement of aesthetic education policies in China has brought aesthetic education, particularly within the context of higher education, to the forefront of national educational priorities. A landmark moment occurred during the Third Plenary Session of the 18th Central Committee of the Communist Party of China (CPC), where the enhancement of aesthetic education was first proposed as a strategic means to improve students' aesthetic sensibilities and humanistic literacy. This ideological foundation was further solidified through policy documents such as the Outline of China's National Plan for Medium and Long-term Education Reform and Development (2010–2020)(Ministry of Education of the People's Republic of China, 2020; National People's Congress Standing Committee of the People's Republic of China, 1986) which explicitly emphasized the need to "strengthen aesthetic education and cultivate students' sense of beauty and humanistic qualities."

The institutionalization of aesthetic education was further advanced by the Opinions on Comprehensively Strengthening and Improving School Aesthetic Education issued by the General Office of the State Council in 2015(State Council General Office, 2015) . This document formally integrated aesthetic education into China's legal protection framework, with subsequent amendments to the Education Law and the Higher Education Law providing legal legitimacy and structural support for the systematic implementation of education in schools and universities.

In the new era, the Ministry of Education has successively introduced a series of important directives, such as the Opinions on Effectively Strengthening Aesthetic Education in Colleges and Universities in the New Era and the Notice on the Comprehensive Implementation of the Aesthetic Education Immersion Initiative in Schools(Ministry of Education of the People's Republic of China, 2019, 2023). These documents not only articulate clear policy goals and reform tasks but also offer

innovative and actionable pathways to integrate aesthetic education into all aspects of educational practice. For instance, the "immersion model" proposed in the 2023 notice encourages comprehensive engagement with aesthetic education—encompassing students, faculty, and institutional culture—through integrated curriculum reform, enhanced teacher competencies, and active promotion of artistic practic(Ministry of Education of the People's Republic of China, 2023). Together, these directives reflect a decisive, systemic approach to positioning aesthetic education as a fundamental component of holistic talent development.

Despite this progressive policy landscape, the implementation of aesthetic education in practice—especially at the level of higher education institutions—remains uneven and fraught with challenges. The 2015 Opinions document acknowledged that aesthetic education continues to be a weak link within the broader educational system. Specific problems include limited awareness of aesthetic education's pedagogical value among some educators and administrators; an overemphasis on exam-oriented outcomes; narrow and fragmented curriculum structures; unequal distribution of educational resources; a shortage of qualified aesthetic education instructors; and the absence of comprehensive assessment mechanisms(State Council General Office, 2015). These challenges not only limit the effectiveness of aesthetic education but also restrict its transformative potential in promoting students' well-rounded development.

The challenges are particularly acute for non-arts students in higher education institutions. Although these students represent a large proportion of the university population, the availability and accessibility of aesthetic education—particularly in the form of music education—remain significantly limited in comparison to their counterparts in arts-related programs. Music, as an integral component of aesthetic education, has been shown to enhance not only students' artistic appreciation but also their emotional intelligence and cultural literacy. However, its role in the education of non-arts majors is frequently marginalized. There is a clear lack of well-designed, inclusive, and experiential music aesthetic curricula that respond to the specific developmental needs and learning styles of non-arts students.

To address these gaps, it is necessary to rethink and innovate how music aesthetic education is conceptualized, structured, and delivered. Moving beyond rigid disciplinary boundaries and didactic methods, universities must adopt a more integrated, immersive, and learner-centered approach to aesthetic education—one that mobilizes institutional resources, engages all faculty members, and aligns with students' cognitive, emotional, and social development. This immersive framework not only promotes greater engagement with the arts but also contributes valuable empirical insights to the growing field of aesthetic education research.

Against this backdrop, the present study is undertaken with the dual purpose of analyzing the current state of music aesthetic education for non-arts majors in higher education institutions and constructing a practical, theoretically grounded, and empirically validated teaching model. This model is intended to support the effective integration of music aesthetic education into the general curriculum for non-arts majors, thereby addressing both national policy objectives and practical pedagogical needs. The research is expected to yield important contributions in terms of theory-building, curriculum innovation, and educational practice, offering a replicable framework for enhancing aesthetic education across a broad range of academic disciplines.

Objectives of the Study

1.To study the current situation of musical aesthetic teaching in Wuhan.

2. To develop a musical aesthetic teaching model for non-arts undergraduate students in Wuhan.

3. To evaluate the teaching impact of the musical aesthetic teaching model for non-arts undergraduates.

Significance of the Study

1. Enriching the Theoretical Framework of Music Aesthetic Education

While most of the existing academic research on Music aesthetic education centers on students majoring in the arts, scholarly attention to non-arts majors remains markedly insufficient. This study seeks to address this theoretical gap by investigating

how music-based aesthetic education can be effectively integrated into the general education framework for non-arts students, particularly within the context of higher education. In doing so, it contributes to the enrichment and diversification of aesthetic education theories and fosters interdisciplinary engagement among the fields of music education, pedagogy, and educational psychology.

2. Advancing the Reform of Music Aesthetic Education in Higher Education

With the continued advancement of music aesthetic education policies at both national and international levels, higher education institutions are increasingly challenged to implement aesthetic education programmes that are not only effective but also inclusive. This study offers a robust theoretical foundation and practical strategies for developing pedagogical models of music aesthetic education tailored to the needs of non-arts majors. The research findings are expected to support the establishment of more systematic, evidence-based, and sustainable approaches to aesthetic education, thereby contributing to the broader reform and modernization of aesthetic education practices in higher education settings.

3. Enhancing Students' Integrative Competencies and Holistic Development

Music aesthetic education plays a crucial role in cultivating students' aesthetic sensitivity, emotional intelligence, and cultural literacy—all of which are integral to the holistic development of learners. For students outside the arts disciplines, such educational experiences provide a vital platform for fostering empathy, creativity, emotional expression, and intercultural understanding. Through the optimization of curriculum structures and the incorporation of experiential learning methodologies, this study aims to enhance students' abilities to perceive, appreciate, and express beauty through music, thereby promoting growth across cognitive, affective, and interpersonal domains.

4.Providing Practical and Transferable Pedagogical Models

Beyond its theoretical contributions, this study places a strong emphasis on practical application by proposing actionable curriculum frameworks and pedagogical models that can be readily adopted by higher education institutions. These models are grounded in empirical research, informed by educational best practices, and shaped by

feedback from both instructors and students. They offer feasible solutions to common challenges encountered in the delivery of music aesthetic education to non-arts majors, including limited student engagement, lack of prior musical training, and inadequate instructional resources. The practical significance of the study lies in its capacity to bridge the gap between policy formulation and instructional practice, ensuring that aesthetic education is not only conceptually endorsed but also effectively realized within academic institutions.

Scope of the Study

This study focuses on the development and implementation of a music aesthetic education model specifically designed for non-arts undergraduate students in Wuhan Business University. The scope of the study includes:

Target Population:

The primary subjects are non-arts majors enrolled in general higher education institutions, with particular attention to those with limited prior exposure to systematic music education.

Educational Setting

The research is conducted within the context of Chinese colleges and universities, examining the status, challenges, and potentials of music aesthetic education under existing policy and institutional frameworks.

Curriculum Design

The study aims to construct a music aesthetic curriculum model that integrates theoretical foundations (such as experiential learning and constructivist theories) with practical teaching strategies, including immersive and student-centered approaches.

Policy and Institutional Context

The study is framed by national and local aesthetic education policies, as well as educational reforms promoted by the Ministry of Education of the People's Republic of China. It considers how these policies influence the management and implementation of aesthetic education in non-arts disciplines.

Time Frame and Methodology

The study includes literature review, policy analysis, field investigation, and teaching model development conducted over the course of the doctoral research period. Both qualitative and quantitative methods are used to ensure comprehensive analysis and validation.

Limitations

This study does not cover aesthetic education for art majors, primary or secondary education settings, or institutions outside mainland China.

Definition of terms

Music Aesthetic Education

The Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era, issued by the General Office of the Central Committee of the Communist Party of China (CPC) and the General Office of the State Council in 2020(Ministry of Education of the People's Republic of China, 2020), explains aesthetic education as follows: 'Aesthetic education is the education of aesthetics, sentiment, and mind, and the education of enriching the imagination and cultivating the sense of creativity, which can enhance the aesthetic qualities, cultivate the sentiments, moisten the mind, and stimulate the vitality of innovation and creativity.

In this paper, 'aesthetic education' is the process of cultivating students' aesthetic perception, artistic expression and cultural literacy through art education, especially music and other visual art forms. Music Aesthetic education not only focuses on the cultivation of artistic skills, but also emphasizes the enhancement of students' emotional awareness, creative thinking and humanistic spirit. In the context of education for non-arts majors, the core objective of aesthetic education is to promote the all-round development of students' qualities through arts education, and to enhance their musical aesthetic ability and humanistic qualities.

Music Aesthetic Education (MACE)

In this study, 'Music Aesthetic Education' refers to the cultivation of students' aesthetic understanding, expressive ability and emotional experience of music

through the form of music aesthetic education. This process involves not only the learning of musical knowledge, but also the cultivation of musical expression, appreciation and creativity, with the aim of enhancing students' aesthetic and emotional awareness through the art form of music. Music aesthetics in the curriculum of non-arts majors helps students' overall emotional development and comprehensive quality improvement.

Non-arts Majors

"Non-arts Majors" refers to those students who are not directly engaged in the professional fields of artistic creation, research or performance, such as students of science, technology, social science, medicine and other majors. Although these students do not have a professional background in the arts, they still receive a certain amount of aesthetic education programmes in higher education, aiming to improve their overall quality and cultivate their appreciation of the arts and humanistic spirit.

ADDIE Model

The ADDIE model is one of the most widely used and developed instructional design models today, and has been widely used in a variety of fields, including education and training, business development, and online course development, since it was proposed by the U.S. military in the early 1950s. The name of the model is an acronym for its five key stages, namely Analysis, Design, Develop, Implement and Evaluate.

CHAPTER 2

LITERATURE REVIEWS

With the deepening implementation of the fundamental educational mission of fostering virtue through education and the ongoing reform of higher education under the framework of the New Liberal Arts in China, aesthetic education—particularly music aesthetic education—has attracted growing attention from both scholars and educational practitioners. As a vital means of enhancing university students' humanistic literacy and aesthetic sensibilities, music aesthetic education is increasingly recognized for its important role in cultivating well-rounded, culturally enriched individuals.

In recent years, a substantial body of empirical and theoretical research has emerged both in China and internationally, focusing on diverse aspects such as the development of music aesthetic curricula in higher education, pedagogical innovations, the integration of digital technologies in teaching, and the assessment of student learning outcomes. These studies have contributed to the establishment of a relatively systematic body of knowledge within the field. Nevertheless, a significant gap remains concerning music aesthetic education specifically designed for non-arts major students. Given the scale and diversity of this student population, current research lacks targeted and responsive frameworks to effectively support their unique educational needs and learning contexts.

This chapter presents a systematic review and critical evaluation of relevant literature, drawing from both domestic and international sources. It begins with a retrospective analysis of the evolution of aesthetic education concepts and policy frameworks, laying the groundwork for understanding the historical and ideological context in which current reforms have developed. Subsequently, the chapter explores the policy orientations and practical implementation of music aesthetic education within higher education curricula, with a particular focus on non-arts major students. Attention is then given to the physical, cognitive, and psychological characteristics of these

learners, alongside an examination of their specific learning needs in the domain of aesthetic education.

Furthermore, the chapter introduces key theoretical perspectives—such as constructivist learning theory and experiential learning theory—that underpin the pedagogical design of music aesthetic education in this study. In addition, it analyzes representative case studies and reform practices from universities around the world, extracting effective models, instructional strategies, and curriculum innovations that may inform the design of a contextually relevant teaching model.

Through this comprehensive literature review, the chapter not only provides a solid theoretical and empirical foundation for the subsequent research phases but also elucidates the academic significance and innovative contribution of the present study within the broader field of music aesthetic education for non-arts majors.

2. 1Theoretical and Policy Foundations of Aesthetic Education in China

2.1.1 Development of the concept of aesthetic education

With the continuous development of aesthetic education in China's education, the academic circles have their own understanding of the definition of the concept of aesthetic education, and they have different definitions of aesthetic education from different perspectives.

Aesthetic education is the education of aesthetic knowledge

Some scholars regard aesthetic education as an educational approach fundamentally grounded in aesthetic theory. Chen Youson(Chen, 1985)asserts that "aesthetic education is also referred to as education in aesthetics," while Hu Jingzhi(Hu, 1989) emphasizes that "aesthetic education is the process of transforming aesthetic theory into an active practice aimed at beautifying the self and the external world." These perspectives underscore the intrinsic connection between aesthetic education and the concept of "beauty," advocating for an enhancement of individuals' aesthetic awareness and capabilities through the exploration of beauty in both natural and social contexts.

Beauty, as these scholars suggest, manifests across all levels of nature and human society. Through the discovery, analysis, and theoretical interpretation of these phenomena, human beings have gradually enriched the conceptual system of aesthetics. Within this process, educators play a pivotal role by guiding students to perceive, comprehend, and apply beauty in real-life contexts through the lens of aesthetic theory. Therefore, these viewpoints affirm the foundational and guiding role of aesthetic theory in shaping the principles and objectives of aesthetic education.

However, while aesthetic theory provides essential intellectual support for aesthetic education, the two are not interchangeable. Aesthetic theory functions primarily as a philosophical and conceptual framework, whereas aesthetic education constitutes a form of educational practice grounded in but extending beyond theory. In this regard, aesthetics and aesthetic education are closely related yet distinct: the former offers theoretical underpinnings, and the latter represents a pedagogical application aimed at fostering aesthetic sensibility, creativity, and moral cultivation in learners(Chen, 1985).

Aesthetic education is art education

Aesthetic education has a long history in China, as early as the Western Zhou period, school education to 'six arts' as the basic content, which 'music' that reflects the early germ of the idea of aesthetic education. This education system, with ritual and music as its core, emphasized the unity of individual virtue and aesthetics. In Ancient Greece, the education models of Athens and Sparta were distinctive, with Athens placing more emphasis on literature, art and philosophy and other humanities, with the aim of enhancing the comprehensive quality and aesthetic cultivation of its citizens, which embodied the embryo of the early Western concept of aesthetic education.

In modern times, scholars in the Republic of China had a deeper understanding of aesthetic education. Wang Guowei(Wang, 2015) once proposed that 'art is the religion of the upper class', while Cai Yuan Pei(Cai, 1917) further advocated 'replacing religion with aesthetic education', advocating the awakening of the national

spirit and emotional identity through art to rebuild the social belief system. In this context, 'fine art' refers to art in general, and aesthetic education carries the dual mission of cultural enlightenment and national rejuvenation. The Dictionary of Modern Chinese (Chinese Academy of Social Sciencesn Institute of Linguistics Dictionary Editing Office, 2003)defines aesthetic education as 'education that takes the cultivation of aesthetic ability, aesthetic sentiment and interest in art as its main task', and this definition directly equates aesthetic education with art education for a long period of time, thus forming the general cognition that 'aesthetic education is art education'. This definition has directly equated aesthetic education with art education for a long time, thus forming the general perception that 'aesthetic education is art education'.

However, with the development of society and the evolution of the concept of aesthetics, this understanding has gradually revealed its limitations. Art, as one of the important contents of aesthetic education, has a unique aesthetic value, but it cannot fully cover all the connotations of aesthetic education. Du Wei, a scholar of higher education, points out that 'aesthetic education and art education are closely related, but they are not equivalent, but rather cross-relationships'(Du, 2019). In other words, the scope of aesthetic education is much wider than that of art education, and its aesthetic objects include not only works of art, but also natural landscapes and daily life scenes. Through the guidance of art aesthetics, nature aesthetics and life aesthetics, aesthetic education can help individuals accumulate aesthetic experience, stimulate imagination and creativity, and promote spiritual growth.

In contrast, art education mainly focuses on the appreciation, experience and creation of art works, including both professional art education for art professionals and general art education for ordinary students. The latter aims to enhance students' basic artistic and humanistic qualities, and is an important means of realising aesthetic education for all.

In foreign countries, the development of aesthetic education has also gone through an evolutionary process from art education to aesthetic education in a broader sense. German philosopher Friedrich Schiller (Schiller, 2004) put forward in his

'Brief Introduction to Aesthetic Education' that aesthetic education is an important means to cultivate the unity of human sensibility and rationality, and believed that aesthetic experience can prompt individuals to obtain free personality and moral perfection. He emphasised that 'only through beauty does man pass to freedom.' This viewpoint highlights the fact that aesthetic education is not only a kind of sensory training, but also a process of spiritual cultivation, which echoes the ancient Chinese concept of 'rites and music'.

Herbert Read(Read, 2003), a British educator, also spoke highly of aesthetic education, pointing out in his 'Education through Art' that art education is not merely the teaching of skills, but should be an important path to freedom, creativity and democratic personality. In his view, aesthetic education should run through the whole process of human education, so that individuals can have a keen ability to perceive and value judgement in the face of complex reality. This view of aesthetic education clearly transcends the narrow definition of art education and emphasises the whole-person educational function of aesthetic education.

Aesthetic education is the education of cultivating feelings.

Cai Yuan pei in the 'Dictionary of Education - aesthetic education' in the article on the definition of aesthetic education: 'aesthetic education, the application of the theory of aesthetics in education, to cultivate feelings for the purpose of also.' The word 'cultivate' means to cultivate personal sentiments, while the word 'nourish' emphasises the cultivation of a sense of social responsibility. This definition reveals that aesthetic education not only involves the shaping of individual emotions, but also assumes the function of enhancing the moral consciousness and spiritual civilisation of the group. In Cai Yuanpei's view, aesthetic education is based on the theory of aesthetics, and through educational means, the cultivation of feelings and personality is achieved so as to build a healthy spiritual world(Cai, 1984).

Scholar Xing Hsu-huan(Xing, 2000)further deepened his understanding of the function of aesthetic education, pointing out that 'the essence of aesthetic education is emotional education, which is a process of guiding people to carry out

healthy aesthetic activities through certain aesthetic media (mainly works of art, but also including social beauty, natural beauty, scientific and technological beauty, etc.) to rationalise and aestheticise their emotions, and sublimate them into a kind of high-level emotion, and the ultimate aim is to establish an aesthetically oriented culture, which is aesthetic as the foundation of the spiritual civilisation. The ultimate aim is to establish an aesthetic psychological structure with aesthetic as the core as the aim, in order to cultivate people with all-round development.' This viewpoint highlights the important role of aesthetic education in emotional guidance and spiritual sublimation, i.e., to promote the internalisation of individual emotions and the sound development of personality through the process of aesthetics.

However, there are theoretical limitations in limiting aesthetic education only to 'emotional education' to a certain extent. It is true that aesthetic education carries the core function of cultivating emotions and enhancing the spirit, but if aesthetic education is defined only in terms of emotional education, it ignores the broader educational goals and multidimensional practical paths it encompasses. Aesthetic education not only aims to enhance individual aesthetic emotion, but also to cultivate aesthetic judgement, creativity and value consciousness, which is a comprehensive whole-person education. Therefore, on the basis of recognising the value of emotional education, the connotation and extension of aesthetic education should be further expanded, and it should be regarded as an educational process integrating aesthetic cognition, aesthetic experience and moral cultivation, so as to more comprehensively understand and promote the development of aesthetic education in the context of the new era.

Aesthetic education is the education of cultivating people's aesthetic ability

Beauty is everywhere in life, but there are few eyes that can really discover and perceive it. Professor Qiu Chunlin(Qiu, 1987) pointed out that 'aesthetic education is an education that consciously and purposefully improves people's aesthetic ability and aesthetic interests through aesthetic activities and cultivates noble aesthetic ideals.' This viewpoint makes it clear that the core task of aesthetic education

lies in enhancing the individual's aesthetic literacy through systematic aesthetic activities. The so-called aesthetic ability covers the acuity of perceiving beauty, the depth of understanding beauty, the standard of evaluating beauty, and the ability to create beauty, which is a multi-dimensional and composite ability system.

Jiang Kong yang(Jiang, 1997) further pointed out, 'The characteristic of aesthetic education is to cultivate a well-rounded person. It is to cultivate people's love for beauty, so that they can feel the joy of life, improve their interest in life, and cultivate the purpose of reverence for life and reverence for life.' This discourse emphasizes the far-reaching significance of aesthetic education in upgrading the quality of life and spirituality of individuals. Good aesthetic ability not only enables individuals to appreciate the beauty of works of art, but also to discover and feel beauty in daily life, thus inspiring respect and love for life.

However, although aesthetic ability plays an important role in aesthetic education, its essence is still more focused on sensual experience and individual psychological satisfaction, and the educational goal of aesthetic education should go beyond the purely aesthetic level and further point to the sound development of personality and the realization of social values. Based on improving aesthetic ability, aesthetic education should guide individuals to establish correct values and aesthetics, cultivate noble moral sentiments and perfect personality structure, so as to realize the ultimate mission of aesthetic education, which is to 'educate and beautify people through beauty'.

Aesthetic education is an education that fosters the all-round development of human beings

The goal of aesthetic education to promote the all-round development of human beings has been clearly reflected in the development of educational thought in modern China. Wang Guowei(Wang, 2015) pointed out in 'On the Purpose of Education' that the fundamental purpose of education is to cultivate 'complete characters', i.e., ideal individuals with all-round abilities and harmonious development. Cai Yuanpei, on the other hand, in his educational philosophy of 'five education', further put forward the coordinated development of morality, intellectuality, physical fitness, social skills and

aesthetics, stressing that the cultivation of a sound personality and comprehensive qualities should be the ultimate pursuit of education(Cai, 1917). These views laid the theoretical foundation for the status of aesthetic education in comprehensive development.

Qiu Chunlin(Qiu, 1987), on the other hand, points out more directly that 'aesthetic education is a discipline in which human beings beautify themselves, and it is established to promote the comprehensive and harmonious development of human beings.' This definition positions aesthetic education as a form of educational practice oriented to the overall development of human beings, which is more systematic and has a high degree of theoretical generality and practical guiding significance, and thus has gained wide recognition in current educational theory research.

However, while emphasising the social function and educational purpose of aesthetic education, such definitions tend to neglect the independent value of beauty and the importance of individual perception and experience of beauty. If aesthetic education is understood only from the perspective of social development or personality perfection, it may not fully reflect its significance as the original existence of aesthetic activities. Therefore, the definition of aesthetic education should seek a balance between taking into account humanistic concern, social value and aesthetic ontology, in order to reveal its educational function and cultural connotation more comprehensively.

Expanding the Connotation of Aesthetic Education in the New Era

Along with the development of the times and the continuous evolution of the concept of education, the concept of aesthetic education also continues to deepen and systematise. 1999, the CPC Central Committee and the State Council issued the 'Decision on Deepening Educational Reform and Comprehensively Promoting Quality Education'(The CPC Central Committee and State Council, 1999), which clearly points out that the implementation of quality education must organically unify moral education, intellectual education, physical education and aesthetic education throughout the whole process of education. The document stresses that aesthetic education not only has the

function of cultivating sentiment and improving quality, but also plays an irreplaceable function in the development of intelligence and the overall development of students. Therefore, the document proposes that 'aesthetic education should be integrated into the whole process of school education' and that efforts should be made to 'enhance students' experience of beauty and cultivate their ability to appreciate and create beauty'. This statement is the first time that aesthetic education has been elevated at the national policy level to an important strategic position in promoting education reform and achieving the goal of quality education.

Entering the new era, socialism with Chinese characteristics has entered a new phaseoriented to high-quality development, and the main contradiction of society has been transformed into the contradiction between the people's growing needs for a better life and unbalanced and insufficient development. Under this new historical orientation, the people's pursuit of the 'good life' has become the core landing point of aesthetic education in the new era. This 'good life' not only points to the material level of abundance and convenience, but also emphasises the spiritual and cultural level of enrichment and enhancement, which is embodied in the demand for 'beauty' and the continuous improvement of the ability to create.

As a form of education that guides people to understand, appreciate and create beauty, aesthetic education bears the important responsibility of nurturing the national spiritual temperament and improving aesthetic literacy. The new era of aesthetic education emphasises the construction of the aesthetic quality system of modern people from the dimensions of the beauty of the heart, the beauty of manners and music, the beauty of language, the beauty of behaviour, the beauty of science, the beauty of order, the beauty of health, the beauty of industriousness, the beauty of art, etc., and seeks to realise the comprehensive nourishment of spirituality, emotion, temperament, sentimentality and personality. This aesthetic 'way of life' not only shapes the individual's spiritual world, but also internalises the cultural power to promote social harmony and civilisation. As the relevant assertion says: 'Beauty is an invisible competitiveness', aesthetic education has become a core element in the construction of

national soft power and the enhancement of national literacy in the context of the new era.

In 2020, the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era, (The General Office of the Central Committee of the Communist Party of China (CPC) and The General Office of the State Council, 2020)once again expanded the connotation of aesthetic education, pointing out that 'Aesthetic education is aesthetic education, education of sentiment, education of the mind, and education for enriching the imagination and cultivating a sense of innovation.' This definition further emphasises the compound function of aesthetic education, highlighting its strategic role in stimulating innovative potential and promoting individual spiritual growth.

In summary, the connotation of aesthetic education in the new era has been deepening and expanding on the basis of inheriting traditional educational values. Through the systematic sorting of relevant policy documents and scholars' views, the concept of aesthetic education can be summarised as follows: aesthetic education is based on the theoretical support of aesthetics, pedagogy and psychology, based on the phenomenon and knowledge of beauty, with emotional education as the core means, and through a variety of educational carriers and teaching paths, it can cultivate the individual's aesthetic perceptiveness, aesthetic judgement, expressive power and creativity, and ultimately realise the overall promotion of emotional sublimation, personality cultivation and comprehensive quality of human beings. ultimately achieve emotional sublimation, personality cultivation and comprehensive quality enhancement, and promote the comprehensive and harmonious development of human beings.

2.1.2 Development of Aesthetic Education Policy

Since ancient times, Chinese civilization has had a profound aesthetic tradition and concept of aesthetic education. Confucius put forward 'rise in poetry, establish in ritual, become in music', stressing the fundamental role of art in education; 'rites and music education' reflects the ancient society through the art of cultivating sentiment and regulating the behavior of the way of education. Aesthetic education is

not only the embodiment of individual cultivation, but also an important means of social indoctrination. This educational ideology of 'establishing people with beauty' has laid a profound historical foundation for the formation of modern aesthetic education policy.

Since modern times, facing the dual challenges of national crisis and social transformation, aesthetic education has gradually become institutionalized. 1904, the Qing government promulgated the 'Regulations of the Zao Ding Academy'(Ministry of Education of the Qing Dynasty, 1904), marking the initial establishment of China's modern education system, and for the first time set up drawing and handicrafts classes in primary school curricula, which provided the starting point for the construction of the system of aesthetic education in schools. Subsequently, music courses were also gradually incorporated into the education system. During this period, under the influence of Western educational thought, enlightened intellectuals introduced the concept of 'aesthetic education' into China, advocating the enhancement of national quality through art. Cai Yuanpei (Cai, 1917)put forward the idea of 'replacing religion with aesthetic education', believing that beauty, with its ideality and unity, could inspire people's free will and moral self-awareness. They generally agreed that aesthetic education was both an important means of individual spiritual growth and an important support for national modernisation.

During the Republican period, despite the war and chaos in society, aesthetic education was not interrupted; the School System Reform Programme promulgated in 1922 established a complete school system from primary school to university, and music and art courses were formally established(Wang, 2010). Although the practice of aesthetic education at that time was still relatively fragmented, the relevant concepts provided a useful reference for the aesthetic education policy after the founding of the People's Republic of China.

After the founding of the People's Republic of China in 1949, the state established education as a basic tool for socialist modernisation, and for the first time, aesthetic education was incorporated into the national education policy(Zhou, 1997); in 1951, the National Conference on Secondary Education explicitly proposed the all-round

development of 'morality, intelligence, physical fitness and aesthetics', and in 1955, the Ministry of Education further emphasised in its work report that In 1955, the work report of the Ministry of Education further emphasised that 'aesthetic education should help students to establish the ideological sentiment of patriotism and collectivism'. During this period, aesthetic education emphasised its political function, cultivating the spirit of socialism and the aesthetic tastes of the working people through the art curriculum. For example, the curriculum incorporated a large number of 'revolutionary songs' and 'paintings with labour themes', and aesthetic education was regarded as an important means of serving the socialist ideology.

In 1956, the policy of 'let a hundred flowers bloom and a hundred schools of thought contend' was introduced, and the development of art education ushered in a short-lived boom(Ministry of Education of the People's Republic of China, 1956). Higher teacher training colleges added music and art majors, and art education was incorporated into the teacher training system; art groups reached out to the grassroots to carry out popularisation of literature and art and practical teaching. However, with the intensification of political campaigns, especially the 'Cultural Revolution' of 1966-1976, aesthetic education suffered a severe blow. Art programmes were weakened, many music and art teachers were persecuted as 'bourgeois literary elements', and a large number of art education institutions were closed down. At this stage, the activities of aesthetic education came to a near standstill, and its original function of humanistic education was completely suppressed.

After the reform and opening up of China in 1978, the state re-emphasised education and cultural construction, and aesthetic education was gradually revived. Deng Xiaoping put forward the strategic idea that 'education should be oriented towards modernisation, the world and the future', emphasising the cultivation of high-quality talents, and in the 1980s, the Ministry of Education issued the Basic Requirements for Art Education in Schools, which established the new standard of 'all-round development of morality, intelligence, physicality, physical fitness and aesthetics'. The promulgation of the Compulsory Education Law in 1986 provided a legal basis for the popularisation of

aesthetic education(National People's Congress Standing Committee of the People's Republic of China, 1986). At this stage, aesthetic education was reintroduced into the core content of the education system, and its value in personality development and cultural literacy was further affirmed.

In 1989, the State issued aesthetic education policy into the phase of systematic construction. The document put forward specific measures in terms of curriculum, teaching management, teacher building, and art practice, promoting a continuous increase in the coverage of art programmes in primary and secondary schools(Ministry of Education of the People's Republic of China, 1989). Art education in this period is no longer limited to the teaching of skills, but focuses more on the construction of aesthetic experience and cultural identity. Art festivals, elegant art in schools, student clubs' performances and other activities have been carried out to enhance students' interest in art and comprehensive quality.

In the 21st century, the concept of quality education has gradually deepened, and aesthetic education has been given the strategic mission of cultivating creative talents and sound personalities. 2001 Outline of Basic Education Curriculum Reform (Trial) made it clear that the art curriculum is on an equal footing with the language and mathematics(Ministry of Education of the People's Republic of China, 2001); 2010 Outline of the National Medium- and Long-Term Educational Reform and Development Plan (2010-2020)(Ministry of Education of the People's Republic of China, 2020) pointed out that 'Strengthen aesthetic education and cultivate students' good aesthetic taste and artistic cultivation'. At this stage, the policy on aesthetic education is gradually being extended to the social sphere, with emphasis on the synergistic nurturing mechanism of the family, school and society. Particularly in rural areas, initiatives such as the 'One Teacher, One Art' programme and the 'Teaching to the Countryside' programme have effectively alleviated the problem of unequal development of art education in urban and rural areas.

Since the 18th National Congress of the Communist Party of China (CPC), aesthetic education has been elevated to the height of national strategy, gradually

realising the transformation from an 'auxiliary curriculum' to a 'core content of human education'. In 2015, the State Council issued the Opinions on Comprehensively Strengthening and Improving the Work of Aesthetic Education in Schools, which explicitly put forward that 'The State Council issued the Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in 2015(State Council General Office, 2015), which clearly stated that 'aesthetic education should be incorporated into the whole process of talent cultivation', and emphasised the importance of taking 'aesthetic and humanistic literacy' as the core, constructing a curriculum system that integrates universities, middle schools, and primary schools, and promoting the construction of teachers and teachers, The 2019 Medium- and Long-Term Development Plan for Aesthetic Education in Schools (2019-2035) states that a modern aesthetic education system with Chinese characteristics will be basically built by 2035, with urban and rural coverage, consistency in school segments, and excellent quality(Ministry of Education of the People's Republic of China, 2019).

General Secretary Xi Jinping attaches great importance to aesthetic education, pointing out that 'aesthetics can cultivate morality, embellish wisdom, benefit the body, and motivate labour', and stressing the strategic position of aesthetic education in shaping spiritual character and enhancing comprehensive literacy. At the Beijing Literary and Artistic Work Symposium in 2014.He put forward the idea of strengthening the construction of spirituality and culture in order to satisfy the people's ever-growing spiritual and cultural needs(Ministry of Education of the People's Republic of China, 2014). This important statement further clarified the role of aesthetic education in the construction of national cultural soft power and the enhancement of national cohesion, and in 2020, the 'Overall Programme for Deepening Educational Evaluation Reform in the New Era' put forward for the first time the 'Improvement of the Evaluation Mechanism for Aesthetic Education,' promoting aesthetic education into the reform of the college entrance examination, the evaluation of comprehensive quality, and the cultivation of talents in colleges and universities, among other core areas(The General

Office of the Central Committee of the Communist Party of China (CPC) and The General Office of the State Council, 2020).

The report of the 20th Party Congress re-emphasized the importance of 'cultivating socialist builders and successors with all-round development of morality, intelligence, physicality, aesthetics and labour', further establishing the strategic position of aesthetic education in the process of education modernization. In the context of the new era, aesthetic education not only carries the tasks of individual personality development and aesthetic quality improvement, but also shoulders the important mission of enhancing the national cultural soft power and national cultural confidence.

To sum up, China's aesthetic education policy has undergone a profound transmutation from enlightenment to institutional construction, from marginalization to core status, and from instrumental to humanistic in its development over the past hundred years. Its development path is closely linked to the process of national modernization, and it has gradually built up a system of aesthetic education policy with Chinese characteristics, providing a solid guarantee for the cultivation of new-age talents who are all-rounded in morality, intelligence, physicality, aesthetics and labour.

Table 1 Timeline of Key Policy Documents Related to the Development of Aesthetic Education in China

Year	Policy Document / Event	Core Content and Aesthetic Education Highlights
1904	Regulations on School Establishment	The first modern education system in the late Qing Dynasty formally incorporated 'music and songs' into primary and secondary curricula, marking the emergence of aesthetic education ideas.

1922	School System Reform Plan (Renxu School System)	Established the '6-3-3' school system and institutionalized arts education in basic education, emphasizing aesthetic and creative development.
1951	National Conference on Secondary Education	Proposed the framework of 'moral, intellectual, physical, and aesthetic education', affirming the importance of aesthetic education in character development.
1955	Ministry of Education Work Report	Reaffirmed aesthetic education as a key part of holistic education and promoted standardized arts curricula, though implementation was limited.
1986	Compulsory Education Law of the PRC	Legally mandated aesthetic education during compulsory schooling, calling for the cultivation of aesthetic sensibilities.
1989	National Comprehensive Plan for School Art Education (1989–2000)	First national plan targeting arts education; aimed to establish a complete system and required universities to offer general arts courses.
1999	Decision on Deepening	Elevated aesthetic education to a national

	Education Reform	strategy, integrating it into the quality-oriented education framework.
2001	Curriculum Reform Guidelines for Basic Education	Pushed forward the reform of aesthetic curricula with emphasis on interdisciplinary integration and hands-on learning.
2015	Opinions on Strengthening Aesthetic Education	Outlined goals of aesthetic education and urged universities to enhance curriculum design, practice opportunities, and faculty development.
2019	Development Plan for School Aesthetic Education (2019–2035)	Aimed to build a Chinese-characteristic aesthetic system, highlighting the interdisciplinary function of aesthetic education in universities.
2020	Opinions on Aesthetic Education in the New Era	Redefined aesthetic education as covering moral and spiritual growth, and promoted a 'curriculum + practice + evaluation' model.
2022	Compulsory Education Arts Curriculum Standards (2022 Edition)	Stressed the alignment of higher education with compulsory aesthetic education, encouraging university participation in teacher training and resources.

Source: The Table was created by the author, Xu Weihong.

2.1.3 Construction of aesthetic education programmes in higher education institutions

The development of aesthetic education curriculum policy in colleges and universities reflects the state's continuous reinforcement of the function of aesthetic education at the higher education level, especially in terms of enhancing the aesthetic literacy, cultural understanding and artistic practice ability of non-arts majors, and the public art program has become an important carrier for the implementation of music aesthetic education. By reviewing the relevant policy documents, we can sort out the clear path of the evolution of the aesthetic education policy in colleges and universities and the focus of its implementation.

Policy starting point: from advocacy to popularization

The National Overall Plan for Art Education in Schools (1989-2000), released in 1989(Ministry of Education of the People's Republic of China, 1989), stated clearly for the first time that colleges and universities should pay attention to art education, requiring them to offer elective or compulsory art courses and actively organize students to participate in extracurricular art activities, such as art clubs, art lectures and practical activities. Policies during this period were still at the advocacy stage, focusing on creating an atmosphere for art education.

After entering the 21st century, the National Plan for the Development of Art Education in Schools (2001-2010)(Ministry of Education of the People's Republic of China, 2002), released in 2002, further proposed that the main task of art education in colleges and universities is to cultivate students' aesthetic ability and cultural literacy through curricula and extracurricular activities. Colleges and universities were encouraged to offer diversified art elective courses in conjunction with their own realities, standardise teaching management, improve teaching quality, and lay the foundation for creating a number of high-quality and distinctive courses. At this stage, music courses have gradually risen from an auxiliary status to become an important part of the curriculum system, and become one of the main channels for the practice of music aesthetic education.

Policy Deepening: Institutionalisation of Public Art Courses

In 2006, the Ministry of Education issued the Guidance Programme for Public Art Courses in National Ordinary Schools of Higher Education, which clearly pointed out that public art courses are limited elective courses for non-arts majors in colleges and universities, aiming to improve students' aesthetic quality and humanistic care through the systematic study of art courses. The objectives of the course focus on the cultivation of art interest, the development of art appreciation and the enhancement of image thinking ability(General Office of the Ministry of Education of the People's Republic of China, 2006).

The content of the programme is subdivided into eight categories, including 'Introduction to Art', 'Music Appreciation' and 'Art Appreciation', which cover a wide range of dimensions, including art history, art theory and practice. Colleges and universities are encouraged to offer arbitrary elective courses and lecture series in conjunction with their schooling characteristics to meet the diverse learning needs of students. The programme also emphasises the construction of supporting teaching staff and the safeguarding of teaching conditions to promote the regular and high-quality implementation of art courses, providing an institutional basis for the sustainable development of music and aesthetic education.

System construction: from curriculum to implementation guarantee

The Opinions on Comprehensively Strengthening and Improving the Work of Aesthetic Education in Schools(State Council General Office, 2015), proposed to take the art curriculum as the main body, build a curriculum system of aesthetic education that integrates various disciplines, strengthen the basic knowledge, and pay attention to the comprehensiveness and practicability of the curriculum.

In terms of curriculum content, the aesthetic education curriculum covers a wide range of disciplines such as music, art, dance and theatre. On the basis of limited elective courses, ordinary colleges and universities need to increase the number of elective courses in art practice, art history and art criticism, so as to build a wide-coverage, hierarchical aesthetic education curriculum system. Music courses are particularly prominent among them, not only undertaking the function of aesthetic

education, but also becoming an important carrier for the promotion of Chinese outstanding traditional culture.

The Opinions on Effectively Strengthening the Work of Aesthetic Education in Colleges and Universities in the New Era, released in 2019, puts forward a four-in-one promotion mechanism of 'curriculum teaching, practical activities, campus culture, and art exhibitions', stressing that every college student must complete public art course credits before graduation(Ministry of Education of the People's Republic of China, 2019). Colleges and universities need to combine the characteristics of their disciplines with the needs of talent cultivation, build a curriculum system that takes aesthetic and humanistic qualities as its core, covers innovation and traditional cultural heritage, and promotes the in-depth integration of music courses with the overall development of students.

Trend of reform: the proposal of 'immersion' education in aesthetic education

In 2022, the Guidelines for Public Art Courses in Colleges and Universities once again made it clear that public art courses are an important part of the curriculum system of higher education, and an important pathway for the implementation of aesthetic education. The curriculum is divided into three categories: 'aesthetics and art history and theory', 'art appreciation and criticism', and 'art experience and practice', and colleges and universities are required to incorporate them into their undergraduate training programmes. Universities are required to incorporate them into their undergraduate training programmes, and students are required to complete two credits before graduation(Ministry of Education of the People's Republic of China, 2022).
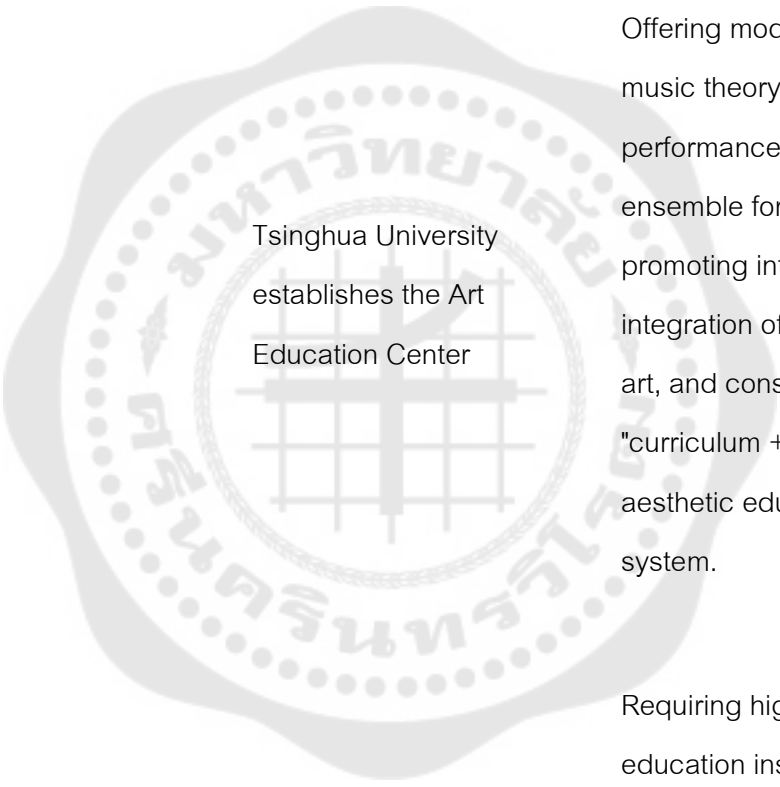
The programme further strengthened the institutional status of music and aesthetic education in colleges and universities, emphasising aesthetic and humanistic qualities as the core, with a focus on creativity, to enhance students' cultural understanding, aesthetic perception and artistic expression, and to promote the formation of a "one school, one product, one school, many products" pattern of curriculum construction.

In December 2023, the Ministry of Education issued the Notice of the Ministry of Education on the Comprehensive Implementation of School Aesthetic Education Infiltration Actions, which proposed that aesthetic education be integrated into all aspects of education and teaching, and that it should play the role of 'subtle and silent' nurturing effect, so as to promote the 'Aesthetic Infiltration' as the core principle of human education in colleges and universities. Become the core concept of human education in colleges and universities. This policy marks the expansion of aesthetic education in colleges and universities from the 'explicit input of curriculum' to the 'all-area education model', and therefore music aesthetic education has gained more space for infiltrating the classroom and expanding practice(Ministry of Education of the People's Republic of China, 2023).

To sum up, the policy of implementing aesthetic education in colleges and universities has gone through the development process from advocacy to institutionalization, systematization and infiltration. Driven by the policy, public art programmes have been enriched, especially music programmes, which have become a key link in the implementation of the goals of aesthetic education in colleges and universities and the enhancement of students' aesthetic and humanistic qualities.

Table 2 The Policy of Aesthetic Education in Universities

Time	Policy Documents / University Practices	Core Content and Key Points of Curriculum Construction
Early 20th century	Aesthetic Education Practices at Peking University (Cai Yuanpei Period)	Offering music and aesthetics courses, establishing art societies (e.g., Music Research Association), proposing

		the concept of "aesthetic education as a substitute for religion," and laying the humanistic foundation for aesthetic education in higher education.
1990s	Tsinghua University establishes the Art Education Center	Offering modules such as music theory, performance, and ensemble for all students, promoting interdisciplinary integration of science and art, and constructing a "curriculum + practice" aesthetic education system.
2006	Guidance Scheme for Public Art Courses in National Ordinary Higher Education Institutions	Requiring higher education institutions to incorporate public art courses into compulsory courses, setting up modules of "limited art electives + arbitrary electives," and specifying credit requirements (≥2 credits).

Year	Policy	Description
2015	Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools	Emphasizing that higher education institutions need to "improve the curriculum system and offer public art courses with the core of cultivating aesthetic and humanistic literacy," and encouraging the development of interdisciplinary aesthetic education courses.
2019	Opinions on Effectively Strengthening Aesthetic Education in Higher Education Institutions in the New Era	Proposing the development direction of "curricularization, systematization, and specialization" for aesthetic education in higher education institutions, and requiring science and engineering universities to strengthen art-science integration courses (e.g., learning from the MIT model).
2022	Guidance Outline for Public Art Courses in	Refining the curriculum structure of aesthetic

Institutions of Higher Learning	education in higher education institutions: compulsory courses (e.g., Introduction to Art, Music/Fine Arts Appreciation), elective courses (e.g., interdisciplinary art practice), and emphasizing the teaching objectives of "aesthetic experience + cultural inheritance."

Source: The Table was created by the author, Xu Weihong.

2.1.4 The Embodiment of Music Aesthetic Education in the College Curriculum

As an important part of school aesthetic education, music aesthetic education is of great significance in the embodiment of the national curriculum policy. Especially in the educational context for non-arts majors, the music curriculum not only undertakes the task of teaching basic music knowledge and skills, but also shoulders the aesthetic function of cultivating students' aesthetic ability, enriching their emotional experience, and nurturing the humanistic spirit. As the state attaches increasing importance to the connotative development of education quality and the cultivation of core literacy, the status of music aesthetic education in curriculum policy has gradually moved from the periphery to the center, and its popular aesthetic value has been constantly emphasized and expanded.

Reviewing the development of China's curriculum policy, it can be found that the expression of music aesthetic education has undergone a transformation from implicit to

explicit, from subordinate to independent. In the 1950s, the state explicitly proposed the establishment of music classes through the Regulations on the Work of Schools and other documents, and incorporated them into the curriculum system of primary and secondary schools. Although music and aesthetic education at that time was still dominated by group singing and patriotic songs, it had initially embodied the moral and aesthetic functions of the music curriculum, covering the initiation of non-specialist

students to basic artistic literacy. Since the reform and opening up of China, the curriculum policy has gradually transformed to quality education, and the aesthetic value of the music curriculum has gained more attention, and the Music Syllabus for Full-Time Compulsory Education issued in the 1990s explicitly proposed that music teaching should 'cultivate the students' interest and hobby in music, and develop their aesthetic ability,' marking the beginning of the aesthetic education in the curriculum policy, which has gained an independent expression. This marked the beginning of music and aesthetic education being expressed independently in the curriculum policy, with its goal orientated towards all student groups, with special emphasis on the extensive participation of non-artsistic students.

Entering the 21st century, along with the implementation of the Outline of Basic Education Curriculum Reform (for Trial Implementation), aesthetic education was included as an important part of curriculum reform. The arts curriculum was included as an important part of nine-year compulsory education, and the status of music and aesthetic education was further elevated. Subsequent curriculum policy documents such as the Art Curriculum Standards for Compulsory Education (2011 Edition) and the Curriculum Programme for General Senior Secondary Schools (2017 Edition) not only systematically stipulate the objectives, content and implementation of the music curriculum, but also emphasise the attribute of 'aesthetic education as the core' in the description of the nature of the curriculum, highlighting the role of the music curriculum in the development of students' core qualities. The music programme has highlighted the function of popular aesthetic education in the development of students' core

qualities and the promotion of all-round development, which is a direct response to the realistic needs of non-arts students in music learning.

Since the 18th National Congress of the Communist Party of China (CPC), the state has further strengthened the top-level design of aesthetic education in schools, and the policy level has put forward higher requirements for music aesthetic education. The Opinions on Comprehensively Strengthening and Improving the Work of School Aesthetic Education in the New Era (2020)(The General Office of the Central Committee of the Communist Party of China (CPC) and The General Office of the State Council, 2020) clearly states that it is necessary to 'enhance the sense of the times, the degree of participation and the effectiveness of school aesthetic education' and proposes that 'all music and art courses should be fully opened', emphasising that music and aesthetic education is 'to educate through beauty'. It also proposes that 'music and art programmes should be fully offered', emphasising the unique role of music and aesthetic education in 'educating people through beauty and culture', and focusing in particular on the full participation of ordinary students and the benefits of aesthetic education for all. The Overall Programme for Deepening Educational Evaluation Reform in the New Era (2020)(Ministry of Education of the People's Republic of China, 2020), on the other hand, provides institutional safeguards for aesthetic education in schools at the level of the educational evaluation system, and calls for the establishment of a sound evaluation system for the all-round development of morality, intellectuality, physicality, aesthetics and labor; music courses, as an important vehicle for aesthetic education, have been incorporated into the scope of the evaluation of comprehensive qualities, with an emphasis on the orientation towards the whole student body and the service of humanistic goals at the phaseof basic education.

The expression of music aesthetic education in the curriculum policy is not only embodied in the requirements of the macro curriculum documents, but also permeates specific aspects such as teaching objectives, content system, teaching methods and evaluation methods. For example, the Art Curriculum Standards for Compulsory Education (2022 Edition) clearly puts forward that 'students' aesthetic

literacy and cultural understanding should be enhanced through the music curriculum', and "music feeling and appreciation" and "music expression and creation" are regarded as core learning areas. It also takes 'Music Feeling and Appreciation' and 'Music Expression and Creation' as the core learning areas, guiding students to realise the double enhancement of aesthetic perception and artistic understanding through experience, participation and expression. This design is particularly suitable for non-arts majors, helping them to enhance their cultural literacy and aesthetic judgement in a relaxed and open environment. In terms of content selection, the curriculum standards emphasise the integration of excellent traditional Chinese music with the world's diverse cultures, guiding students to enhance their cultural identity and aesthetic confidence in music learning.

In terms of teaching and learning organisation, the curriculum policy encourages diversified teaching methods, such as project-based learning, cross-disciplinary integration, digital music creation, etc., to expand the realisation path of music aesthetic education. These forms of teaching provide more opportunities for non-arts students to participate and express themselves, so that they can have good music aesthetic experience and emotional development without a professional foundation. In terms of evaluation methods, the policy advocates both formative and developmental evaluation, emphasising process performance and individual growth, so as to adapt to the emotional and creative characteristics of music aesthetic education, effectively reflect the aesthetic value of the music curriculum, and be more in line with the developmental characteristics and learning rhythms of non-arts students.

In addition, it is worth noting that the expression of music aesthetics in the curriculum policy is not only oriented to students with special artistic ability, but also pays more attention to universality and comprehensiveness, and its fundamental goal is to improve the aesthetic and cultural qualities of all students. In the context of the state's emphasis on 'opening all music courses' and 'enhancing the effectiveness of aesthetic education', non-artsistic students, as the main body of the general student population, are also included in the scope of the aesthetic education object of policy concern.

Especially in compulsory education and high school, the curriculum standard emphasises the concept of 'everyone has the opportunity to participate and everyone can be promoted', which provides legitimacy and institutional support for music aesthetic education classes for non-arts students.

This chapter focuses on the development of aesthetic education policy and curriculum construction in colleges and universities, detailing the importance of music aesthetic education in college and university curricula and the gradual deepening of its performance. From the starting point of the policy to its deepening, and then to the system construction and reform trend, the policy expression of music aesthetic education has gone through the transformation from advocacy to popularisation, from implicit to explicit, and the policy objectives have been gradually clarified and focused on the enhancement of the students' aesthetic literacy and cultural comprehension, with particular emphasis on the all-around development of the non-arts major students.

First of all, the early aesthetic education policy in colleges and universities was mainly in the advocacy stage, emphasising the creation of an atmosphere for art education and encouraging colleges and universities to offer art elective courses. With the development of the times, especially after entering the 21st century, the requirements of the policy have been gradually deepened, and the importance of art education, especially music courses, has been more institutionalised. The Guidance Programme for Public Art Courses in National Ordinary Colleges and Universities, released in 2006(General Office of the Ministry of Education of the People's Republic of China, 2006), has established the position of public art courses for non-arts majors, and has pushed forward the popularisation and development of music aesthetic education. Subsequently, laws and policy documents at the national level further clarified the key role of aesthetic education programmes in higher education, and proposed to promote wider coverage of music aesthetic education in colleges and universities through innovative teaching methods and comprehensive evaluation systems.

The deepening of the policy is not only reflected in the requirements of the macro documents, but also permeates the specific curriculum, teaching methods

and evaluation system. In the design of curriculum content, it focuses on the integration of traditional culture and world multiculturalism to promote the enhancement of students' cultural identity and aesthetic self-confidence; in the teaching methods, it emphasises the application of cross-disciplinary integration and digital teaching, which expands the realisation paths of music aesthetic education; and in the evaluation system, it advocates the combination of formative and developmental evaluations to adapt to the emotive and creative characteristics in music aesthetic education.

Overall, this chapter summarises the embodiment of music aesthetic education in the college curriculum, emphasising that the music curriculum, as an important carrier of aesthetic education, not only serves art specialists, but is also committed to the goal of enhancing the aesthetic and cultural literacy of all students, and promoting the all-round development of students. With the continuous deepening and reform of the policy, music and aesthetic education will occupy a more important position in the future of higher education, and become a key link in the cultivation of students' comprehensive quality.

2.2. Characteristics of Non-Arts Major Students and the Basis of Music Learning

2.2.1Characteristics of physica and mental development of non-arts students

As a large and diversified group in higher education, the physical and mental development of non-arts majors has a direct impact on the teaching effect of music aesthetics courses and the achievement of the goal of human education in colleges and universities. Compared with art students, they usually lack systematic art training background, and there are obvious differences in their aesthetic quality, music knowledge base, and artistic expression ability. Therefore, an in-depth analysis of the physical and mental development characteristics of non-arts students from multiple dimensions is of great theoretical and practical significance for optimising the design of music aesthetic education curriculum.

Physiological Characteristics

Non-Arts students are mostly in the middle phaseof youth from 18 to 24 years old, their physiological system development is basically mature, the function of the

nervous system is gradually stabilised, especially the excitation and inhibition mechanism of the cerebral cortex gradually tends to be balanced, which provides a good foundation for higher-intensity cognitive and artistic learning. Studies have shown that the contact neurons in the brain of college students at this phaseare active, with a strong ability to receive, integrate and innovate information, and the plasticity of the brain also makes it easy to stimulate the perceptual potential and creative ability in art education(Dehaene-Lambertz, 2014)

Psychological Characteristics

College students are emotionally rich and delicate at this stage, and their emotional expression tends to be more rationally regulated, but their emotional experience is still volatile and infectious. They have a more profound experience of friendship, love, family and other emotions, and they are also prone to anxiety or depression due to the pressure of study and life. With the increase of experience, college students gradually develop a more mature emotional regulation mechanism, and are able to obtain psychological adjustment and growth through emotional resonance and expression in art education, especially music aesthetics.

Social Role Characteristics

Non-Arts students are in the transitional phase of changing from 'students' to 'social beings'. In the relatively independent social system of campus, they gradually construct their self-identity and begin to participate in social affairs through clubs, practices, part-time jobs and other ways to enhance their sense of self-efficacy. In this process, they long for a sense of belonging and value. The aesthetic and cultural education function of music curriculum not only enhances their sense of cultural belonging, but also promotes the development of their sense of co-operation, responsibility and social adaptability in participating in collective activities such as chorus and performance.

Cognitive development characteristics

The cognitive development of college students shows a high degree of abstract logic ability and critical thinking tendency, and they are able to probe deeply into the essence of problems and form independent judgements. However, in music

learning, non-arts students often have difficulties in understanding music theory and analysing the structure of works due to a lack of relevant background. Therefore, music teaching should be based on respecting students' original cognitive structure, integrating perceptual experience and rational thinking, and gradually guiding them to a higher level of musical understanding and creation through task-driven, project-oriented and other strategies.

Characteristics of aesthetic ability development

The aesthetic ability of college students is in the phaseof transition from sensual intuition to rational judgement, showing both strong curiosity and diversified interests, as well as a high degree of aesthetic plasticity. In the campus environment, they come into contact with rich cultural resources and art forms, and gradually enhance their aesthetic perception and cultural understanding through music, art, literature and other courses. Their aesthetic activities are no longer limited to passive appreciation, but more involved in creative aesthetic expression, such as music composition, phaseperformance, visual design, etc., showing strong aesthetic initiative and creativity.

In addition, the aesthetic understanding of university students is deepening, and they are able to analyse artistic phenomena through interdisciplinary perspectives, respect multiculturalism, and form a tolerant and open attitude towards aesthetics. Their aesthetic evaluation is also gradually maturing, starting to form relatively stable aesthetic standards, and they are able to rationally analyse aesthetic objects from multiple dimensions such as form, content, and cultural value.

Characteristics of value shaping

The university phaseis a critical period for the establishment of individual values, and non-arts students' understanding of society, life and the good life deepens at this stage. The music curriculum provides students with opportunities for emotional identity and value exploration through the guidance of art, culture and emotion. Through exposure to national music, world music, traditional and modern art, students gradually establish cognitive connections between aesthetics and ethics, culture and identity, and the individual and society, and promote the development of their humanistic spirit and the maturation of their values.

High-quality music aesthetics courses not only help students form a sound personality and enhance their moral awareness, but also enhance their cultural confidence and sense of social responsibility in a subtle way, so that they can better respond to the cultural mission and social role of youth given by the times.

To sum up, non-arts majors show comprehensive characteristics of physical and mental development, such as physiological maturity, psychological complexity, cognitive enhancement, emotional richness, aesthetic sensitivity, and values still being constructed. When teaching music aesthetics, colleges and universities should be based on the overall development of this group, and implement targeted design in content setting, teaching strategies and evaluation methods, so as to realise the dual goals of humanistic leadership and personality development in music education.

2.2.2 Barriers and Motivations of Non-Arts Students' Participation in Music Learning

2.2.2.1 Analysis of Barriers to Music Learning Factors

Cognitive burden and ability anxiety

Due to the general lack of music foundation of non-arts students, their difficulty in mastering basic music elements such as rhythm, melody and pitch, coupled with their lack of comprehension of professional terms and complex theories, are prone to a sense of cognitive load in the early phaseof learning. This learning pressure weakens their musical self-confidence on the one hand, and increases the incidence of avoidant learning behaviours on the other.

Curriculum positioning ambiguity and subject marginalization

In the curriculum system of most colleges and universities, music courses are often classified as electives, lacking a unified assessment mechanism and academic weighting, and are easily regarded as 'subsidiary courses' or 'leisure courses' by students. Under the environment of greater pressure on professional learning and obvious employment orientation, students are more inclined to invest their limited learning resources in 'major' or 'career' related courses, resulting in a systematic

compression of their willingness to learn music. Insufficient aesthetic experience and the lack of aesthetics.

Insufficient aesthetic experience and cultural divide

Some non-arts students lack systematic artistic cultivation and family aesthetic environment during their growth, and they lack aesthetic experience in traditional, classical and ethnic music. This not only leads to a sense of distance from the content of the programme, but also creates an 'aesthetic gap', making it difficult to resonate with the programme emotionally and cognitively. In addition, the entertainment and popularisation tendency of the mainstream aesthetic tendency has also weakened the acceptance of serious music learning to a certain extent.

Single teaching method and insufficient interaction

Traditional music teaching is based on knowledge transmission and passive appreciation, and lacks diversified teaching methods such as experiential, cooperative, and inquiry, which makes it difficult to stimulate students' sense of subjective participation. Students lack emotional communication channels with teachers, with peers, and with musical works, which is easy to form learning isolation and a sense of aesthetic alienation, further weakening the teaching effectiveness of music courses.

2.2.2.2 Analysis of music learning motivations

Despite the existence of many obstacles, there are still positive intrinsic and extrinsic motivations for non-arts students' music learning, constituting an important fulcrum for curriculum optimisation.

Demand for emotional expression and regulation

College students generally face problems in psychological adaptation, self-identity, stress management, etc. Music, as a means of emotional catharsis and soothing, has significant emotional value. Research has shown that music courses can help students release emotions, regulate stress, and improve their sense of well-being, which is an important means of constructing positive psychological qualities.

Aesthetic pursuit and cultural identity construction

Although non-arts students lack professional training, they have a wide range of aesthetic interests and a natural sensitivity to emotional expression and cultural

connotation in music. With the promotion of the concept of aesthetic education in colleges and universities, students have gradually formed a cognitive understanding of the cultural function and spiritual value of music courses, showing an interest in the compatibility of their own musical traditions and the world's diverse cultures, which contributes to the establishment of their cultural identity and value identity.

Social and performance motivation

Music activities are collective and stage-based, and students can gain a sense of belonging and identity in activities such as choral singing, instrumental ensembles, and phaseperformances. Some students regard music learning as a social platform and a space for self-expression and are willing to gain recognition and affirmation through participation in public performances and club activities, strengthening their sense of self-efficacy and social participation.

Career development and comprehensive quality enhancement

With the implementation of the 'second class transcript' system and the improvement of the comprehensive quality evaluation mechanism, artistic literacy has become an important component of the comprehensive ability structure of college students. Some students begin to take music learning as an effective path for quality development and career background enhancement. For example, students majoring in teacher training, management, and public service have improved their expression, communication, and humanistic cultivation through music courses, thus enhancing their career adaptability and competitiveness.

In summary, non-arts majors face multiple barriers in music learning, but there are also rich emotional, cognitive, social and professional motivations. When colleges and universities build the music aesthetic education curriculum system, they should start from the barriers and motives, optimise the curriculum content, enrich the teaching form, improve the evaluation mechanism, perfect the support system and other initiatives to promote music education from 'optional courses' to 'necessary experience', and truly achieve the aesthetic education and competitiveness, to truly realise the nurturing function of aesthetic education.

2.2.3 National Requirements for Students' Aesthetic Literacy in the New Era

In the context of the new era, the strategic position of aesthetic education in the education system of colleges and universities has become increasingly prominent. In order to comprehensively implement the Party's education policy and implement the fundamental task of establishing moral education, the Ministry of Education issued the Opinions on Effectively Strengthening the Work of Aesthetic Education in Colleges and Universities in the New Era in 2019(Ministry of Education of the People's Republic of China, 2019), which made a systematic deployment of the guiding ideology, developmental goals and core tasks of the work of aesthetic education in colleges and universities. This document not only reflects the state's top-level design of the higher education system but also clarifies the direction of the development of college students in the new era in terms of comprehensive literacy in aesthetics, humanities and innovation.

Educating people with beauty: an intrinsic path to establishing morality and cultivating humanism

The document points out that 'beauty is an important source of moral purity and spiritual enrichment', and that aesthetic education in schools should become the core link of 'cultivating roots and casting souls'. The general guiding principle of aesthetic education in colleges and universities in the new era is to adhere to Xi Jinping's thought of socialism with Chinese characteristics in the new era as a guide, fully implement the Party's education policy, uphold the socialist direction of running schools, emphasise 'educating people with beauty, beautifying people with beauty, and cultivating students with beauty', and treat aesthetic education as an integral part of the work of cultivating morality and fostering people's moral integrity to promote the formation of correct aesthetic concepts, firm and firm aesthetic values, and the development of aesthetic values. We make aesthetic education an integral part of the work of establishing morality and promoting students' formation of correct aesthetic concepts, firm pursuit of values and sound personality development.

The fundamental status of aesthetic literacy

Aesthetic literacy is placed at the top of the list of goals for aesthetic education in colleges and universities. Colleges and universities should enhance students' aesthetic perception, aesthetic judgement and aesthetic creativity through systematic public art courses, practical aesthetic activities and campus culture construction. Aesthetic education not only focuses on 'appreciating beauty', but also emphasises 'understanding beauty' and 'creating beauty', and promotes the formation of deep aesthetic experience and artistic literacy through the cultivation of students' perceptual cognition and rational expression. Artistic literacy.

A high level of aesthetic literacy can help to improve students' spiritual and moral cultivation, and make them more culturally tasteful and humanistic in their study, life and future social practice. Colleges and universities should fully integrate visual arts, music, dance, theatre, film and television and other diversified disciplines in the curriculum, so that aesthetic education covers a wider range of professional groups and learning levels.

Deeper education of humanistic qualities

The national aesthetic education policy in the new era emphasises that colleges and universities should take the promotion of excellent traditional Chinese culture and art classics as an important content, and promote the comprehensive improvement of students' humanistic literacy. Humanistic literacy not only includes the understanding and inheritance of history and culture, but also emphasises the overall development of students' emotions, values and personality. By guiding students to deeply understand the philosophical spirit and artistic context of Chinese culture, they can establish cultural confidence and stimulate a sense of national identity and historical responsibility.

At the level of teaching design, colleges and universities should combine professional characteristics and regional cultural resources to develop course content with depth, temperature and cultural heritage, such as traditional music appreciation, local opera experience, red culture and art dissemination, and other project-based

courses, so as to achieve the in-depth integration of aesthetic education and humanities education.

Path of expanding creative ability

One of the core functions of aesthetic education is to stimulate students' creative thinking and artistic expression. The Opinions clearly put forward that colleges and universities should take 'cultivation of creative ability' as an important direction of the aesthetic education curriculum system. Art activity is essentially an open, exploratory and generative learning process, which helps students to develop independent thinking and expression ability through multi-sensory experience.

Colleges and universities should build an educational path driven by aesthetics and innovation as the core, and focus on creative practice, interdisciplinary integration and digital technology application in the implementation of the curriculum. For example, combining modern technological means to carry out comprehensive art projects such as digital music creation, visual media design, interactive performance, etc., to provide students with more space for independent exploration and teamwork, so as to enhance their comprehensive literacy and innovation ability.

In summary, the new era of national aesthetic education requirements for college students has expanded from a single art skills training to a comprehensive quality training system covering aesthetic perception, humanistic understanding and innovation ability. This goal of human education has put forward higher requirements for the construction of college curriculum and teaching methods.

2.3 Music Education Theory and Teaching Method Basis

The teaching of music aesthetics to non-arts majors is not only about teaching skills, but also about responding to the overall needs of their aesthetic development, humanistic qualities and personality growth. Therefore, curriculum design and teaching implementation must be supported by scientific and systematic educational theories to ensure the rationality and foresight of teaching concepts and methods. The following four theoretical systems constitute the important theoretical foundation of the music aesthetic education programme for non-arts majors: Dewey's 'experience and

education' theory, constructivist learning theory, experiential learning theory, and the theory of music receptive aesthetics and aesthetic education.

2.3.1 Dewey's 'Experience and Education' Theory

John Dewey is an important representative of modern educational philosophy, and his core propositions of 'experience is education' and 'education is life' have had a far-reaching impact on the change of educational philosophy since the 20th century. In Experience and Education, Dewey advocated that education should originate from life and serve life, and emphasised teaching and learning activities in real society and situations. He pointed out that education should achieve individual development through the continuity and interactivity of experience, and particularly valued the unique value of art education in building a bridge between emotion and reason.

In the field of music aesthetics, Dewey's experiential view suggests that music teaching should not be confined to closed classrooms and abstract theoretical indoctrination, but should be integrated into the real-life contexts of students. By organising activities such as singing, playing and music creation, students can stimulate their aesthetic perception and expression ability in the process of 'learning by doing', so as to realise the integrity of individual personality and the cultivation of a sense of social responsibility. This 'student experience-centered' teaching method provides non-arts students with a path to aesthetic education that is close to reality and stimulates their potential(Dewey, 1938).

2.3.2 Constructivist Learning Theory

It advocates that knowledge is not acquired directly through teaching but is a process in which learners actively construct meaning based on their own original experiences. Vygotsky's theory of the 'zone of nearest development' further emphasizes that learning should be set in a zone that is beyond the student's current ability but achievable with the support of others, and that students should be guided to realize cognitive construction through social interaction(Vygotsky, 1978). Bruner also argues that learning should focus on the 'discovery of structures' rather than the 'communication of results(Bruner, 1966).

In music education, constructivist theory emphasizes that teachers should respect students' existing musical experiences, interests and individual differences, and create an authentic, open and co-operative learning environment. Teaching is no longer about instilling knowledge, but about guiding students to form personalized understandings and aesthetic judgements in their interaction with music through multimodal inquiry activities. For example, encouraging students to associate life experiences in song appreciation, enhancing collaborative experiences in ensemble training, and stimulating the sense of subjectivity in music composition all reflect the core concepts of constructivism's 'student-centered' and 'moving from knowing to being able to do'(Jonassen, 1999).

David J. Reimer, an American music education scholar, also emphasized in The Philosophy of Music Education that the core of music education lies in 'musical experience'. He argues that music is not learnt for examinations, but for emotional enrichment, life beautification and spiritual upliftment, emphasizing the high degree of philosophical fit between constructivism and music education(Reimer, 2003).

2.3.3 Experiential Learning Theory (Kolb)

Experiential learning theory was systematically put forward by David Kolb in 1984, who proposed the model of Experiential Learning Cycle based on the theoretical integration of Dewey, Piaget, and Levine, which explicitly pointed out that learning is a cyclic process containing It clearly states that learning is a cyclical process consisting of four components: concrete experience - reflective observation - abstract conceptualisation - active experimentation(Kolb, 1984). This model emphasises the construction of knowledge through hands-on experience and the continuous improvement of cognitive structures through feedback and practice.

In music aesthetics education, experiential teaching is reflected in the fact that students gain concrete perceptual experience through listening, singing, playing and composing, and then improve their understanding of music through reflection and analysis, and ultimately realise the transformation of knowledge and emotional sublimation in practice. For example, in the choral rehearsal, we can experience the

beauty of cooperative rhythm and harmony, and in the creation of songs, we can integrate our personal feelings into the musical expression, thus realising the spiral development of 'perception-understanding-creativity'. This process of 'learning by doing' is in line with the essential characteristics of music education, and also provides a theoretical guarantee for non-arts students to stimulate their interest in learning and subjective awareness.

The concept of 'discovery learning' put forward by Bruner(Bruner, 1966) can also be regarded as an important supplement to experiential teaching. He believed that students should explore, think and discover rather than passively accept existing knowledge. The methods of contextual teaching, role-playing, and project production, which are widely used in music education, are all derived from this idea, and help to stimulate students' creativity and aesthetic intuition.

Teaching based on inquiry and experience mainly means that teachers create certain problematic situations for students, so that the students

In the classroom under the constant impetus of the problem through reflection, discussion, and gradually explore the problem in depth so as to obtain knowledge. This

This method strengthens students' learning and understanding of knowledge through teachers' guidance and students' experiential exploration. In the process of music appreciation class, using experiential teaching based on inquiry and experience can make students go deeper into the problematic situation and stimulate their learning motivation driven by curiosity.

Experiential teaching based on role experience means that the teacher creates a certain teaching situation for the students in the teaching process, and the students acquire the corresponding knowledge from the perspective of others through their feelings in the situation. The experiential teaching method, which is based on on-site experience in music appreciation class, enables students to go deeper into the teaching activities to experience the background of the teaching content, feel the emotions of the music and the role of the characters, so as to cultivate the aesthetic

concept of students to feel the beauty, appreciate the beauty and create the beauty. In the process of role experience can better improve the students' enthusiasm and initiative for the content of learning, and improve students' enthusiasm for learning.

The experiential teaching method based on the creation experience refers to the teaching tasks and requirements for students to participate in the corresponding practical activities, through specific practical activities to adapt and create the content of learning. The experiential teaching based on creating and arranging experience in music appreciation class can effectively mobilise students' subjective initiative and develop students' creative thinking.

In addition, the experiential teaching method also includes a variety of methods such as situational experiential teaching, intuitive feeling teaching and practical exploration teaching.

2.3.4 Music Acceptance Aesthetics and Aesthetic Education Theory

Music acceptance aesthetics originated in the 20th century in the German-speaking cultural circle, and the representative scholars include Wolfgang Iser(Iser, 1978) and Hans Robert Jauss(Jauss, 1982). They proposed that the meaning of a work of art is not determined unilaterally by the creator, but is generated in the process of the receiver's psychological expectation and actual understanding, i.e., 'meaning is constructed in reception'. This point of view emphasises the audience's subjective position in the generation of artistic meaning, highlighting the interactivity and diversity of the aesthetic process.

In music aesthetics, the aesthetics of acceptance provides an important theoretical support for the shift to 'student-centered' teaching. Teachers should pay attention to the students' aesthetic response, emotional resonance and cultural association in the listening experience, and guide them to understand the social meaning and artistic value of music in a multicultural context. Combined with the theory of aesthetic education, music teaching should not only make students 'perceive beauty', but also promote their 'understanding of beauty' and 'creation of beauty', and ultimately realise the generation of personality and cultural identity.

Under this theoretical perspective, music education is no longer limited to technical training, but has become a cultural practice that cultivates aesthetic ability and promotes individual spiritual growth and value construction. Through music aesthetic activities, students are able to expand the boundaries of perception, enhance judgement, enrich the emotional level, and then enhance the overall humanistic literacy and cultural identity.

2.3.5 ADDIE Model

Instructional design is a systematic process of arranging teaching elements in a rational and orderly way, formulating appropriate teaching strategies, and improving the quality and efficiency of teaching with the help of multimedia technology on the basis of the requirements of the curriculum standards and the characteristics of learners. Instructional design model is the theoretical and structured expression of this process, which is an important carrier of instructional design theory(Gagné, 2010). By constructing a scientific instructional design model, we can analyse the teaching problems from the macro level, propose solutions, and establish an evaluation mechanism to verify the effectiveness of teaching implementation (Branch, 2009; Dick, 2015).

The ADDIE model is one of the most widely used and developed instructional design models today, and has been widely used in a variety of fields, including education and training, business development, and online course development, since it was proposed by the U.S. military in the early 1950s. The name of the model is an acronym for its five key stages, namely Analysis, Design, Develop, Implement and Evaluate.
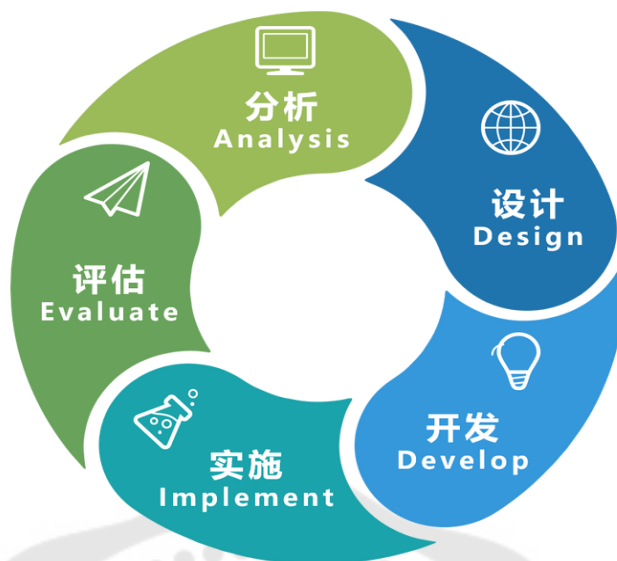
Figure 1 ADDIE MODEL

Source: The Figure was created by the author, Xu Weihong.

In the ADDIE model, the analysis phase is the foundation of the whole instructional design, and the main tasks are to identify the teaching objectives, analyse the characteristics of the learners, and define the teaching environment and resources; the design phase is to formulate the teaching strategies, plan the course structure and select the teaching methods; the development phase is to prepare the teaching materials, and develop the teaching resources and activity tools based on the design plan; the implementation phase is to put the course plan into the actual teaching and collecting the feedback during the implementation; the evaluation phase is to make a formative and conclusive assessment to ensure the achievement of the teaching objectives and provide the basis for the next round of improvement. In the implementation stage, the programme is put into practice and feedback is collected; in the evaluation stage, formative and summative assessments are made to ensure that the teaching objectives are achieved and to provide a basis for improvement in the next round of teaching.

The core value of the ADDIE model lies in its systematic and repeatable nature. Compared with the traditional teaching plan and lesson plan preparation, ADDIE

puts more emphasis on the wholeness and scientificity of the teaching process, and stresses the dynamic adjustment of teaching strategies from the students' perspective, making teaching more targeted and effective. Instructional design is no longer just an auxiliary means for teachers to teach, but a professional process centered on students, combined with modern technology, throughout the whole process of teaching.

In addition, the ADDIE model is extremely adaptable. Although its development originated in the military training system, it has been widely extended to corporate training, distance education, vocational skills education, and university teaching reform.

In the teaching of aesthetic education, the ADDIE model is also of high adaptive value, especially suitable for constructing a diversified, interdisciplinary, and integrated experiential learning aesthetic education curriculum system. The model is adapted to the needs of quality education and core-competency oriented teaching, focusing on the individualisation, process and experience of students' learning, and is especially suitable for music and aesthetics education, which focuses on perception, expression and creativity.

In conclusion, as a model of systematic instructional design, the ADDIE instructional design model, with its clear structure, solid theoretical foundation and wide range of application, has become an important theoretical tool for curriculum development and teaching reform. For the construction of aesthetic education courses for non-arts majors, the ADDIE model can provide comprehensive guidance and theoretical support for the setting of teaching objectives, the organisation of the teaching process, the development of teaching resources and the evaluation of teaching effects.

2.4 Relevant Research

In recent years, as the Chinese government has increasingly emphasized aesthetic education in schools, aesthetic education in universities has gradually been incorporated into the national strategy for educational modernization. Driven by policy, academic research on aesthetic education in higher education has been gaining momentum. Through searches conducted on academic platforms such as Google

Scholar and CNKI (China National Knowledge Infrastructure) using keywords such as "aesthetic education in universities," "aesthetic education curriculum," and "aesthetic education work," the author found that since 2018, the number of related publications has been growing annually. The research topics have expanded to include curriculum system development, teaching model reform, teacher training, evaluation mechanisms, and the integration of aesthetic education with ideological-political education and general education. Overall, the trend reflects a shift from macro-level policy orientation to micro-level teaching practices, and from theoretical construction to case studies. This phenomenon demonstrates that, with the renewal of educational concepts in the new era, scholars' understanding of the intrinsic value of aesthetic education is becoming more profound. Aesthetic education in higher education has gradually moved beyond its marginalized status and has become an essential component for enhancing students' overall competencies and humanistic spirit.

However, a more refined search using the keyword "aesthetic education for non-arts majors" reveals that this area of research is still in its early stages. The volume of literature on this topic is significantly smaller than that related to general aesthetic education or university aesthetic education. Existing studies largely focus on art colleges or the professional training of students majoring in fine arts or music. There is a noticeable gap in research that addresses the needs, learning characteristics, curriculum design, and teaching models for students in non-arts majors. This area lacks systematic theoretical support and empirical studies. Particularly in the context of the growing maturity of general education systems in universities and the rising importance of holistic education concepts, non-arts majors——who represent the largest proportion of university students——should receive greater attention regarding their rights and potential for aesthetic development. Therefore, aesthetic education for non-arts majors, especially music education, should not be limited to elective courses or superficial arrangements. Instead, it should be regarded as a crucial point of intervention for the popularization of aesthetic education and the deepening of higher education's intrinsic

development. Research in this field not only addresses urgent practical needs but also holds profound educational value and theoretical significance.

On this basis, the present study focuses on the construction of music aesthetic education courses for non-arts majors. By reviewing existing research outcomes, this paper aims to explore how music aesthetic education for non-arts students can be effectively implemented in universities. Through a systematic analysis of course objectives, content design, teaching methods, and resource integration, the study seeks to propose a feasible curriculum development pathway, thereby providing theoretical support and practical references for the popularization and deepening of aesthetic education.

2.4.1 Domestic Research

In the Context of New Era Educational Modernization, Music Aesthetic Education as an Important Component of General Education in Universities

In the context of educational modernization in the new era, music aesthetic education, as an important part of general education in universities, carries the core mission of improving students' aesthetic literacy, cultivating humanistic spirit, and promoting overall development. In recent years, numerous scholars have conducted extensive research on the reform of music aesthetic education courses for non-arts majors, curriculum optimization, teaching method innovation, improvement of practical mechanisms, and the integration of general education. This has resulted in a relatively systematic body of theoretical achievements and practical experiences. Scholars have conducted reviews from five dimensions: music emotion perception and appreciation teaching medium selection, non-arts major aesthetic education course structure and strategies, university music education systems and implementation strategies, curriculum reform paths under the guidance of core literacy, and issues and countermeasures for music aesthetic education in vocational colleges. This review aims to comprehensively present the current state and development trends of research on university music aesthetic education course reform and its integration with general education.

In article "Optimization paths for curriculum design and teaching practice in college music education", the author pointed out that the single nature of course content leads to limited knowledge reserves, making it difficult for students to meet the needs of talent cultivation in the new era. Additionally, the lack of innovative teaching methods, weak practical links, and unreasonable course connections affect the systematization of learning(Jin, 2025).

Another author indicated that there are problems in the integration of aesthetic education in university music teaching, such as insufficient attention from students and inconsistent aesthetic literacy among teachers. Some students equate music aesthetic education with "music appreciation" courses and focus mainly on earning credits, undermining the true significance of aesthetic education. Some music teachers lack relevant knowledge in aesthetics and pedagogy, and their teaching designs lack planned aesthetic practice activities(Ma, 2023).

In the article "The practical way of realizing aesthetic education for music education majors in colleges and universities", the author noted that there are issues such as unclear educational goals, fragmented teaching content, single teaching methods, and lack of teaching evaluation. These problems prevent music education and aesthetic education from resonating in sync and fully realizing their immersive effects(Zhuang & Sun, 2024).

Music emotion perception, as a key psychological mechanism in music aesthetic education, directly affects the choice of teaching medium and the effectiveness of the class.

Jin He(Jin, 2025) proposed that the optimization of university music education courses should build a diversified curriculum system, incorporating modern music technology and interdisciplinary courses such as digital music production, film scoring, and AI music composition. This would equip students with a broader knowledge base and stronger competitiveness. The teaching methods should emphasize interactivity, making full use of modern educational technologies such as

multimedia, virtual reality (VR), and augmented reality (AR) to enrich classroom interaction and diversify teaching models.

Wang Yao(Wang, 2025) proposed that a practice-oriented music aesthetic education teaching model should be constructed from the perspectives of teaching objectives, content design, method innovation, and evaluation systems. It should focus on allowing students to feel emotional resonance in music, understand the cultural context, and cultivate musical literacy and artistic ability.

Zhuang Yuan and Sun Chen(Zhuang & Sun, 2024) suggested that university music education should follow humanistic and emotional principles, creating an immersive music aesthetic education atmosphere, innovating the content of music aesthetic education, constructing regional red music aesthetic education courses, and enhancing the music aesthetic education support system to foster music expression.

Xu proposed that focused on three media types——audio of concerts, concert videos, and film music videos——and designed an empirical study based on the two-dimensional emotion model to compare the differences in emotional valence and arousal between music major and non-music major students. The research found that concert videos performed best in emotional valence assessment, and non-music major students were more sensitive to emotional perception, particularly exhibiting higher arousal in film music videos compared to other media. This conclusion suggests that universities should tailor teaching to the individual, scientifically selecting multimodal teaching media based on professional backgrounds to enhance the immersion and emotional resonance of music experiences in non-arts major music appreciation courses, transitioning the teaching model from a "content-centered" to an "experience-centered" approach(Xu & Xu, 2023).

Peng Han (Peng, 2018) demonstrated the importance of technology in music education through a study on using multimedia tools to stimulate student interest. This further explores how to optimize teaching content and methods using modern educational technologies such as VR, AR, and digital music tools to improve student engagement and creativity.

Guo Ying (Guo, 2022)summarized three main course construction models currently adopted in universities, namely "art courses," "art + humanities and social sciences courses," and "art + science and engineering courses," and pointed out common problems such as insufficient course offerings, fragmented teaching content, and low teaching quality. She proposed the comprehensive offering of aesthetic education courses, establishing a system combining mandatory and elective courses, strengthening course practicality and interdisciplinary integration, and enhancing students' participation and overall literacy in aesthetic education.

Guo Liang(Guo, 2011) emphasized that music appreciation courses for non-music majors not only possess aesthetic educational value but also play a role in emotional cultivation and personality development in moral education. His approach suggests that teaching should start from evoking students' resonance, introducing historical and cultural backgrounds of music works, creating vivid scenarios, and using the power of language to inspire interest. Through teaching the development of music, dividing vocal and instrumental works, the integration of "knowledge and emotion" in teaching helps guide students to establish the correct life and aesthetic views.

Kuang and Liu(Kuang & Li, 2018) pointed out through problem diagnosis that current university music education faces structural issues such as weak foundations, insufficient emphasis, unreasonable course settings, and a lack of practical activities. Their research systematically proposed: on one hand, strengthening organizational support, establishing specialized music education institutions, and assigning full-time teachers; on the other hand, expanding course content, innovating teaching methods, enriching extracurricular activities, and optimizing evaluation mechanisms to comprehensively improve the overall effectiveness of university music aesthetic education.

Xu Kexin(Xu, 2022) further explored the integration of aesthetic and moral education in higher teacher education music aesthetics courses. She emphasized that the course should not only focus on knowledge transmission but also highlight its role in educating people. Using the case of Jining Normal University, she analyzed the value

infiltration path in course implementation, proposing an overall design that integrates "aesthetic education" and "moral education" from course goals, content organization, and evaluation mechanisms.

Xu Lili(Xu, 2023) discussed the construction of a quality evaluation system for university aesthetic education, noting that the lack of clear evaluation dimensions and diversified standards in the implementation of music aesthetic education courses hinders an objective reflection of students' aesthetic literacy and course effectiveness. She proposed constructing a comprehensive evaluation system from four dimensions: students' aesthetic ability, artistic expression, classroom participation, and understanding of works. This should combine self-assessment, peer evaluation, teacher evaluation, and expert evaluation to form a multi-dimensional interactive mechanism, thereby improving the standardization and scientific nature of aesthetic education courses.

In response to the new era's educational reform requirements for comprehensive student quality development, Li Minghui(Li, 2021)systematically analyzed the "five major issues" in current university music aesthetic education courses from the perspective of "core literacy," including single course settings, insufficient discipline integration, rigid teaching models, lack of pilot mechanisms for reform, and weak practical links. To address these issues, five reform paths were proposed: first, promoting interdisciplinary integration by teaching music alongside literature, computer science, and other disciplines; second, enriching teaching content by adding modules on music history and regional culture to enhance cultural immersion; third, creating personalized cultivation mechanisms based on students' career plans; fourth, establishing a "theory-practice-feedback" closed-loop system to significantly increase the proportion and effectiveness of practical classes; and fifth, improving quality supervision mechanisms and implementing reforms through pilot programs in universities.

Qin Yang(Qin et al., 2013) in her study on the integration strategies of university art education and ideological and political education pointed out that

aesthetic education should achieve "aesthetic education for people" and "moral cultivation through beauty" based on the integration of ideological guidance and artistic forms. She proposed a three-in-one implementation path combining "curriculum ideology + artistic experience + social practice," making music aesthetic education a vital part of ideological and political education.

Lin Jie(Lin, 2023) proposed the Xinjiang public music course model, which can incorporate more regional characteristic music elements. This can be further discussed by exploring how to use regional red culture, traditional folk music, and other resources in curriculum design to achieve the dissemination of local culture and cultivate cultural confidence.

Lei Min(Lei, 2009) pointed out that there is a high proportion of middle-aged and young teachers in music education faculties, and many low-qualified, low-rank teachers are engaged in music education in higher education institutions. This situation is not conducive to innovation. It is suggested that universities should employ an adequate number of qualified full-time and part-time teachers based on the basic tasks and development requirements of music education and solve the problem of insufficient teaching staff through various channels.

Vocational colleges, as important bases for the cultivation of technical talents, face unique challenges in their music aesthetic education practices. Tan Yuan(Tan, 2023) systematically analyzed the main issues in the curriculum setting, teaching methods, practical activities, and teaching staff in music aesthetic education at 24 vocational colleges in Hunan Province. The data indicated that the current courses are too single, lacking relevance and practicality; teaching methods are outdated, with insufficient integration of interaction and technology; practical activities are sparse with low participation; and the teaching staff is weak, with a shortage of specialized teachers. In response, the author suggested optimizing the curriculum system from an institutional level, constructing a "public courses + specialized courses + extracurricular activities" three-dimensional structure; introducing blended teaching and social resource collaboration in teaching; and combining "internal training + external introduction" for

faculty development. In the practice section, she suggested expanding the scenarios, such as visiting theaters and creating original music platforms.

Jia Chunli(Jia, 2024) proposed a three-in-one education system of "works ideology + cultural education + skill training" in the high vocational music aesthetic education, using the campus choir as the research carrier. This study emphasized that choral education, as a form combining collective cooperation and aesthetic experience, not only improves students' artistic literacy but also helps cultivate teamwork spirit, values, and cultural identity.

In summary, significant progress has been made in the research on university music aesthetic education course reform and its integration with general education. The trends are as follows: first, research is gradually shifting from theoretical analysis to empirical research, with an emphasis on data support and teaching feedback; second, reform concepts are becoming more diversified, emphasizing coordinated advancement from the perspectives of curriculum, teaching, evaluation, practice, and faculty; third, the integration of general education and aesthetic education is deepening, with aesthetic education no longer considered an "ancillary course" but an essential part of holistic education. In the future, further efforts should be made to strengthen the system design of aesthetic education courses, build digital resources, and explore interdisciplinary integration mechanisms to develop a multi-dimensional "professional + aesthetic education + moral education" pathway, thereby fully realizing the educational function of aesthetic education courses.

2.4.2 Overseas Research

In his article Music and Aesthetics in Education: Towards a Contemporary View, Lines(Lines, 2022)offers a profound philosophical reflection and reconstruction of music and aesthetics in the contemporary educational context. He points out that traditional aesthetic education has failed to give full play to its interdisciplinary and humanistic roles because it is too dependent on the disciplinary nature of the art discipline itself. Against the background of rapid technological development and the increasing utilitarianism of education, music aesthetic education should re-examine the

concept of 'aesthetics' and expand it into a philosophical, creative and humanistic dimension of education, Lines suggests that contemporary music aesthetic education should be carried out on two levels: firstly, on the individual level, emphasising the expression of students' subjective feelings and musical learning experiences, through the expression of the students' subjective feelings and musical learning experiences, and through the expression of the students' subjective feelings. Firstly, at the individual level, it emphasises the expression of students' subjective feelings and musical learning experiences, and develops their intrinsic aesthetic ability through "active listening" and "creative practice"; secondly, at the social and interdisciplinary level, it promotes the overall humanistic turn in education by using music as a medium connecting with other disciplines and touching upon emotion, cognition and action. Secondly, at the social and interdisciplinary level, music is used as a medium to connect other disciplines, touching emotions, cognition and action, and promoting an overall humanistic turn in education. He advocates the restoration of the centrality of aesthetics in music education and its liberation from the discipline-based approach, so as to promote the expansion of music education in the direction of interculturalism, multimodality and social care.

In recent years, scholars at home and abroad have been increasingly concerned about the comprehensive impact of aesthetic education in colleges and universities on students' mental health and ideological and political literacy. Wang points out in his study that aesthetic education programmes in colleges and universities not only help to improve students' aesthetic literacy, but also play a positive role in psychological adjustment, value shaping and comprehensive quality cultivation. Through empirical research, the authors analyse how the teaching of aesthetic education can stimulate students' emotional experience and enhance their psychological resilience through music, art and other diversified art forms, thus promoting the internalisation of ideological and political education(Wang, 2022).

The study emphasises that the teaching effect of aesthetic education is not a single dimension, but is reflected in the overall promotion of students' mental health

status, value identity level and comprehensive cultural quality. This finding is highly compatible with the concept of 'educating people with beauty and culture' proposed in the construction of 'double first-class' higher education in China, and also provides theoretical support for the music aesthetic education programme for non-arts majors.

In addition, the article also calls on colleges and universities to pay attention to the key links of 'emotional guidance', 'artistic practice' and 'ideological integration' in the implementation of aesthetic education, and emphasises the importance of enhancing the aesthetic education curriculum through experiential and interactive teaching methods. It also stresses the importance of experiential and interactive teaching methods to enhance the attractiveness and penetration of the aesthetic education programmes. This is in line with the author's research on 'experiential music aesthetic education teaching practice'.

Bennett used a case study approach to explore the retrospective learning experiences and self-perceived learning outcomes of four students who majored in a non-music field while in college, but had received individual lesson instruction in the horn, years later. The study used a qualitative methodology combining semi-structured interviews with written responses to analyse respondents' reactions in terms of motivations for course participation, teaching atmosphere, course structure, social environment, and non-technical benefits of the course. The results show that a relaxed and supportive teaching environment, individualised pace of teaching, encouraging teacher attitudes, and the fit of the course with students' interests or social needs are key factors influencing the active participation and positive learning experience of non-music students. In addition, although the content of the programme did not directly contribute to their career development, students generally reported that they gained 'soft skills' such as self-confidence, self-efficacy, time management, and presentation skills through the programme. This study provides important pedagogical insights and humanistic perspectives for colleges and universities to develop applied music programmes for non-specialist groups(Bennett, 2023).

Warnet used college students to explore the relationship between music familiarity, music preference, and willingness to participate in classical concerts and to compare music majors and non-music majors in terms of the differences in these variables. Using a questionnaire, the study invited 60 college students (30 music majors and 30 non-music majors) from southeastern U.S. colleges and universities to listen to eight Western classical music excerpts (including one well-known and one unknown work by each of the four composers) and to assess their familiarity, preferences, willingness to attend performances, and willingness to pay the ticket price. The study found that overall, music familiarity was moderately positively correlated with preference, music familiarity was weakly correlated with willingness to pay for tickets, and music preference was moderately weakly positively correlated with ticket price. However, none of these factors significantly affected students' actual willingness to attend a performance or their ticket price choices. Comparisons showed that the differences between music majors and non-music majors in terms of familiarity, preference, and willingness to attend were not significant, but non-music majors were more likely to attend performances of well-known works, while music majors were more interested in lesser-known works. The study suggests that familiarity and preference alone are not enough to predict performance behaviour, and that factors such as performance atmosphere, interactive experience, and time convenience may be more influential. The study suggests that symphony orchestras should balance repertoire popularity and diversity in their programming to expand their potential audience, especially taking into account non-specialist audiences' appreciation habits and aesthetic preferences(Warnet, 2023).

In his study published in the British Journal of Music Education, Leung (Leung, 2004) systematically analysed the relationship between culture and music curriculum design, focusing on how to scientifically and rationally select curriculum content and develop teaching strategies in the context of multicultural education. Focusing on music education in secondary schools in Hong Kong, the study used a combination of questionnaires and interviews to collect the views of 209 frontline music

teachers and 26 cultural experts, exploring the differences between their perceptions of the rightful place of traditional, popular and cross-cultural music in classroom teaching and actual teaching.

The study shows that although teachers generally recognise the importance of multicultural music education, Western classical music is still predominantly taught in practice, and the presentation of indigenous and other cultural music content is relatively marginal. In order to address this imbalance, Leung proposes a three-dimensional model for curriculum selection that includes 'cultural content,' 'educational function,' and 'pedagogical feasibility,' emphasising the need to balance cultural representation, educational objectives, and pedagogical feasibility in the design of curricula. He emphasises that curriculum design needs to balance cultural representation, educational goals and pedagogical realities. At the same time, the authors advocate the use of contextualised, participatory and interdisciplinary teaching methods to stimulate students' cultural identity, aesthetic judgement and critical thinking.

The study points out that music education is not only the transmission of skills, but also an important vehicle for promoting students' cultural understanding, social consensus and identity. Therefore, in the context of global cultural integration, constructing a music curriculum system with multiculturalism as the core concept is a key way to promote educational equity, respond to cultural diversity and enhance students' sense of cultural belonging.

In today's educational environment, the rapid development of computer technology has brought new opportunities for music education in colleges and universities. The article 'Research on Music Education Model by Using Computer Music Technology in Colleges' points out that computer music, as a crystallisation of computer technology and music art, plays a more and more crucial role in music teaching in colleges and universities. The article analyses the research on 100 art university students (50 music majors and 50 non-music majors) by creating contextual teaching and algorithmic modelling. The results show that in terms of music style preference,

most of the two types of students like pop music, and ethnic folk music is less popular, reflecting that college students do not have enough sense of traditional cultural identity. In the survey of music elective courses, students have higher interest in dance training, choral conducting, popular music, film and television music . Computer music has been widely used in college education, but it needs to focus on practical operation. Meanwhile, although computer music technology has been widely used in colleges and universities, it is constrained by hardware conditions and other factors, and students' practical operation is insufficient. However, the technology has brought significant changes to college music teaching, which can create vivid situations, stimulate students' interest and creativity, make the teaching content richer, and improve the quality and efficiency of teaching. Therefore, music education in colleges and universities should make full use of computer music technology to promote the continuous innovation and development of teaching methods(Zhou, 2020).

Based on the ADDIE model, the article constructs a new model of talent cultivation for music education majors in order to respond to the demand for talents in the music curriculum reform of basic education. By analysing the current situation, constructing the model and validating the evaluation, the article provides a new direction for the cultivation of talents in music education majors. The authors(Liu, 2024) introduce the concept of computational thinking into ADDIE's blended learning model, which involves the four elements of teachers, learners, learning resources and learning environment, and its learning process includes learning preparation, problem solving, knowledge sharing and reflective evaluation, which can enhance the learning effect and cultivate computational thinking ability. Taking the music education major of a university as an example, its cultivation objective is to master the basic theories and knowledge of the subject, and to equip art teachers with modern teaching methods and application ability; the curriculum includes compulsory and elective courses, and the practical teaching covers a wide range of internship activities; the employment direction is mainly for primary and secondary school teachers, etc., but the employment channels are narrow; and there are various requirements for professional certificates. Graduates'

employment faces problems such as low professional matching rate, mainly because primary and secondary schools do not pay enough attention to music education, the employment channels for music education majors are narrow, and graduates face difficulties in professional mismatch when they change to other majors. Based on the ADDIE model, a comprehensive understanding of the differences in students' cognitive, emotional and social characteristics was constructed. It is found that students and teachers have a high degree of recognition of the talent cultivation model based on the ADDIE model. The mean value of students' evaluation of the model increased from 64.7 to 75.7, an increase of 17.00%; the mean value of teachers' evaluation increased from 67.0 to 72.7, an increase of 8.51%. Meanwhile, students' acceptance of the new model has increased significantly, with the proportions of strongly agreeable and acceptable increasing by 19.8% and 20.2% respectively, and the proportion of uncomfortable decreasing by 6.1 percentage points; teachers' acceptance of the new model has also increased. Based on the ADDIE model, the music education talent cultivation model combined with the blended teaching mode can adjust the teaching content and methods according to the social demand, strengthen the practical teaching and application skills cultivation, continuously improve the effect of talent cultivation, deliver more excellent music education talents to the society, and promote the development of the music career.

By Bahareh Behzadaval and Mahdi Vahedi (Behzadaval & Vahedi, 2019), it aims to explore the application of the ADDIE model in music education to help music teachers plan their teaching better. The article uses a qualitative research method of analysing the literature by searching for literature related to music education since 2000 in search engines such as Google Scholar to identify instructional design and its role in music education. Focusing on the role of instructional design in music education, the article uses the ADDIE model as a framework to analyse the significance of its various stages in guiding music teaching.(1)Design stage: Teachers have to choose appropriate teaching methods, formulate teaching strategies, select or design teaching media according to the teaching objectives and students' conditions, arrange teaching

time reasonably, and identify assessment tools to measure the effectiveness of teaching.(2)Development Stage: Teachers select or produce teaching materials, design learning activities, consider the type, difficulty and mode of student participation, and ensure that the activities help students achieve the teaching objectives and develop non-musical skills at the same time.(3)Implementation stage: Teachers and students work together to implement the new lesson plan. Teachers collect feedback from students, observe students' engagement and interest in the activities, materials and media, and identify problems and develop alternative strategies. (4) Assessment stage: It is divided into formative assessment and summative assessment. Formative assessment is carried out during the teaching process to monitor the progress of teaching and provide feedback to students; summative assessment is carried out at the end of teaching to evaluate the effectiveness of the teaching plan and provide a basis for the next round of teaching improvement by analyzing test scores and observing students' behavior. The study concludes that through the model teachers can better consider students'characteristics and needs and design teaching activities that are more in line with students' development, while evaluating the effectiveness of teaching and learning to continuously improve teaching and learning. Future research can create more specific instructional design models for different goals and contexts of music education.

Kwon Hye-jin (권혜진, 2025), the article focuses on the application of the ADDIE model to the design and development of the curriculum of senior gukuk education, and analyses the effectiveness and problems faced in the application of the model in the education of senior gukuk through the practical research on the gukuk majors in the Y University. It analyses the effects and problems of applying the ADDIE model in gerontological Chinese music education through a practical study of Chinese music students at University Y and proposes suggestions for improvement. The purpose of this study is to analyze the application of the ADDIE model in the curriculum development of Chinese music education for the elderly, and to provide a more practical solution for Chinese music education for the elderly.

The study was conducted with 14 junior students from the Department of Guo music at the University of Y, all of whom were preparatory arts and cultural educators. The study was conducted over a 6-week period, and the students designed a Chinese music education programme for the elderly based on the ADDIE model. Data were collected through open-ended questionnaires, reflective journals, mid-term debriefing feedback and interviews, and analyzed using rootedness theory and content analysis, as well as triangulation and participant validation to ensure the reliability of the results. Based on the analysis phase, students used literature research and case studies to understand the characteristics and needs of older learners and set teaching objectives and strategies. In the design phase, the results of the analyses were used to set educational objectives, plan learning activities, and design assessment tools. In the development stage, students produce specific teaching materials, such as lesson plans and audio-visual materials. In the mid-term reporting stage, students present their results and collect feedback to revise and improve the programme. In the evaluation stage, students write a reflective diary to summarize the learning outcomes and directions for improvement and discuss the evaluation plan. As a result of the study, students grew in various ways during the course design process, including improved understanding and application of the educational curriculum design system, awareness of the importance of tailoring education for the elderly, enhanced ability to develop creative teaching materials, improved ability to collaborate and communicate, improved ability to use feedback, renewed understanding of the value of Guo music education, and improved ability to reflect and self-evaluate. However, some difficulties were encountered, such as difficulties in fully considering the physical and cognitive characteristics of older learners, difficulties in developing creative teaching and learning materials, insufficient understanding of the coherence of the stages of the ADDIE model, and difficulties in time management. In addition, the students felt that it was a great pity that they had not practically applied the designed programme to older learners, but the experience gave them new ideas about their future career planning. This study suggests that the ADDIE model helped students to gain a deeper understanding of the needs of

older learners, to improve their practical skills through collaboration and reflection, and to reconceptualize the value of Chinese music education.

Mohamad Jafre Bin Zainol Abidin's(Li & Abidin, 2024) article focuses on the design of a classroom teaching skills programme for pre-service music teachers based on the ADDIE model to meet the current challenges of pre-service music teacher education, to improve their teaching skills and to meet the needs of society. An analysis of the application of the ADDIE model to a classroom teaching skills programme found that: the analysis of the target audience revealed that pre-service music teachers had low teaching skills, little practical teaching experience, limited teaching skills programmes and poor practice and micro-teaching. and microgrid teaching were ineffective. The learning content analysis selected part of the high school music textbook as the learning material, covering multiple modules. The learning environment was analyzed in a blended teaching mode, including an online learning environment (network hardware and software, learning platform, etc.) and a multimedia classroom learning environment. (1) Design stage: The learning objectives are divided into four aspects: knowledge, skills, emotions and learning strategies; the teaching strategies are divided into knowledge and skills classes and practice classes, incorporating a variety of teaching skills; the learning assessment design adopts a combination of qualitative and quantitative methods to formulate the assessment criteria for teaching skills, with 40% of the usual training results and 60% of the comprehensive training assessment. (2) Development stage: Develop teaching resources, including downloading teaching materials from e-textbook websites and uploading them to the learning platform, producing teaching courseware, designing practice questions, and obtaining teaching video resources; at the same time, develop an assessment system through software to realize automatic scoring and comprehensive assessment of students' learning. (3) Implementation phase: The implementation of the course is divided into two phases; the first phase is a seven-week course training for teaching and training of knowledge and skills; the second phase is a one-week practice exercise for demonstrating the results of the course. The teaching process is divided into pre-course, in-course and post-course,

pre-course teacher uploads resource, assigns tasks, and students learn on their own; in-course teacher explains and demonstrates, and students discuss and imitate the teaching; post-course students design a lesson plan, record a video, and the teacher evaluates. (4) Evaluation stage: formative evaluation is carried out throughout the whole teaching process, and the teaching module is improved through expert evaluation and student feedback; summative evaluation is carried out at the end of the course, and the effectiveness of the teaching module in improving students' teaching ability is verified through questionnaires and interviews. The study showed that the classroom teaching skills module designed based on the ADDIE model significantly improved the teaching competence of pre-service music teachers, and the hybrid instructional design model was effective. The module was positively evaluated by the pre-service music teachers and provided an effective path for education and teaching, which helps pre-service music teachers to adapt to the needs of the times and society(Li & Abidin, 2024).

In the current field of education, especially music education, there are problems of unequal distribution of educational resources, poor quality, inefficiency, and lack of relevance, and the assessment of learning outcomes is overly dependent on final grades, making it difficult to reflect the learning process in a comprehensive manner. Music teachers do not pay enough attention to assessment in a subjective manner, lack systematic and clear criteria, and neglect qualitative assessment. To address these issues, Regina Sundari and Ardipal conducted a study to develop an authentic assessment tool model for ensemble music learning using the ADDIE model. The study collected data through observations, questionnaires and tests, and processed the data using qualitative and quantitative analyses. The results showed that the developed tool covered a wide range of assessment formats with good validity, utility and effectiveness, with validity and reliability values ranging from 0.769 - 0.797 as assessed by three validators, and a mean score of 87.4% in terms of utility, which enables easier, more systematic and precise assessment. The final development of the model, called 'accarezevole', emphasized the correctness of the assessment and its fit with the learning objectives. The study concludes that the tool is suitable for middle school

ensemble music assessment and recommends that school leaders facilitate its use by teachers and that teachers further expand its application(Sundari & Ardipal, 2024).

Interactive E-Modules for Arts Education: Improving Comprehension and Engagement in Nusantara Music Courses by Aythya Mayang Sari et al(Sari et al., 2024). Against the backdrop of the Industrial Revolution 4.0, 21st century learning has placed higher demands on the integration of education and technology, but there are many problems with traditional teaching methods and materials, for example, in Indonesian music courses, the monotony of printed textbooks is difficult to attract students and affects their learning outcomes, and there is little research on interactive e-modules in the field of arts education. Ayuthia Mayang Sari et al. conducted a study on this topic, using the research and development methodology and based on the ADDIE model, collecting data through observation, interviews and questionnaires, using 20 students as respondents, inviting experts to verify the data, and analyzing it using Likert scales. The results of the study showed that the interactive e-module developed through five stages of analysis, design, development, implementation and evaluation was effective in improving students' attention in learning Indonesian music courses, and that the module, which integrates a variety of media elements to stimulate students' motivation and engagement, was recognized by both experts and students as being clear in terms of its learning objectives, rich in content, linguistically comprehensible, interactive and easy to access. The study ultimately concluded that the interactive e-module developed based on the ADDIE model is an effective learning medium suitable for Indonesian music courses and can enhance students' learning performance, but to fully utilize its role, attention needs to be paid to the quality of the design and the accessibility of the technology.

In recent years, the integration of STEAM education concepts and deep learning technologies has opened new paths for research on music aesthetics. The author(Zheng et al., 2024) systematically explored the effects of a three-phase deep learning-based STEAM teaching model in college vocal music teaching through a mixed research approach. The study first used a systematic literature review and keyword co-

occurrence analysis to construct the TAC (Technology-Art-Culture) theoretical model and then verified the teaching effect through a quasi-experimental design (n=80). It was found that the experimental group was significantly better than the traditional teaching group in aesthetic ability test (M=82.36 vs 71.45, p<0.001), learning motivation (intrinsic motivation t=3.572, p=0.001) and eye movement index (gaze duration +37.2%). Qualitative analyses further revealed the unique value of the model in the three dimensions of technology-enhanced experience, interdisciplinary cognitive integration, and cultural identity reinforcement. Despite the limitations of a short experimental period (8 weeks) and high hardware requirements, the DL-SAM assessment system and the 'digital humanism' aesthetic education framework proposed in this study provide important theoretical references and practical paradigms for the transformation of music education in the era of intelligence, and its core concept of 'technology as a tool, humanism as a foundation' is especially worth expanding in subsequent studies. The core concept of 'technology for use, humanities for the sake of humanity' is especially worth deepening and expanding in subsequent research. These explorations will provide an important theoretical reference for the construction of a music aesthetic education system with Chinese characteristics.

CHAPTER 3
RESEARCH METHODOLOGY

This chapter outlines the research methodology employed in developing and evaluating a music aesthetic teaching model for non-arts undergraduate students at Wuhan Business University. The study is divided into four key phases: Analysis (R1), Design & Development (D1), Implementation & Evaluation (R2), and Improvement (D2).

The Analysis phase (R1) focuses on assessing the current conditions of music aesthetic teaching at Wuhan Business University, identifying existing challenges and understanding the needs of non-arts students. This phase involves reviewing relevant literature, conducting surveys, and analyzing data to uncover the gaps in current practices.

In the Design & Development phase (D1), the aim is to create a comprehensive framework for the "Music Appreciation" course, ensuring it aligns with national educational policies and meets the needs of non-arts students. This phase includes the design of the course content, teaching methods, and instructional materials based on analysis and expert consultation.

The Implementation & Evaluation phase (R2) involves the real-world application of the newly designed course. It assesses the impact of the music aesthetic education model on student engagement, learning outcomes, and overall satisfaction. Feedback from students is collected through surveys and performance assessments to evaluate the effectiveness of the course.

Finally, the Improvement phase (D2) uses the evaluation results to refine and optimize the course. Adjustments are made to the course structure, content, and teaching methods to better cater to the learning needs of non-arts students. This phase ensures that the course evolves through continuous feedback and expert evaluation, improving its relevance and effectiveness for future students.

R1: Analysis

Objective:

In the Analysis Phase, our goal is current conditions and situation of musical aesthetic teaching in Wuhan; to analyze the needs of non-arts students in music aesthetic courses, the existing teaching models, and the existing problems. The study will collect data through literature review and surveys to understand the current shortcomings.

Steps:

1.Literature Review: Analyze relevant research literature to identify the application of music aesthetic education among non-arts students and the main challenges they face.

2.Needs Analysis: Design a survey to collect data from non-arts students and teachers, analyzing students' awareness and interest in the music aesthetic course they have taken.

3.Problem Diagnosis: Systematically identify the problems in current music aesthetic education, recognizing flaws in curriculum, content, teaching methods, and resources.

Participants:

The research participants, consisting of 200 non-art undergraduates from various academic disciplines at Wuhan Business University, were selected through purposive sampling. All participants had previously taken music aesthetic education courses.

Tools:

Document Analysis: Policy documents, curriculum standards, course content, and academic literature related to music aesthetic education will be analyzed to understand the institutional background, curriculum structure, and the evolution of teaching concepts in this field.

Questionnaires: Design a questionnaire to collect students' needs and feedback.

Tool Development:

1.Review relevant materials on music aesthetic education courses and summarize the factors influencing student satisfaction in music aesthetic education classrooms.

2.Design a survey questionnaire on student satisfaction in music aesthetic education based on the actual course situation.

3.Invite school experts in aesthetic education and music education to evaluate the survey questionnaire.

4.Finalize the survey questionnaire.

D1: Design&Development

Objective

In this phase, our goal is to develop an initial framework for the music aesthetic education course, ensuring that the course design meets the learning needs of non-arts students and aligns with current educational policies. The aim is to establish a music aesthetic teaching model for non-arts undergraduate students at Wuhan Business University.

Steps:

Course Selection: Choose the "Music Appreciation" course at Wuhan Business University, designed for non-arts undergraduate students, primarily tourism majors. The course integrates music appreciation with music theory.

Curricular Design Based on National Policies: Set teaching objectives and teaching methods in accordance with national policies on music aesthetic education.

Curriculum Resource and Material Design: Based on the analysis of student needs and classroom conditions, design course resources and instructional materials.

Lesson Plan Development: Develop lesson plans according to the course design.

Participants:

70 non-art students from Wuhan Business University, who are enrolled in the "Music Appreciation" music aesthetic education course.

Tools:

Course Design Framework: Use models to guide each stage of course design, ensuring clear objectives and coherent content. Develop a course design framework, including module structure, teaching activities, and assessment methods.

Learning Records: Use tools to track student grades, assignment submissions, and overall progress.

Multimedia Tools: Create video, audio, and other teaching resources. Develop textbooks, handouts, and video materials to align with the course objectives.

Classroom Observation Tools: Use tools to help instructors observe and assess student performance during the course.

Tool Development:

Student Sample Selection: Choose 70 non-art students enrolled in the "Music Appreciation" course as the teaching sample.

Course Material Design: Based on analysis and collected course materials, design teaching modules, content, and teaching methods.

Expert Consultation: Invite 7 experts to provide feedback on the designed course. This includes:

2 experts in aesthetic education with more than 10 years of teaching experience and an academic title of associate professor or above.

2 music education experts with more than 10 years of teaching experience and an academic title of associate professor or above.

3 course specialists with over 10 years of teaching experience in the arts and an academic title of associate professor or above.

Course Design Refinement: Refine the course content based on expert feedback and suggestions.

R2: Implement & Evaluate

Objective:

In this phase, the goal is to implement and evaluate the music aesthetic teaching model for non-arts undergraduates at Wuhan Business University. The

objective is to assess the effectiveness of the designed model by measuring its impact on student engagement, learning outcomes, and overall satisfaction.

Steps:

Course Implementation: Implement the developed "Music Appreciation" course with 70 non-arts undergraduate students at Wuhan Business University. The course will include a combination of music appreciation activities, lectures on music theory, and practical exercises aimed at enhancing students' aesthetic sensibilities and understanding of music.

Student Engagement: Monitor student participation and engagement throughout the course, using a variety of instructional methods including discussions, group projects, and hands-on activities.

Assessment of Learning Outcomes: Collect data on student performance through quizzes, assignments, and project evaluations to measure their understanding of the course material.

Feedback Collection: Use surveys and interviews to gather feedback from students regarding the course content, delivery methods, and their overall satisfaction.

Analysis of Results: Analyze the collected data to evaluate the effectiveness of the course in achieving the intended educational objectives, focusing on student satisfaction, content understanding, and engagement.

Participants:

70 non-arts undergraduate students from Wuhan Business University who are enrolled in the "Music Appreciation" course.

Tools:

Surveys and Questionnaires: To measure student satisfaction and engagement with the course.

Assessments: Use quizzes, project reports, and presentations to evaluate learning outcomes.

Feedback Forms: Collect students' perceptions of the course's strengths and areas for improvement.

Course Tracking Tools: Record student progress and performance throughout the course.

Tool Development:

Design Evaluation Tools: Develop surveys and questionnaires to assess students' experiences with the course, focusing on satisfaction, perceived learning outcomes, and course effectiveness.

Student Performance Tracking: Create assessment rubrics for grading assignments and projects to evaluate the academic impact of the course.

Feedback Mechanism: Implement a feedback collection process, ensuring that students have opportunities to provide input on teaching methods and course content.

D2: Improve

Objective

The goal of this phase is to use the evaluation results to make improvements to the music aesthetic teaching model. Based on feedback and performance data, modifications will be made to optimize the course content, teaching methods, and overall structure to better meet the needs of non-arts students.

Steps:

Data Analysis: Analyze the feedback and evaluation results from students and course instructors to identify areas of improvement. This will include reviewing student performance data and their satisfaction levels.

Course Adjustment: Based on the feedback and evaluation data, make necessary adjustments to the course structure, content delivery methods, and instructional materials. This may involve revising lecture materials, adjusting teaching methods, or adding supplementary resources to address identified gaps.

Curriculum Refinement: Refine the curriculum and teaching resources, ensuring that the course better aligns with students' learning styles and enhances their understanding of music aesthetic education.

Reimplementation of Improved Course: After making the necessary adjustments, reimplement the improved course in subsequent terms, ensuring continuous refinement based on ongoing feedback.

Participants:

Course instructors and teaching assistants.Non-arts undergraduate students from future course iterations.

Tools:

Revised Course Materials: Updated lecture notes, teaching resources, and supplementary materials based on the feedback.

Evaluation Feedback Tools: Updated surveys and questionnaires to collect feedback after the course adjustment.

Faculty Development Programs: Workshops and training sessions to support instructors in adopting improved teaching strategies.

Tool Development:

Revised Teaching Tools: Based on the evaluation, develop new or updated course materials (e.g., textbooks, slides, activities) that address students' concerns and improve the learning experience.

Feedback Loops: Create an ongoing system for collecting feedback after each course iteration to ensure continuous improvement.

Assessment Modification: Refine assessment methods based on the feedback and performance data to ensure fair evaluation of student progress.

CHAPTER 4

RESULT

4.1 To study the current situation of musical aesthetic teaching in Wuhan

Understanding the current state of musical aesthetic education for non-arts majors is a critical foundation for advancing curriculum innovation, instructional design, and policy reform in higher education. This section aims to systematically investigate the implementation status, student perceptions, and existing challenges in the delivery of music courses—particularly "Music Appreciation"—at Wuhan Business University, where the author is directly involved in teaching and curriculum planning. Through a structured questionnaire distributed to undergraduate students across different year levels, this study explores key dimensions of music aesthetic education, including curriculum structure, content relevance, teaching methods, instructional resources, and overall educational outcomes. The results provide empirical support for identifying existing gaps and areas of improvement in current practices, laying the groundwork for the subsequent construction and validation of the ADDIEI-based instructional model.

4.1.1 Data statistics

To comprehensively examine the current state and challenges of musical aesthetic education for non-arts undergraduate students, this study conducted a questionnaire survey targeting students who had completed the Music Appreciation course at Wuhan Business University. This course, categorized as a general education elective or professional elective, is widely offered to non-arts majors, including students from business, humanities, and science disciplines. As a non-specialist course, Music Appreciation is designed to provide foundational and universal exposure to music aesthetics, rather than specialized or performance-based training. The course has been stably offered for over three academic years, ensuring a sufficient and diverse student population for research sampling.

The rationale for selecting this course and student cohort is based on several considerations. First, the author currently serves as a faculty member in aesthetic and music education at Wuhan Business University and is responsible for

teaching general music courses such as Introduction to Art and Music Appreciation. This professional role provides the author with firsthand access to teaching materials, classroom dynamics, and student feedback, thereby offering favorable conditions for conducting educational research. Second, under the academic supervision of the doctoral advisor, the author possesses a solid theoretical foundation in art and aesthetic education, which supports the design and interpretation of the study. Third, the author has sufficient time and capacity to engage in sustained academic research alongside regular teaching duties, ensuring the depth and continuity required for this inquiry.

The survey instrument was developed using the questionnaire method, focusing on key dimensions of music aesthetic education, including course structure, content, delivery formats, instructional resources, and perceived outcomes. A total of 200 questionnaires were distributed to students who had previously enrolled in Music Appreciation, and 163 valid responses were collected, yielding an effective response rate of 81.5%. The questionnaire included both closed-ended items for quantitative analysis and a small number of open-ended questions to capture qualitative feedback on students' impressions and suggestions for course improvement.

This study mainly investigates the status of the development of music courses for non-arts majors, and the selected indicators of the research questionnaire closely focus on the curriculum, content, methods, resources and course effects of music courses. In terms of the curriculum of music courses, it is mainly about the overall arrangement of the courses, the connection between the courses and the content of professional knowledge, the sequence of the arrangement of each subject, and the arrangement of theoretical and practical training hours, for example, 'How satisfied are you with the degree to which the music courses of this major are closely connected with professional knowledge and in line with the professional cultivation objectives?' This question was investigated in the questionnaire. In terms of the content of music courses, it is mainly about the teaching quality, difficulty, and contemporaneity of the course content. For example, the question 'How satisfied are you with the degree to which the content of the current courses reflects the modernity and advancement of the times' was

investigated in the questionnaire. In terms of teaching methods, it is mainly about the teachers' teaching level, attitude and the status of the use of teaching methods, such as the status of teacher-student interaction and so on. In terms of curriculum resources, it mainly covers the investigation and understanding of teachers, teaching materials, environment and practical training resources, for example, the question of 'your evaluation of the teaching status of the teachers of this specialist' is investigated in the research questionnaire. In terms of the effect of the course, it is mainly about the satisfaction of the students' own knowledge mastery, their own ability to improve and the development of comprehensive quality. The questionnaire is designed with multiple-choice questions to facilitate quick quantitative feedback from students, and a small number of subjective fill-in-the-blanks questions to collect students' opinions on the courses that impressed them and on further improvement of the courses.

By targeting students who have directly experienced the music curriculum, the survey aimed to gather empirical data on their satisfaction levels, perceived learning outcomes, and overall engagement with music aesthetic education. The collected data serve as the empirical foundation for the subsequent analysis of current challenges and for informing the design and development of instructional model proposed in this study. This approach ensures that the model is grounded in real-world educational experiences and responsive to the needs of non-arts majors in contemporary higher education settings.

4.1.2 Descriptive Statistical Analysis

In February 2025, a total of 200 questionnaires were distributed to the second- to fourth-year students of the programme using a combination of online questionnaire platforms and on-site distribution in the classroom, and 163 questionnaires were validly collected, with an effective recovery rate of 81.5%.

Table 3 Basic Information for Students

Category	Option	Number	Percentage
Gender	Male	81	49.69%
Gender	Female	82	50.31%

Source: The Table was created by the author, Xu Weihong.
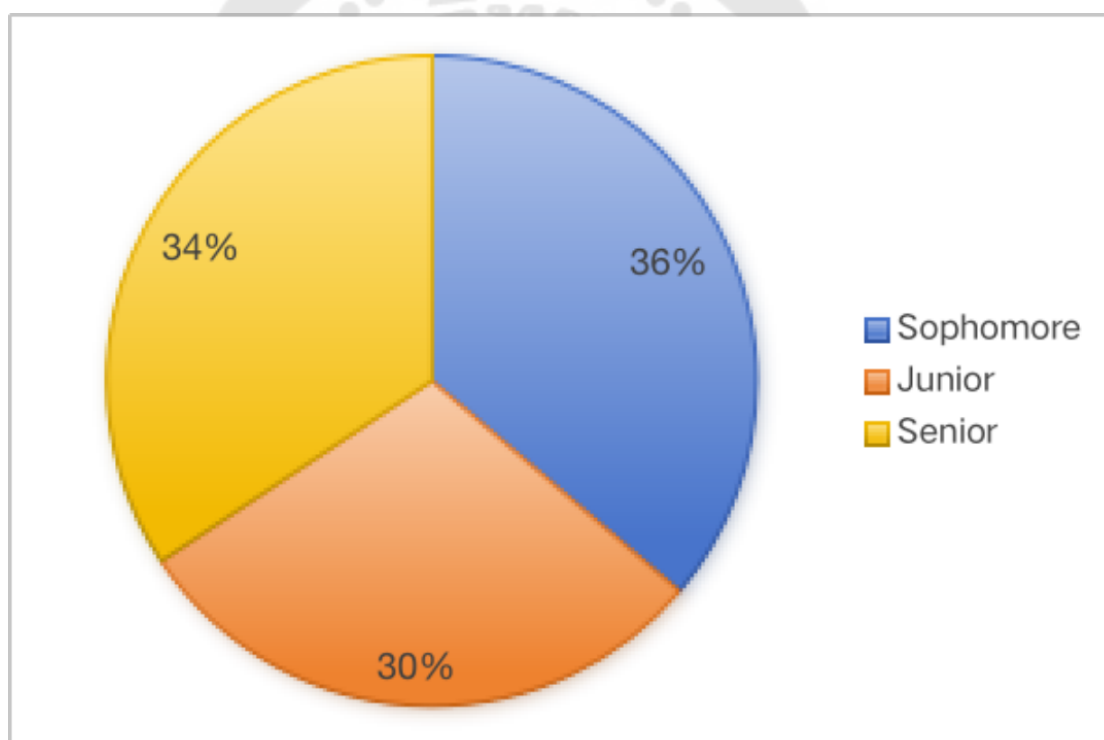
Figure 2 University grade

Source: The Figure was created by the author, Xu Weihong.

In terms of the grade distribution of the research sample, the student groups participating in the survey cover the sophomore to senior years, among which the proportion of sophomores is the highest, accounting for 36.2%, while juniors and

seniors account for 29.45% and 34.36% respectively. The overall distribution is relatively balanced, reflecting the differences in students' acceptance and knowledge of art courses at different stages of study. In terms of gender distribution, the number of male and female participants is basically the same, and there is no obvious gender bias, which ensures the representativeness and objectivity of the data in the gender dimension. The sample of this survey has a good balance and representativeness in terms of the two key variables of grade and gender, which provides a solid data foundation and reliable empirical basis for the subsequent analysis of the effectiveness of the implementation of the course and the feedback from the students.

4.1.3 Problems in the Music Curriculum for Non-Arts Majors

To comprehensively assess the teaching effectiveness of the course reform, the research team organized a questionnaire survey to quantitatively analyze the students' satisfaction in five dimensions: "course design", "course content", "teaching methods and teachers" performance', 'course resources' and 'overall effectiveness of the course'. The questionnaire survey quantitatively analyzed students 'satisfaction in five dimensions: "course design", "course content", "teaching methods and teachers" performance', 'course resources' and 'overall course effect'. The 163 valid questionnaires were analyzed by descriptive statistics, and the results are shown in Table:

Table 4 The Students' Satisfaction in Five Dimensions

Dimension	Very Satisfied	Somewhat Satisfied	Neutral	Somewhat Dissatisfied	Very Dissatisfied
Curriculum Design	32.52%	25.77%	23.93%	9.20%	8.59%

Course Content	16.56%	32.52%	36.81%	12.88%	1.23%
Teaching Methods & Faculty	20.25%	31.90%	34.97%	11.66%	1.23%
Course Resources	15.34%	33.74%	36.81%	12.88%	1.23%
Course Effectiveness	22.09%	31.90%	31.29%	12.27%	2.45%

Source: The Table was created by the author, Xu Weihong.

Students' assessment of the course design is relatively positive but there is a tendency towards polarization.

The survey shows that 58.29 per cent of students are satisfied with the course design (very satisfied + quite satisfied), indicating that the current course structure initially meets students' learning expectations. However, nearly 18% of the students still expressed dissatisfaction, suggesting that the course design still needs to be optimized in terms of content arrangement or teaching rhythm to further improve the matching and adaptability.
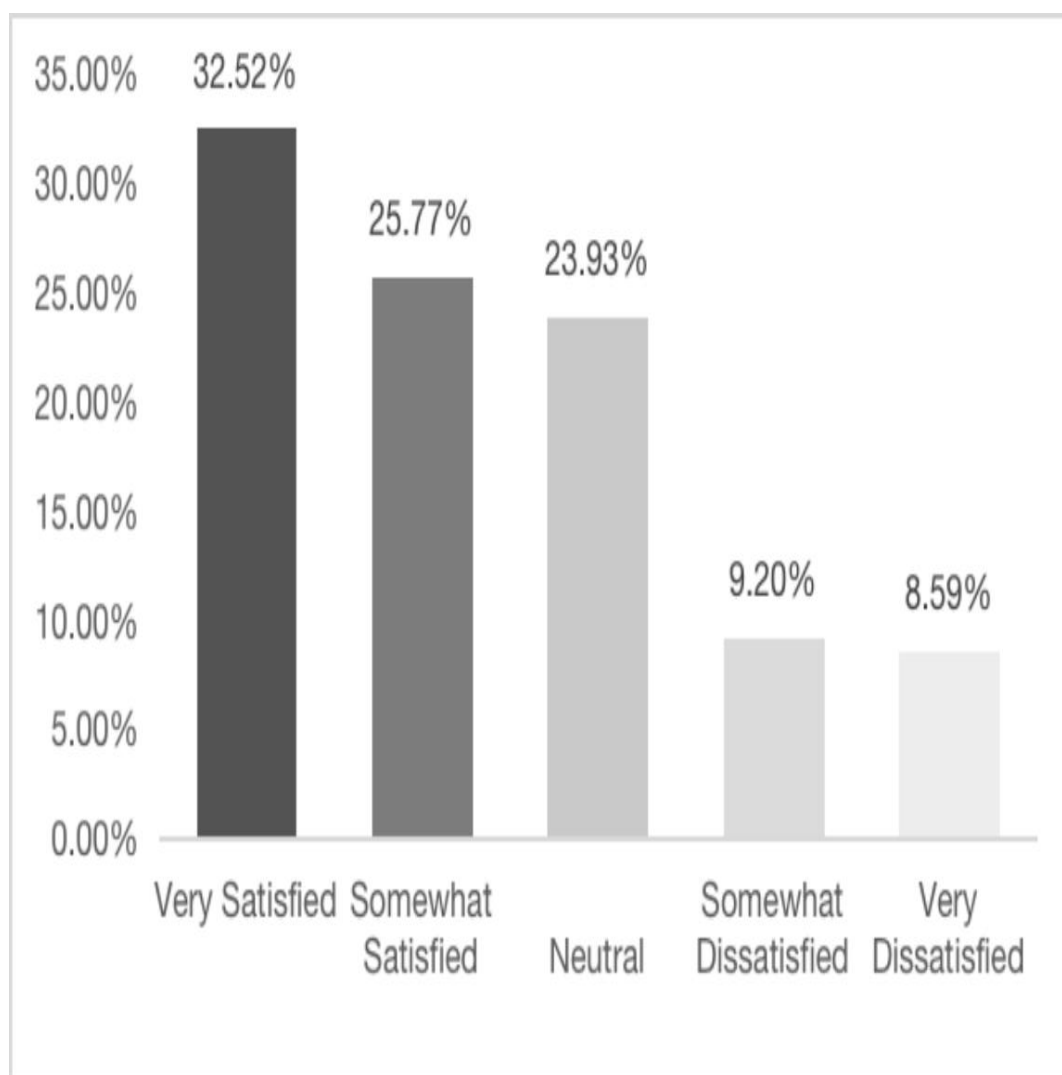
Figure 3 Curriculum Design

Source: The Figure was created by the author, Xu Weihong.

Satisfaction with course content is relatively fragmented, and there is a need to improve the attractiveness and practicality of the courses.

Although the course content received nearly 50% positive evaluation, the proportion of neutral (36.81%) and dissatisfied (14.11%) students is high, reflecting that there are still shortcomings in the course content in terms of depth, relevance or matching of students' interests, and it is necessary to further enrich the types of courses and match the students' professional background and career development direction.
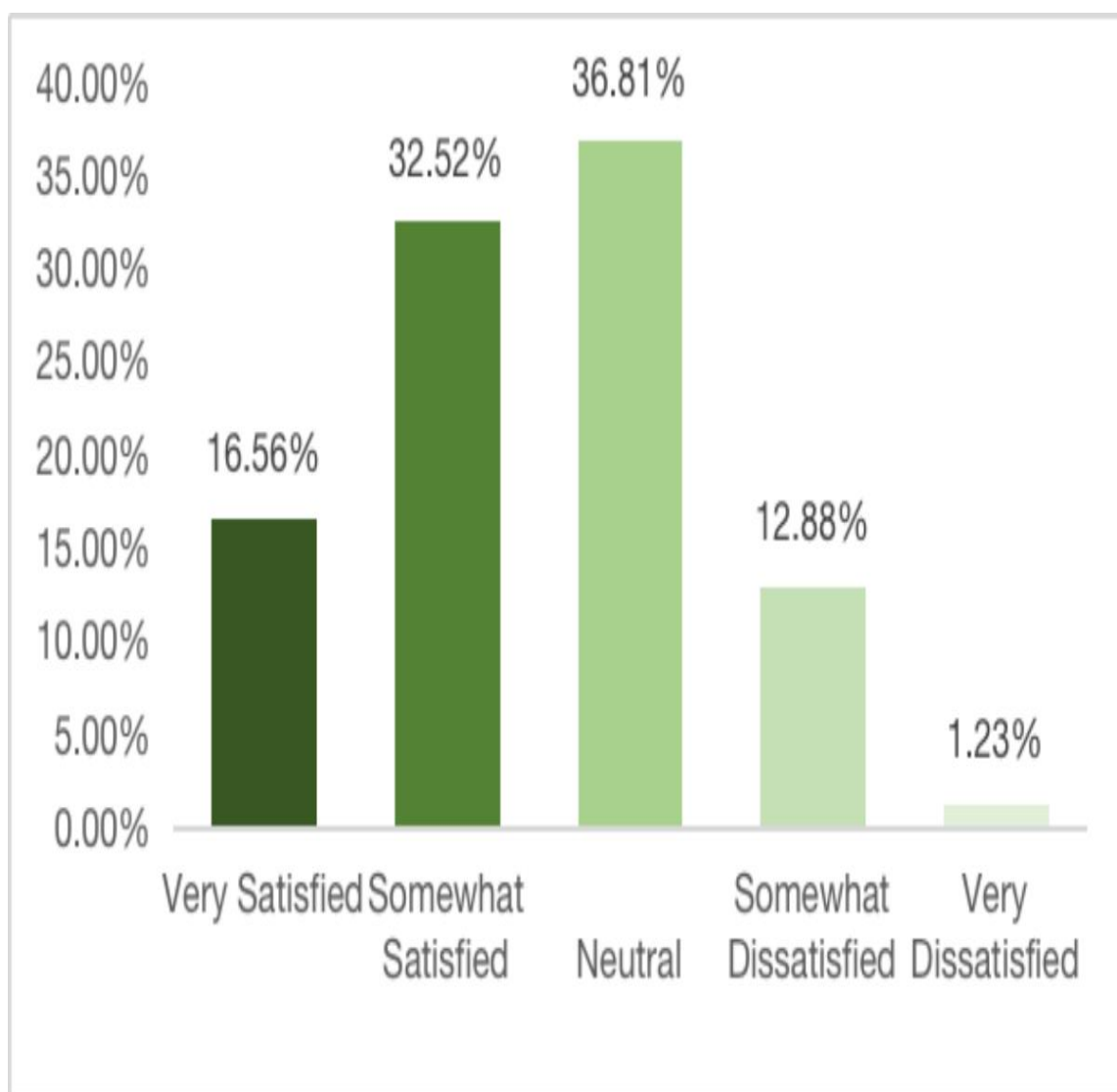
Figure 4 Course Content

Source: The Figure was created by the author, Xu Weihong.

Teaching methods and teachers' performance are stable but need to stimulate classroom vitality. The satisfaction rate of teaching methods and teachers reaches 52.15%, indicating that the overall teaching ability of teachers is recognized, but the neutral opinion still accounts for 34.97%, which suggests that more attempts

should be made to try out inspirational and interactive teaching strategies to enhance classroom participation and students 'subjectivity.
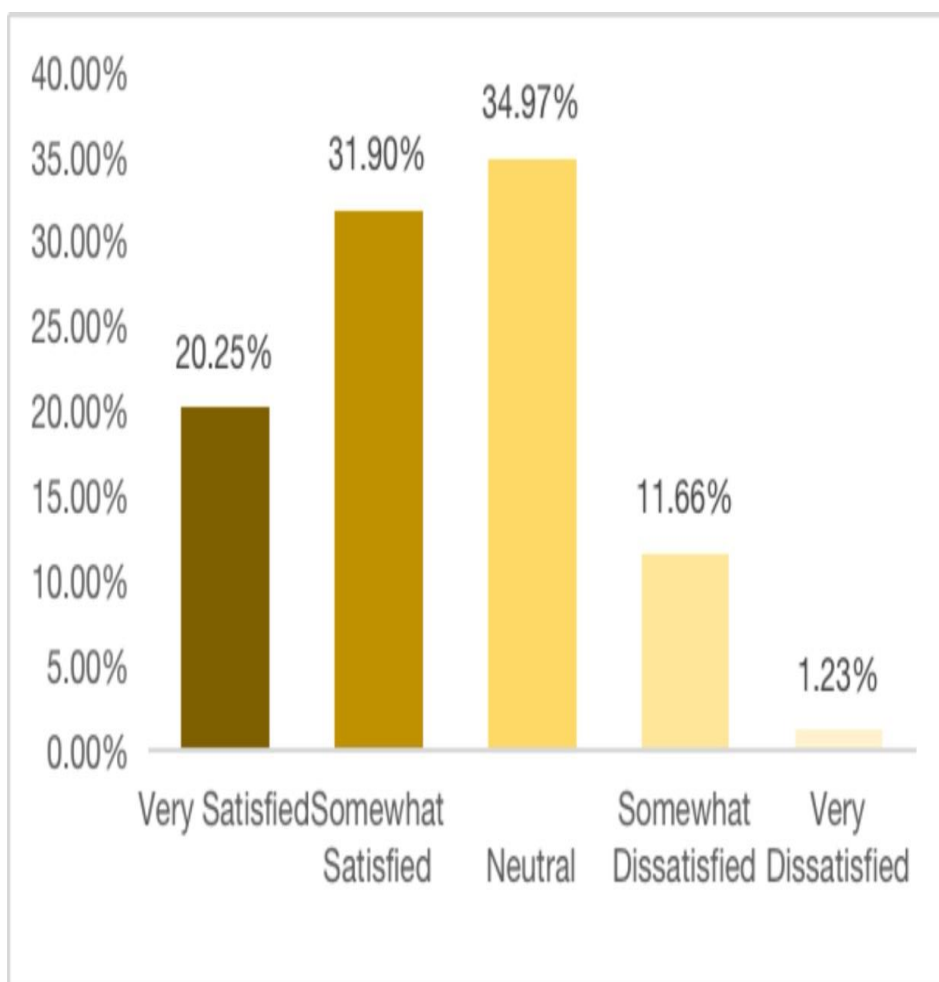
Figure 5 Teaching Methods

Source: The Figure was created by the author, Xu Weihong.

Teaching resources and support systems need to be strengthened, especially in the practical sessions. Although 49.08% of the students affirmed the availability of teaching resources, nearly half of them did not express their satisfaction, which reflected that teaching aids, trial materials, extracurricular extension resources and so on had not yet fully met the diversified learning needs. This reflects that teaching

aids, audition materials, extracurricular extension resources, etc., have not fully met the diversified learning needs.
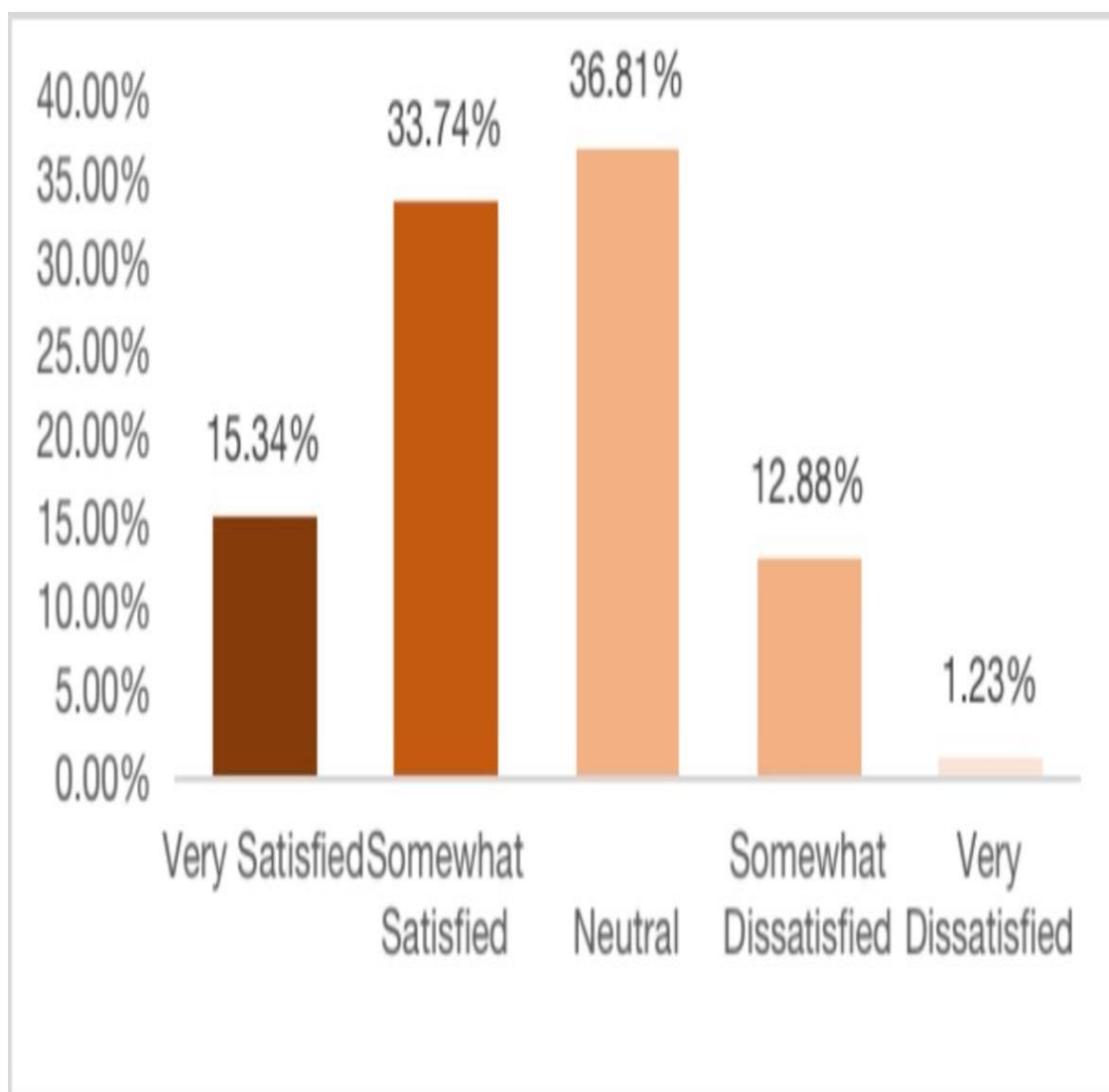
Figure 6 Course Resources

Source: The Figure was created by the author, Xu Weihong.

The effectiveness of teaching and learning has been affirmed to a certain extent, but there is still a need to improve the 'effectiveness of educating people'.

More than half of the students were positive about the effectiveness of the course, but 14.72% of the students thought that it was not effective, suggesting that

there is still room for improvement in the current course in guiding the enhancement of aesthetic ability and the shaping of comprehensive literacy, and that further optimization of the evaluation mechanism and the setting of teaching objectives is needed.
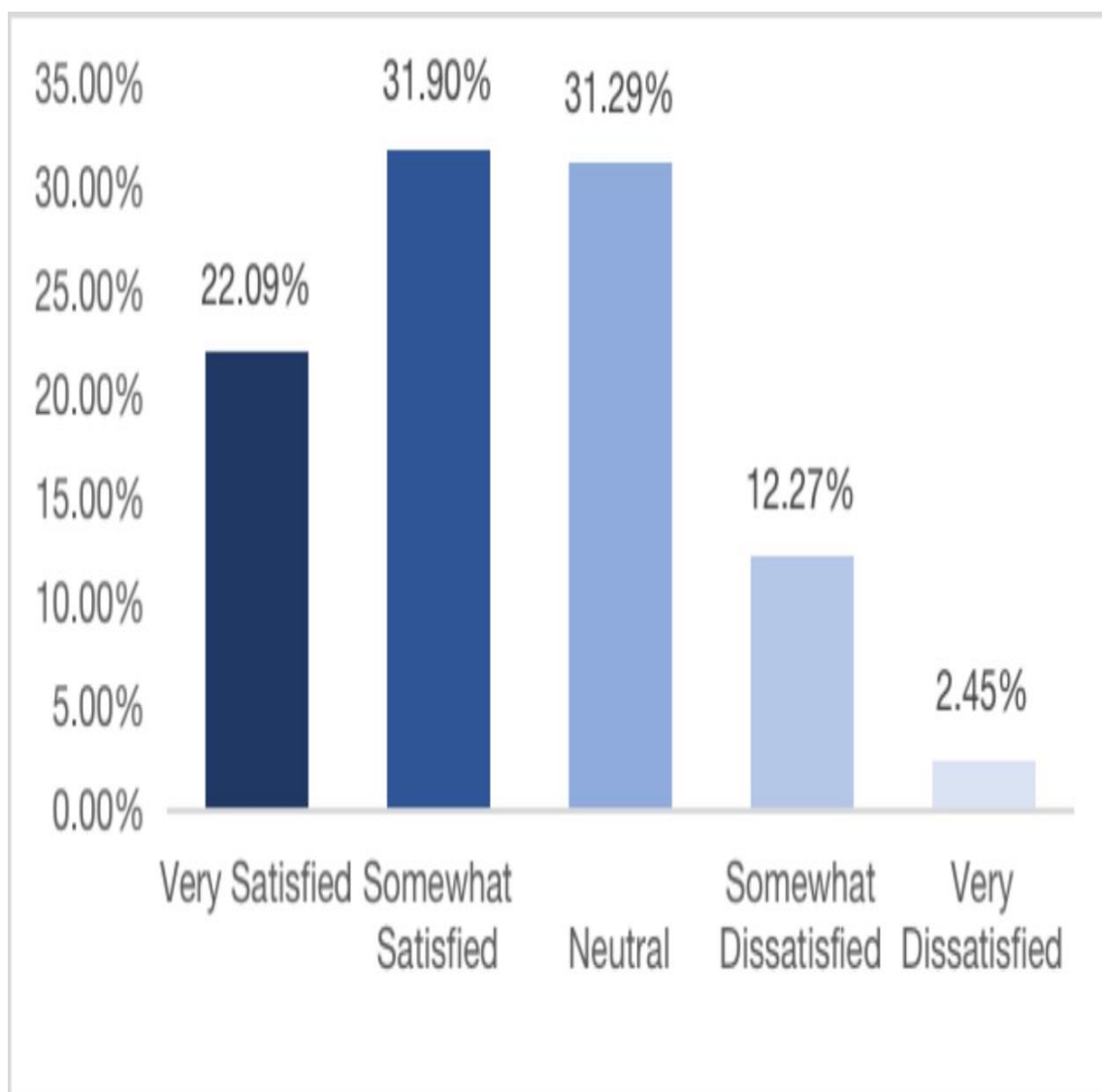
Figure 7 Course Effectiveness

Source: The Figure was created by the author, Xu Weihong.

Curriculum

An analysis of the questionnaire responses reveals that several aspects of the current curriculum design remain suboptimal. Regarding the alignment between course content and students' professional knowledge, as well as its compatibility with program training objectives, the results indicate a noticeable gap. Specifically, only 17.18% of respondents expressed strong satisfaction, while 34.36% reported moderate satisfaction. In contrast, 13.5% of students expressed dissatisfaction, suggesting that the curriculum's connection to professional domains is perceived by a portion of students as insufficiently relevant or meaningful.

First, in evaluating the extent to which the music curriculum aligns with students' professional learning goals, only a small percentage (17.18%) reported being very satisfied, whereas 13.5% explicitly indicated dissatisfaction. This implies that the course content lacks sufficient integration with students' academic or career paths, thereby diminishing its perceived practical value and limiting its contribution to professional competence development.

Second, when assessing the sequencing of course subjects, only 13.5% of students found the progression to be highly reasonable, while 9.2% expressed dissatisfaction. These findings suggest a lack of pedagogical coherence or logical flow in how courses are structured over time. For example, the early introduction of professional or theory-heavy modules without prior exposure to foundational aesthetic education may hinder students' ability to internalize aesthetic concepts and cultivate intrinsic motivation, thereby undermining the effectiveness of instruction.

Third, in terms of the distribution between theoretical instruction and practical training, although 19.63% of students expressed high satisfaction, a notable 12.27% reported dissatisfaction. These figures point to an imbalance in course design, where some modules overemphasize theoretical knowledge without sufficient experiential application, while others prioritize practice but lack the necessary theoretical foundation. This misalignment can compromise students' ability to transfer knowledge into practical contexts, thus limiting both the depth and breadth of learning outcomes.

Collectively, these results highlight critical issues in the structure and coherence of the current curriculum, underscoring the need for more purposeful integration of professional relevance, logical sequencing, and balanced instructional design.

Curriculum content dimension

The data analysis revealed several persistent issues within the content dimension of the music courses offered in the program, indicating significant areas that require optimization and refinement.

Firstly, regarding the theoretical content of the curriculum, 41.1% of students reported being only moderately satisfied, while an additional 11.04% expressed clear dissatisfaction. Student feedback suggests that the current theoretical modules are insufficiently aligned with contemporary trends in art education and evolving industry demands. The content often remains static and outdated, lacking relevance to real-world cultural or creative contexts, thereby diminishing its appeal and practical value for students from non-arts majors.

Secondly, with respect to the practical training components of the courses, 34.36% of students indicated average satisfaction, while 13.5% were not satisfied. These results reflect clear deficiencies in the scope and design of experiential learning activities. For example, in the music practice modules, exercises are often limited to individual rehearsals or classroom simulations that fail to authentically replicate real-world performance or creative production scenarios. This lack of contextual depth weakens students' engagement, reduces opportunities for collaborative learning, and ultimately hampers the cultivation of vocational skills targeted by the course objectives.

Moreover, the integration between theoretical instruction and practical application appears insufficient. Only 32.52% of students rated the coherence between theory and practice as average, and 6.75% expressed explicit dissatisfaction. This suggests a disconnect in the course structure, where theoretical knowledge and practical training exist in parallel but fail to support and reinforce each other effectively. As a result, students are often unable to translate abstract musical or aesthetic concepts

into concrete applications, which negatively impacts their motivation, learning outcomes, and confidence in using music knowledge in broader cultural or interdisciplinary contexts.

In conclusion, the findings underscore the urgent need to improve the curricular content of music aesthetic education for non-arts majors. This includes updating theoretical modules to reflect contemporary discourse, enhancing the design and realism of practical components, and strengthening the alignment between theoretical foundations and hands-on application. Such improvements are essential to building a coherent, engaging, and professionally relevant curriculum that fulfills both aesthetic and educational goals.

Teaching Methods and Teachers

In terms of overall satisfaction with the course teaching, only 20.25% of the students were very satisfied, 34.97% thought it was average, and 11.66% were not very satisfied. Some teachers' teaching methods are rather outdated, still dominated by the traditional lecture method, which is more traditional and lacks novelty. Taking the appreciation course as an example, they just play the music works and give lectures, and the students are all passive acceptance, with little initiative.

First of all, more than one-third of the students expressed dissatisfaction or general attitude in 'satisfaction with teachers' teaching methods, showing that the current course is still dominated by the traditional lecture style, lack of interactivity and innovativeness, and a single teaching method, aging methods, which is difficult to stimulate the students' interest in learning and motivation. In the face of the increasingly diversified teaching needs and the improvement of students' aesthetic level, it is difficult to meet the requirements of the diversified development of the classroom with a single mode of teaching.

Secondly, regarding the indicators of 'teaching level' and 'teaching attitude', although the overall evaluation is at the 'medium' level, 11.66% of the students still think that the teaching level of teachers is 'not very satisfactory'. Although the overall evaluation was at the 'medium' level, 11.66% of the students thought that the teaching

level was "not very satisfactory", and there were obvious shortcomings in the teachers' knowledge of the subjects, expression of teaching and control of classroom tempo, especially in the combination of theory and practice, and in the extension of inter-professional knowledge. In addition, about one-third of the students only gave 'general' evaluation to the teaching attitude of teachers, some teachers are not well prepared, less interaction in the classroom, and even unclear explanation of knowledge points, the logic of the lectures is confusing, which directly weakened the rigour of classroom teaching and the students' sense of identity.

Thirdly, the survey results also show that the satisfaction of interaction between teachers and students is low, 33.74% of students think that the effect of interaction is 'average', and another 9.82% of students say 'not very satisfied'. On the one hand, this reflects the teachers' lack of awareness and ability to organise effective interaction in the classroom, and on the other hand, it also shows that the course itself lacks the content and structure designed for interaction, and fails to provide students with enough space for expression, presentation and discussion. This kind of 'duck-filling' teaching atmosphere not only weakens students' participation but also inhibits their creative thinking and the development of humanistic literacy.

Curriculum Resources

At the level of curriculum resources, the survey data indicate relatively low levels of student satisfaction, highlighting a significant disconnect between existing resource allocations and the actual pedagogical demands of music aesthetic education for non-arts majors.

Firstly, with regard to overall curriculum resources, only 15.34% of students reported being "very satisfied," while more than one-third (36.81%) rated them as merely "average," and 12.88% expressed outright dissatisfaction. These findings suggest that the current allocation of teaching resources is insufficient in terms of quantity, relevance, and frequency of updates. Particularly, there is a noticeable gap in the development of learning materials and tools that integrate effectively with the interdisciplinary characteristics of programs such as aviation service management and art education.

The lack of such targeted and updated resources hampers both content delivery and student engagement.

Secondly, student feedback on teaching faculty also reflects suboptimal perceptions. Approximately 39.26% of respondents offered an "average" evaluation of the teaching staff, while 8.59% reported dissatisfaction. A key issue is the limited availability of full-time professional music educators and the widespread reliance on part-time or cross-disciplinary instructors. In some cases, instructors lack either substantial industry experience or advanced training in music and arts, which compromises the depth and professionalism of instruction. This deficiency impairs the development of students' artistic sensibility and weakens the academic rigor of classroom learning.

In terms of teaching materials and learning resources, 30.06% of students gave only a "fair" rating, and 12.27% were dissatisfied. Many students pointed out that the teaching materials are outdated, theoretically narrow, and disconnected from current trends in the civil aviation industry and international artistic practice. Such deficiencies result in a curriculum that is less relevant to students' professional aspirations and limits the potential for broader knowledge integration and innovation.

Moreover, the physical learning environment also warrants concern. When evaluating classroom facilities and equipment, 33.13% of students rated them as "average," while 14.72% reported dissatisfaction. It was noted that classroom environments suffer from aging infrastructure and unreliable multimedia equipment, which impairs instructional continuity and detracts from the immersive atmosphere necessary for aesthetic education.

Finally, both on-campus and off-campus practical training resources are found to be inadequate. Approximately 30.67% of students viewed the current state of practical resources as average, and 12.27% expressed dissatisfaction. The lack of sufficient on-campus training venues hampers the implementation of large-scale, tiered practical instruction. Additionally, partnerships with external organizations and cultural

institutions remain underdeveloped, limiting students' exposure to real-world practice in the arts and reducing the authenticity and impact of practical learning experiences.

In summary, the deficiencies in curriculum resources—including staffing, teaching materials, infrastructure, and practical training environments—pose substantial barriers to the quality and effectiveness of music aesthetic education. Targeted improvements in resource development, faculty training, and institutional collaboration are urgently needed to meet the evolving needs of non-arts major students and to support the broader objectives of holistic aesthetic education in higher education contexts.

Summary of current situation

Based on the statistical results of the questionnaire survey, descriptive analysis, and structural comparisons across multiple dimensions—including curriculum structure, content design, instructional methods, and resource support—it is evident that the current implementation of music aesthetic education for non-arts majors in universities still faces a series of structural and practical challenges that require urgent attention and systematic improvement.

First, at the level of curriculum structure, the music courses for non-arts majors often show a weak alignment with students' professional development goals. The curriculum lacks integration with students' major knowledge systems, leading to a sense of fragmentation between aesthetic education and vocational training. Additionally, the sequencing of courses is often pedagogically uncoordinated, resulting in a lack of logical learning progression. Some theoretical courses are scheduled too late or separated from practice, affecting students' ability to build foundational understanding before engaging in application. Furthermore, the imbalance between theoretical instruction and hands-on training limits the effectiveness of knowledge internalization and weakens the practical value of aesthetic education.

Second, in terms of curriculum content, the survey reveals that both theoretical and practical components require improvement. Theoretical content often fails to reflect contemporary developments in the arts or respond to current educational

or industry needs, resulting in outdated knowledge delivery. Meanwhile, practical sessions lack realism and diversity, being limited to classroom simulations rather than immersive, context-rich environments. This gap inhibits the development of students' applied artistic and creative thinking skills. Additionally, the disconnection between theory and practice remains prominent, as students struggle to translate abstract concepts into meaningful practical outcomes.

Third, regarding teaching methods, the current courses are largely dominated by traditional, lecture-based formats with limited interactivity or innovation. Many students report a lack of engagement, creativity, and responsiveness in classroom dynamics. The rigidity of teaching methods fails to match the growing demand for diverse and student-centered pedagogical approaches. Teacher-student interaction is also notably insufficient, restricting opportunities for discussion, collaboration, and critical thinking development. Furthermore, the teaching faculty demonstrates a lack of consistency in professional specialization, with some instructors coming from unrelated disciplines or lacking sufficient training in music and aesthetic education. This not only affects instructional quality but also undermines students' recognition of the relevance and authority of the teaching.

Fourth, at the level of resource support, several bottlenecks were identified. Students expressed dissatisfaction with the availability and quality of teaching materials, noting issues such as outdated content, lack of multimedia resources, and inadequate alignment with both academic and industry trends. Classroom facilities are often aging or technologically insufficient, compromising the effectiveness of modern pedagogical practices. Practical training resources, both on- and off-campus, are also insufficiently developed. Limited access to real-world learning environments and weak collaboration with external institutions reduce students' opportunities for experiential learning. Moreover, there is an absence of a unified art and aesthetic education platform within the institution, and cross-departmental or off-campus resource integration remains underdeveloped.

In conclusion, although the course of Music Appreciation has served as a representative general education course for non-arts majors and has been implemented with relative consistency over multiple academic years, the findings from this study clearly indicate that significant gaps persist in the areas of curriculum relevance, pedagogical innovation, resource adequacy, and practical effectiveness. These shortcomings not only affect the teaching outcomes of aesthetic education but also limit its ability to fulfill its broader mission of cultivating students' artistic sensibility, humanistic literacy, and comprehensive development. Addressing these issues will be essential for optimizing future curriculum design and for guiding the subsequent development of the ADDIEI-based instructional improvement model in the next phase of this research. In summary, the findings from the questionnaire-based investigation reveal a series of structural and practical issues in the current delivery of musical aesthetic education for non-arts majors. These issues manifest across multiple dimensions: curriculum design lacks alignment with professional goals and coherent sequencing; content remains outdated and disconnected from real-world applications; teaching methods are largely traditional, limiting student engagement and interaction; and resource support is insufficient both in terms of faculty expertise and teaching infrastructure. Together, these challenges weaken the effectiveness of music education in fulfilling its broader aesthetic, cultural, and developmental functions. Addressing these gaps requires a comprehensive rethinking of curriculum design, teaching strategies, and institutional support mechanisms—an endeavor that this study undertakes through the development and implementation of instructional model in subsequent sections.

Table 5 Summary

Dimension	Specific Problems	Manifestation Description
Curriculum Structure	Low alignment with professional development goals	Course content lacks integration with students' professional knowledge systems. There is a disconnect between aesthetic education and vocational training, making it difficult for students to perceive the practical value of courses for their professional development.
	Lack of coordination in course sequencing	Illogical arrangement of teaching sequence. Theoretical courses are either delayed or disconnected from practice, failing to form a systematic learning pathway.
	Imbalance between theory and practice hours	Classroom structure doesn't properly allocate theory and practice. Some courses overemphasize theoretical lectures while others lack theoretical guidance for practical sessions,

		hindering knowledge internalization.
Course Content	Theoretical knowledge lags industry development	Teaching materials don't reflect contemporary trends in the arts field. Content delivery lacks cutting-edge knowledge about educational trends and industry needs.
	Lack of authenticity and diversity in practical components	Practical activities are limited to classroom simulations without immersive scenarios, making it difficult to cultivate students' application skills and creative thinking.
	Disconnection between theory and practice	Courses fail to establish an interactive 'theory-practice' system. Students lack opportunities to apply concepts after learning them.
Teaching Methods	Over-reliance on traditional lecturing with limited innovation	Single teaching mode dominated by passive knowledge transmission. Lacks interactive designs like situational experiences or project-based learning, resulting in low classroom engagement.

	Insufficient teacher-student interaction	Absence of designed interactive activities. Students lack opportunities for expression, discussion and collaboration, inhibiting critical thinking development.
	Inconsistent faculty expertise	Some instructors come from unrelated disciplines or lack systematic art education training. Cross-disciplinary part-time teaching affects teaching quality.
Resource Support	Outdated textbooks and digital resources	Teaching materials lag behind industry practice. Lack of multimedia resources and disconnection from academic/industry trends.
	Obsolete teaching facilities and environment	Aging classroom hardware and frequent multimedia equipment failures disrupt teaching continuity and atmosphere.
	Insufficient practice resources (on/off	Limited on-campus practice venues and superficial cooperation with off-campus training bases. Few

	campus)	opportunities for students to experience real industry scenarios.
	Missing integrated art resource platform	No unified aesthetic education resource integration mechanism within the institution. Dispersed external partnerships make cross-departmental resource sharing difficult.

Source: The Table was created by the author, Xu Weihong.

4.2 To develop a musical aesthetic teaching model for non-arts undergraduate students in Wuhan

4.2.1 ADDIE Model

The ADDIE model can be traced back to 1975, when it was customized by a teaching team from Florida State University for the Army's internal training. With the expansion of practical application, scholars found that the model has procedural rigidity when applied in non-military fields, so they combined the multidisciplinary theories of systems engineering, behaviorist psychology, cognitive psychology and instructional technology to standardize it into five phases: Analysis, Design, Development, Implementation, and Evaluation(Gagné, 2010). The ADDIE model is now widely recognized as a model for the development of instructional and curriculum systems. As a classic paradigm for the development of teaching and learning systems and curricula, the ADDIE model fully demonstrates the systematic and complete nature of the teaching and learning process, and is based on constructivist theories, always focusing on the core of 'learning' to carry out instructional design.

With the increasing frequency of application of ADDIE model in the field of instructional design, its value has gone beyond the scope of the traditional instructional

design paradigm and gradually evolved into an important carrier for the innovation of teaching ideas and breakthroughs in educational concepts. By virtue of its rigorous logical structure and scientific programming, the model has significantly improved the quality of teaching and learning and has a high degree of practical applicability. At the same time, the ADDIE model is not unidirectional and linear, but presents the dynamic characteristics of cyclic iteration, which makes it always maintain a strong vitality in the field of education, and continues to provide important insights for the development of education.

In the context of deepening curriculum reform, the ADDIE model has been clearly positioned as a systematic methodology for curriculum development and instructional design by domestic and international academics. The core of ADDIE covers the three key aspects of learning goal setting, learning strategy development and learning effectiveness evaluation, among which the development of learning strategies is the most important part of the whole system. Among the five stages of implementation of the ADDIE model, analysis and design are the front link that lays the foundation, development and implementation constitute the core pillars of the model, and evaluation is the important guarantee of quality, which are closely related and indispensable. Although the evaluation phaseis relatively independent, it forms an organic interaction with the other four stages, and it can intervene in real time in each link and achieve dynamic adjustment and optimization through the feedback mechanism. At present, the ADDIE model has been widely used in the design and development of foreign enterprise training programmes, while in China, it is mainly used in the field of education teaching and personnel training. In particular, the practical exploration of the model in colleges and universities has strongly promoted its localized development in China's education industry, injecting new momentum into the innovative development of China's education.

Figure 8 ADDIE Model

Source: The Figure was created by the author, Xu Weihong.

The ADDIE model is a widely adopted and time-tested instructional design framework that provides a comprehensive and systematic process for developing effective educational programs. It consists of five interrelated phases: Analysis, Design, Develop, Implement, and Evaluate. This model emphasizes learner-centered instruction, instructional coherence, and continuous refinement, making it applicable across disciplines and educational contexts. Below is a detailed overview of each stage:

Analysis

The Analysis phase is the foundation of the instructional design process. It involves identifying the learning problem, understanding the characteristics and needs of the target learners, and clarifying the instructional goals. This phase also includes the examination of contextual factors such as institutional constraints, available resources, delivery formats, and technological infrastructure. By conducting needs assessments and gap analyses, instructional designers can ensure that the program aligns with actual learning demands and organizational objectives. The insights gathered here guide all subsequent design decisions.

Design

In the Design phase, the instructional plan takes shape based on the data obtained during analysis. Designers formulate measurable learning objectives, determine content scope and sequence, select appropriate instructional strategies, and design assessment methods. Attention is also given to the alignment between objectives, content, and evaluation. Design outputs typically include a detailed curriculum structure, lesson outlines, media strategies, and storyboards. This phase ensures pedagogical soundness and logical flow of instruction, laying a blueprint for the materials to be developed.

Development

The Development phase transforms the instructional blueprint into tangible learning materials and resources. This includes creating lecture slides, videos, handouts, digital modules, interactive media, assessments, and facilitator guides. At this stage, prototypes are often produced and subjected to formative testing with sample users. Revisions are made based on feedback to enhance usability, engagement, and effectiveness. This process bridges design and execution, ensuring that instructional content is ready for delivery.

Implementation

During the Implementation phase, the instructional materials are delivered to learners. This includes preparing the learning environment, training instructors (if necessary), scheduling sessions, and distributing learning resources. Successful implementation also requires logistical coordination, technological setup, and real-time facilitation. At this stage, instructors may also make adaptive modifications based on learners' immediate feedback or unforeseen challenges. Effective implementation is critical to translating instructional plans into meaningful learner experiences.

Evaluate

The Evaluate phase is an ongoing process that occurs throughout and after instruction. It consists of two components: formative evaluation, conducted during each phase to improve design and delivery, and summative evaluation, conducted after

instruction to assess its effectiveness. Evaluation methods may include quizzes, surveys, interviews, observational checklists, and performance assessments. The goal is to determine whether learning objectives were achieved, how learners responded, and what improvements can be made in future iterations. Data from this phase inform continuous enhancement of instructional quality.

The ADDIE model's logical structure and cyclical flexibility allow instructional designers to approach course development as an evidence-based and reflective process. It supports the creation of efficient, scalable, and learner-centered educational solutions in a variety of instructional settings, from traditional classrooms to online learning environments.

Through a systematic analysis of the current teaching context and existing challenges, although traditional instructional design offers a relatively comprehensive structural framework for course development, numerous practical difficulties persist. Notably, deficiencies in feedback mechanisms, challenges in promptly addressing the evolving needs of students and curriculum content, and the absence of effective pathways for continuous improvement of instructional effectiveness have become increasingly apparent. Prior research has highlighted that conventional instructional models tend to focus primarily on the design and implementation phases, often overlooking ongoing reflection and optimization processes. This oversight hampers the establishment of a dynamic closed-loop management system for teaching and constrains sustained improvements in instructional quality.

In response, scholars in educational technology and instructional design have actively sought to innovate and refine existing instructional design theories. Branch(Branch, 2009)advocated for models that reinforce the improvement phase following evaluation, thereby facilitating iterative enhancement of teaching practices. Building upon these insights, the subsequent chapter introduces an extended version of the classic ADDIE model—the ADDIEI model. This model integrates an additional "Improve" phase into the traditional five stages of Analysis, Design, Development, Implementation, and Evaluation, with the goal of achieving continuous optimization and

dynamic updating of teaching content and methodologies through comprehensive feedback from instructors, students, and experts.

The ADDIEI model not only embodies the systematic nature of instructional design but also underscores the adaptability and dynamic adjustment capabilities of the teaching process, aligning with contemporary educational demands for flexible and efficient instructional frameworks. A thorough examination of the ADDIEI model in this study aims to provide both theoretical grounding and practical strategies for reforming music aesthetic education courses for non-arts majors. This will facilitate closer alignment of the curriculum with student needs and professional development goals, ultimately promoting comprehensive improvements and innovative progress in teaching quality.

4.2.2 ADDIEI Model

Based on a systematic analysis of the current state of teaching and the challenges faced, this study proposes an extended version of the classic ADDIE instructional design model, referred to as the ADDIEI model. While retaining the traditional five stages—Analysis, Design, Develop, Implement, and Evaluate—the model introduces a sixth stage: Improve, which aims to create a dynamic and iterative instructional design framework. This addition addresses the need for continuous enhancement of teaching content and methodologies to respond effectively to evolving educational contexts.

The Improve phase, as the innovative element of the ADDIEI model, emphasizes the integration of multiple feedback sources—teacher reflection, student course evaluations, and expert reviews—to establish a multi-dimensional and ongoing feedback mechanism. Prior research has highlighted that sustainable instructional improvement is a crucial component of high-quality teaching. Smith(Smith & Ragan, 2005) argue that conventional models often overlook this iterative feedback loop, resulting in static teaching processes that struggle to adapt to dynamic student needs. Similarly, Reiser and Dempsey (Reiser & Dempsey, 2017) emphasize that instructional

design models lacking a dedicated improvement phase fail to keep pace with the rapid changes in educational demands.

Branch (Branch, 2009) stresses that post-evaluation improvement is at the heart of instructional iteration and evolution, enabling educators to promptly address shortcomings and enhance pedagogical effectiveness.

Within this context, the Improve phase is not merely a summary of feedback from the Evaluate stage—it is a critical force that drives teaching innovation. Unlike the traditional ADDIE model, which heavily focuses on the planning and execution of instruction, the ADDIEI model incorporates a structured, continuous improvement process that ensures instructional activities are regularly adjusted and aligned with students' evolving needs and professional development trends. This dynamic adaptability is particularly valuable in contexts where student expectations, technological resources, and teaching environments are subject to frequent change.

In this study, each phase of the ADDIEI instructional design model is closely aligned with the core teaching activities of the Music Appreciation course for non-music majors. The following correspondences have been established:

Analysis: This phase focuses on identifying the instructional needs of the Music Appreciation course, including students' musical background, aesthetic preferences, and disciplinary contexts. It also involves analyzing the characteristics of non-music majors to establish targeted instructional goals.

Design: Based on the analysis, the course structure and instructional strategies are systematically planned. This includes designing modules for music work analysis, cultural context introduction, and interactive practice, ensuring a layered and diversified learning experience that fosters both appreciation and understanding.

Development: In this stage, various teaching resources are created or curated—such as selected musical excerpts, multimedia courseware, and immersive experiential plans—to support both theoretical and practical learning needs and to enhance sensory engagement and learning motivation.

Implementation: This phase centers on the delivery of course content and classroom management. Teachers guide students through active listening, appreciation, and discussion, fostering emotional resonance and aesthetic perception, while adjusting instructional pacing to ensure smooth course progression.

Evaluate: Employing a diverse range of assessment methods—including student feedback, classroom observations, and learning outcome analysis—this phase evaluates the achievement of learning goals and provides empirical data to support instructional refinement.

Improve: As the unique component of the ADDIEI model, the improve phase synthesizes feedback from multiple stakeholders—teachers, students, and domain experts—to facilitate the continuous upgrading of curriculum content, pedagogical methods, and resource allocation. This ensures that the Music Appreciation course remains responsive to educational innovations, student needs, and professional trends, ultimately enhancing instructional quality and effectiveness.
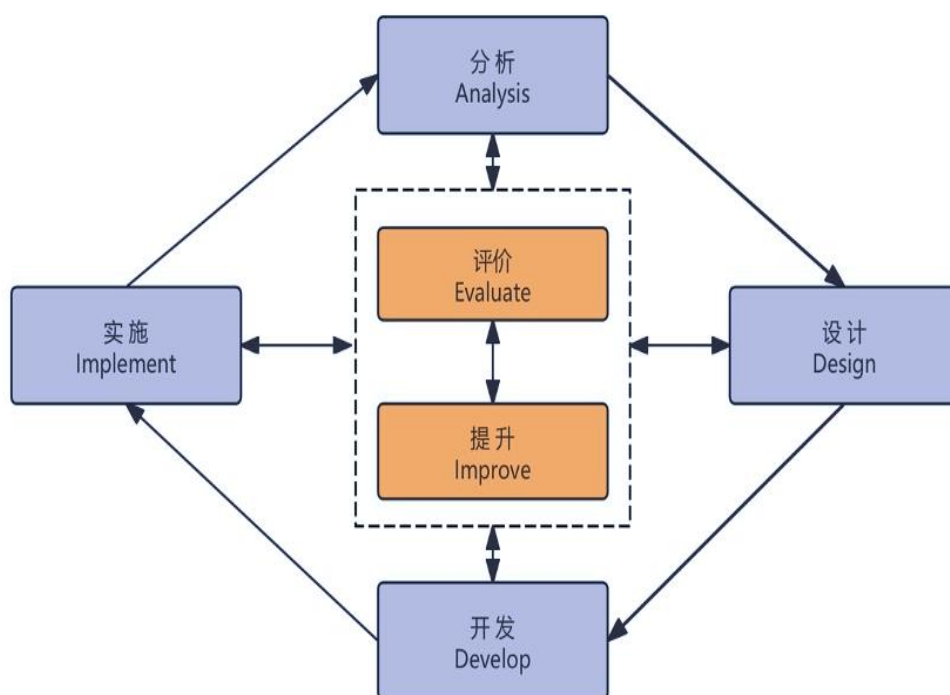
Figure 9 ADDIEI Model

Source: The Figure was created by the author, Xu Weihong.

Based on the classical ADDIE instructional design model, this study proposes an expanded version tailored to the specific needs and challenges of music aesthetic education for non-arts major students in Chinese universities. The newly developed ADDIEI model retains the five foundational phases—Analysis, Design, Develop, Implement, and Evaluate—and introduces an additional phase: Improve, thereby establishing a more dynamic, feedback-driven, and sustainable instructional system. The model features a dual-loop structure comprising an outer cycle that reflects the systematic progression of instructional design, and an inner cycle that centers on the evaluation–improvement mechanism, allowing for continuous feedback and adaptive refinement throughout the teaching process.

In the outer loop, instructional activities follow a sequential and structured pathway that embodies the logic of systematic curriculum development. The Analysis phase identifies learners' background knowledge, cognitive levels, aesthetic preferences, and the contextual factors of instruction, laying the empirical foundation for instructional goals. The Design phase involves the development of instructional objectives, content frameworks, learning strategies, and assessment methods that ensure internal consistency and alignment with aesthetic education goals. The Development phase focuses on the creation of concrete teaching materials and resources, such as music appreciation modules, interactive tasks, and media content tailored to students' experiential engagement. The Implementation phase actualizes the instructional plan through organized classroom activities and student interaction. Finally, the Evaluate phase encompasses both formative and summative assessment strategies, collecting feedback from students, instructors, and experts to gauge the effectiveness of instruction.
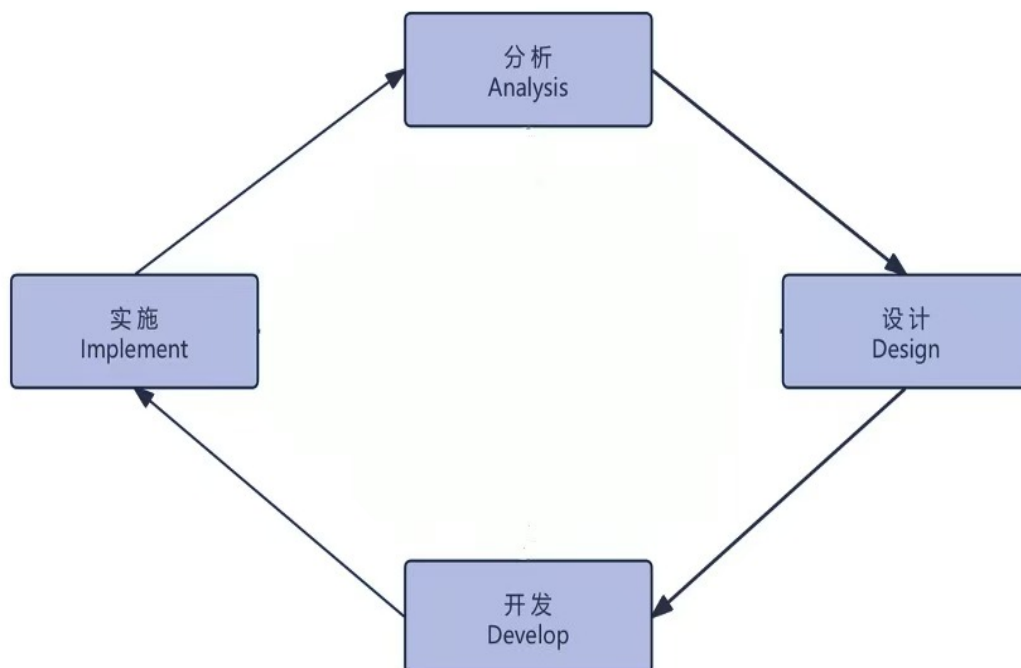
Figure 10 The Outer Loop of ADDIEI Model

Source: The Figure was created by the author, Xu Weihong.

The inner loop constitutes the model's most distinctive innovation: the addition of the Improve phase following Evaluate, forming a dynamic sub-cycle of continuous feedback and iterative enhancement. Rather than positioning evaluation as a terminal step, this inner mechanism emphasizes the process of identifying problems, generating solutions, and re-integrating improvements into the instructional design. This is particularly critical in music aesthetic education, where learners' affective and aesthetic responses are highly subjective and individualized. Therefore, instruction must remain flexible and responsive to real-time feedback to align with learner-centered pedagogical goals.
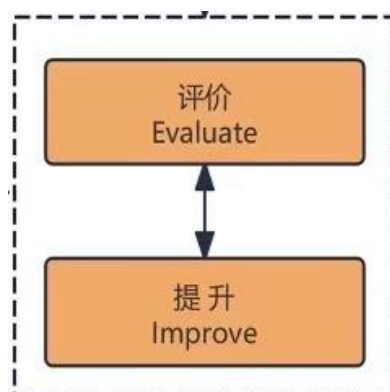
Figure 11 The Inner Loop of ADDIEI Model

Source: The Figure was created by the author, Xu Weihong.

Moreover, each phase in the ADDIEI model is interdependent and mutually reinforcing. The evaluation–improvement cycle allows adjustments to be made at any stage: for instance, if difficulties emerge during the Implementation phase, such feedback can prompt revisions in the Design or Development phases; if summative evaluations reveal suboptimal learning outcomes, instructors can revisit the Analysis phase to re-examine learner needs. This multi-directional, recursive, and embedded feedback system substantially enhances the model's adaptability, openness, and capacity for sustained instructional improvement.

In summary, the ADDIEI model's "outer macro-cycle for progression" and "inner micro-cycle for optimization" collaboratively form a comprehensive instructional framework. Particularly in music aesthetic education for non-arts majors, this model enhances instructional effectiveness, supports students' aesthetic development, and fosters deeper engagement with the artistic content. Grounded in constructivist learning theory and experiential learning theory, the ADDIEI model underscores active student participation and knowledge construction, providing a theoretically robust and practically feasible framework for innovative aesthetic education in contemporary higher education contexts. The ADDIEI model offers a structured and adaptable instructional design framework tailored to the Music Appreciation course for non-arts majors. Each phase plays a distinct yet interconnected role in shaping an adaptive and student-

centered instructional framework. The following six subsections provide a detailed examination of these stages, demonstrating how they collectively contribute to a dynamic, feedback-driven teaching process, It will ensures a well-organized curriculum, rich content, and a responsive teaching process, thereby effectively promoting students' aesthetic sensitivity and comprehensive development.

Table 6 ADDIEI Phase

ADDIEI Phase	Application in Music Appreciation Course
Analysis	- Analyse learners' musical background and aesthetic needs
	- Identify teaching objectives and institutional constraints
Design	- Formulate instructional goals aligned with music aesthetic outcomes
	- Design learning tasks (e.g., guided listening, group discussion)
	- Plan teaching sequence and assessment tools
Development	- Develop multimedia materials, case studies, and reflection prompts
	- Create rubrics for aesthetic evaluation and feedback
Implement	- Deliver instruction using experiential methods (e.g., live music immersion, performance critique)
	- Facilitate active participation and collaborative learning

Evaluate	- Conduct formative assessment (in-class feedback, observation)
	- Administer summative assessment (reflection essays, project evaluation)
	- Use expert and peer review to refine course model
Improve	Systematic optimisation based on evaluation results

Source: The Table was created by the author, Xu Weihong.

Analysis

The course began with a comprehensive analysis of the target group of learners, focusing on their satisfaction with previous music courses. Questionnaires and interviews are used to understand learners' satisfaction and to identify gaps in their knowledge. The session also examines the existing teaching conditions, school policies and curriculum standards for music education for non-arts majors.

Design

Based on the analysis, instructional goals are set to improve students' ability to appreciate, interpret, and express music through an aesthetic lens. Teaching content is organized around thematic modules (e.g., Western classical music, Chinese traditional music, film music). Each module includes clearly defined objectives, corresponding learning activities, and assessment criteria. The design emphasizes learner engagement, cultural relevance, and artistic resonance.

Development

All teaching materials are developed with attention to multimodal presentation. This includes curated listening playlists, visual presentations, cultural stories behind the music, and worksheets guiding students' reflection and expression.

Digital tools (e.g., online music platforms, mobile quiz apps) are incorporated to enhance accessibility and interactivity.

Implementation

In practice, the course adopts an experiential approach to bring music into students' lived experience. Students engage in classroom discussions, group presentations, concert field trips, and music interpretation exercises. Teachers facilitate rather than lecture, guiding students to actively construct meaning and express personal responses to music.

Evaluation

A dual-layered evaluation system is applied: Formative Classroom observations, peer feedback, ongoing teacher-student dialogue.

Summative: Final project presentations, reflective journals, and post-course interviews.

External experts are invited to evaluate the teaching outcomes and offer recommendations for continuous improvement. Evaluation data are then fed back into the instructional cycle for further refinement of the model

Improve

The Improve phase drives systematic optimization based on evaluation data. For instance, by integrating student feedback on course experience and academic performance, educators should reflect on and improve curriculum design, teaching methodologies, and other instructional strategies. Additionally, feedback from experts and peers should be incorporated to refine teaching approaches. The establishment of this phase forms a closed-loop instructional model, enabling continuous iteration and refinement. This mechanism not only ensures the dynamic adaptation of educational designs to evolving learner needs but also facilitates the accumulation of best practices, transforming the linear instructional process into a spiral of sustained improvement. By embedding feedback-driven optimization within the model, the educational system gains enhanced viability and long-term sustainability,

effectively bridging the gap between theoretical design and practical classroom Implementation.

4.2.2.1 Analysis

The Analysis phase serves as the foundation of the ADDIEI instructional model. In the context of music aesthetic education for non-arts major students, this phase involves a comprehensive investigation into learner characteristics, curriculum environment, and pedagogical demands. It provides critical insights to inform the design of a meaningful, inclusive, and student-centered Music Appreciation course.

Learner Analysis

Non-arts major students typically enter aesthetic education courses with limited formal training in music. However, this does not equate to a lack of interest or potential. A synthesis of empirical data and literature suggests the following characteristics:

Table 7 Learner Analysis

Dimension	Key Observations
Music Learning Background	Most students have not received systematic music education; their prior exposure is mainly informal, such as through pop music or media.
Learning Preferences	Strong preference for experiential, visual, and participatory learning rather than abstract theory; students are more responsive to active engagement methods.

Aesthetic Awareness	Students show a wide range of aesthetic sensibilities but often lack vocabulary and frameworks to articulate aesthetic experiences.
Emotional and Identity Needs	Many students seek emotional resonance and cultural relevance in music learning. They express a desire to relate music to personal experiences and values.
Self-confidence in Music	A notable portion of students display anxiety or lack of confidence in musical settings, indicating a need for supportive, low-pressure environments.

Source: The Table was created by the author, Xu Weihong.

These characteristics highlight the need for a curriculum that avoids overly technical or performance-focused content. Instead, the emphasis should be on perceptual experience, emotional engagement, and the cultural and social narratives behind music. The course should also provide diverse entry points for students to relate music to their identities and lived experiences.

Curriculum Analysis

The Analysis phase in the ADDIEI instructional model focuses on identifying the foundational conditions that shape the instructional design of the Music Appreciation course for non-arts major students. This includes an in-depth examination of the learners' characteristics as well as four key pedagogical dimensions: Curriculum Structure, Course Content, Teaching Methods, and Resource Support. These factors

collectively determine the feasibility and direction of subsequent instructional development.

1. Curriculum Structure

Music appreciation courses for non-arts major students are generally offered as part of general education or public aesthetic education programs. They are often positioned as elective or supplementary courses, rather than core components of the curriculum. This marginal status affects the structural design in several ways:

Duration and Frequency: Most courses follow a semester-based model, lasting approximately 16 weeks, with 1–2 contact hours per week. This time constraint limits in-depth content coverage and continuity of learning.

Class Size: Courses are typically delivered to large cohorts (often 50–80 students), which restricts the feasibility of personalized guidance and interactive practice.

Credit and Assessment: As non-core subjects, music courses may carry low credit weight and employ simplified grading schemes, which can reduce student motivation and engagement.

Despite these constraints, the structural flexibility of general education courses also offers opportunities for cross-disciplinary integration, affective learning, and cultural enrichment, especially when designed with intentional scaffolding and relevance to students' lived experiences.

2. Course Content

Traditional music appreciation curricula tend to focus heavily on theoretical elements such as music history, genre classification, and basic terminology. However, for non-arts major students—who often lack formal training and express preferences for experiential learning—this theoretical orientation presents a mismatch.

Key content-related challenges identified include: Overemphasis on Eurocentric classical music, neglecting diverse cultural and contemporary music forms;

Limited integration of emotional, identity-based, or social contexts, which hinders meaningful engagement; Insufficient connection to students' personal experiences and career paths, especially for those in service or applied disciplines.

Therefore, there is a clear need to shift the content focus from academic abstraction to perceptual engagement, cultural narrative, and affective reflection. This includes introducing modules that emphasize rhythm, movement, instrument exploration, and immersive listening experiences.

3. Teaching Methods

Observation of existing classroom practices and instructor interviews reveal that teaching methods in aesthetic education courses are often dominated by lecture-based instruction. This passive, one-way mode of delivery is incompatible with the learning preferences of many non-arts major students, who favor active, participatory, and multi-sensory experiences.

Identified methodological limitations include: Low student participation due to lack of interaction, performance opportunities, or collaborative tasks; Minimal integration of digital media or creative learning tools, despite students' familiarity with technological platforms; Neglect of bodily and emotional engagement, which are essential to aesthetic development.

In contrast, student-centered pedagogies—such as experiential learning, cooperative group work, and cultural storytelling—can enhance both motivation and aesthetic sensitivity. The adoption of multisensory, multimodal teaching strategies is thus a critical instructional need.

4. Resource Support

The Implementation of innovative, experience-rich music instruction is frequently hampered by a lack of institutional support and infrastructure. Specific issues include: Physical space limitations, such as a shortage of music-specific classrooms or acoustic equipment; Lack of instruments and technological tools, making it difficult to support hands-on learning or auditory diversity; Inadequate teacher training in music pedagogy, especially in interdisciplinary settings. At the same time, digital platforms

and multimedia resources present emerging opportunities. Virtual performances, online music databases, and mobile applications can partially compensate for physical limitations and provide students with access to diverse musical experiences and cultural contexts.

In summary, the analysis reveals several key pedagogical challenges and opportunities in designing a music appreciation course for non-arts majors: The curriculum structure necessitates concise, modular design with an emphasis on engagement and progression; The content must prioritize aesthetic experience, cultural meaning, and identity exploration; Teaching methods should shift from lecture to multisensory, participatory, and reflective practices; Resource constraints call for creative use of digital media and cross-disciplinary collaboration to enhance accessibility and immersion.

This foundational analysis informs the following stages of design, develop and implement, ensuring that the instructional model is contextually responsive and learner-centered.This analysis phase thus ensures that the instructional model is aligned with both learner realities and institutional contexts, enabling a transformation of the Music Appreciation course into a rich, inclusive, and transformative aesthetic education experience for non-arts majors.

4.2.2.2 Design

Informed by the findings of the analysis phase, the design of the *Music Appreciation* course for non-arts major students is guided by a student-centered, affect-oriented, and experience-based approach. The design emphasizes a gradual cognitive and emotional progression—from basic recognition of musical elements to personal expression and reflective appreciation.

To support this pedagogical trajectory, the course adopts a **modular structure** organized around five progressively layered **thematic modules**, each targeting specific musical, cultural, and aesthetic competencies. The sequencing follows the principle of scaffolded learning, allowing learners to build upon foundational skills and gradually achieve deeper levels of engagement and understanding.

Course Framework and Thematic Modules: To guide non-arts major students from basic recognition to aesthetic expression, the course is organized around five progressively layered thematic modules:

Music Theory and Listening Fundamentals: Introduction to basic musical elements: pitch, rhythm, dynamics, texture; Aimed at developing perceptual sensitivity and analytical listening skills.

Body Rhythm and Kinesthetic Perception; Rhythm exercises, body movement, musical games; Integrates somatic awareness with musical tempo and pulse understanding.

Chinese and Western Musical Instruments: Exploration of representative instruments and sound timbres; Cultural stories behind traditional and classical instruments; Comparison and appreciation of diverse tonal aesthetics.

Choral Practice and Group Harmony: Vocal warm-ups, simple multi-part singing, musical cooperation; Enhances emotional resonance and collective musical experience.

Live Music and Immersive Aesthetic Experience: Field trips to concerts, on-campus performances, or virtual music spaces; Facilitates direct emotional immersion and aesthetic reflection.

These five teaching modules not only provide a gradual escalation in musical complexity but also align with the developmental logic of aesthetic cognition—from perception to embodiment, from cultural understanding to group creation and emotional expression. This modular design enables non-arts major students to engage with music in a meaningful, personalized, and emotionally resonant manner, while also developing foundational literacy and aesthetic appreciation. The course thus moves beyond passive listening toward active construction of musical meaning, supporting the overarching goal of aesthetic education in higher education contexts.

Table 8 Five Teaching Modules

Module	Title	Key Focus	Learning Intentions
1	Music Theory and Listening Fundamentals	Introduction to pitch, rhythm, dynamics, and texture	Develop basic auditory perception and analytical listening skills
2	Body Rhythm and Kinaesthetic Perception	Rhythm exercises, musical games, and body movement	Integrate bodily awareness with rhythmic and temporal understanding of music
3	Chinese and Western Musical Instruments	Exploration of traditional and classical instruments and their cultural stories	Foster tonal sensitivity and cultural appreciation through sound timbre comparison
4	Choral Practice and Group Harmony	Vocal warm-ups, simple multi-part singing, and collaborative music-making	Strengthen emotional resonance, collective expression, and musical empathy
5	Live Music and Immersive Aesthetic Experience	Concert field trips, campus performances, or virtual immersive listening environments	Facilitate emotional immersion, personal reflection, and contextualized aesthetic

	understanding

Source: The Table was created by the author, Xu Weihong.

Four- stage Instructional Design: From Sensory to Expressive Learning

The instructional design across modules follows a structured, four-stage teaching path: The Design phase in the ADDIEI model focuses on creating and structuring instructional content, learning activities, and assessment tasks that align with the course design framework. For the *Music Appreciation* course targeting non-arts major students, instructional development is guided by a structured Four-P stageInstructional Model, combining sensory experience with reflective expression.

Each thematic module in the course follows a repeated four-stage cycle of *Perception – Understanding – Creation – Expression*. This structure scaffolds learning progressively, allowing students to engage with music experientially, cognitively, creatively, and personally.

Table 9 Four-Stage Instructional Design

Four-Stage Instructional Design	From Sensory to Expressive Learning
Perception	Guided listening, audiovisual stimulation, body engagement; Objective: awaken sensory awareness and emotional response to sound

Understanding	Teacher explanation of musical concepts, historical/cultural context, instrument features; discussion and comparison deepen conceptual grasp
Creation	Students interpret, adapt, or collaboratively create musical responses; activities include rhythm improvisation, cultural poster design, etc.
Expression	Final stage of each module where students present, perform, or reflect; may involve singing, movement-based activities, or verbal/written tasks

Source: The Table was created by the author, Xu Weihong.

This four-phase cycle is repeated in each module, enabling students to internalize and personalize their music learning in an incremental and spiraling manner. This cyclical instructional path enables a spiraling learning experience: students revisit concepts at increasing levels of complexity, internalizing musical understanding and enhancing aesthetic confidence.

Teaching Strategy Highlights

To support the implementation of the four-stage cycle, the following teaching strategies are emphasized:

Multisensory engagement: Lessons incorporate visual, auditory, kinesthetic, and verbal elements to accommodate diverse learning styles and strengthen perceptual involvement.

Collaborative tasks: Group activities such as rhythm games, instrument role-play, and small ensemble performances foster cooperative learning and social-emotional interaction.

Cultural narrative infusion: Musical works are contextualized with historical, cultural, or personal storytelling to help students relate music to identity, emotion, and memory.

Experiential learning: Field visits, virtual concerts, or live performances offer students immersive aesthetic experiences, promoting reflective and empathetic understanding of music.

Assessment Alignment with Design Logic

To ensure coherence between pedagogy and evaluation, the assessment system is aligned with the four instructional stages. It values both the learning process and final outcomes, and adopts multiple formats including formative, reflective, and performative tasks.

Table 10 Four Stage

Stage	Representative Assessment
Perception	Listening journal, rhythm sensitivity test
Understanding	Short response quizzes, musical concept maps
Creation	Student-composed rhythm pieces, instrument storytelling project
Expression	Group choral performance, reflective presentation, final

report

Source: The Table was created by the author, Xu Weihong.

The assessment model promotes **holistic learning**, encouraging students not only to grasp concepts but to express, perform, and reflect meaningfully. It also supports **continuous feedback loops**, allowing both teachers and learners to monitor progress and adapt instruction responsively.

4.2.2.3 Develop

The Development phase is dedicated to the creation, integration, and refinement of instructional materials, teaching resources, multimedia content, and classroom tools that support the curriculum designed in the previous stage. In the context of the Music Appreciation course for non-arts major students, this phase ensures that abstract educational goals are translated into concrete, engaging, and operable learning experiences.

4.2.2.3.1 Course Framework and Modular Structure

Based on the five-module course structure, a full set of **modular teaching content** was developed, including teacher lesson plans, student handouts, and unit-specific worksheets. These materials are tailored to support the four-stage instructional process—*perception, understanding, creation,* and *expression*—and are designed with adaptability in mind to accommodate different class sizes and student backgrounds. To promote cognitive progression and aesthetic development, the course is structured into five progressively layered thematic modules, each focusing on a distinct musical dimension while aligning with the broader goals of perception, understanding, and expressive learning.

Table 11 Five Modular Teaching Content

Modular Teaching Content	Teaching Content
Music Theory Module:	Color-coded rhythm cards, pitch-matching flashcards, interactive PDFs for note reading.
	Customized warm-up routines using clapping games and ear training apps.
Body Rhythm Module:	Video demonstrations of movement-based rhythm exercises.
	Floor mats, percussion props (e.g., tambourines, claves), and digital rhythm games.
Instrument Appreciation Module:	Real and digital instrument samples (e.g., guzheng, erhu, violin, flute).
	Audio clips with labeled segments and historical-cultural stories in bilingual formats.
	Augmented reality app integration to explore instrument construction and sound mechanics.
Choral Practice Module:	Sheet music and vocal guides for simple polyphonic works.
	Voice part rehearsal audios, diction guides, and group

blending exercises.

Karaoke-style apps and mirror feedback tools for self-assessment.

Live Music Module: Immersive experience planners (e.g., concert etiquette guides, reflective checklists).

Virtual reality concert environments and museum soundscapes (where live attendance is limited).

Post-performance reflection worksheets and visual mapping of emotional response.

Source: The Table was created by the author, Xu Weihong.

This modular design ensures accessibility for students with limited musical background and allows for incremental skill-building through spiraling reinforcement of core concepts and experiences.

Determination of teaching objects

The object of this teaching experiment is the non-arts professional students of Wuhan Business School, who need to complete the course of 'Music Appreciation'. The author serves as the teaching task of the Music Appreciation course and uses the ADDIEI teaching model in the implementation process.

Selection of Teaching Content and Design of Course Structure

The content of this course was developed by the author in consultation with Professor Hong Ling, majoring in Aviation Service Art and Management, Professor Jia Yun, majoring in Aviation Service Art and Management, Professor Gao Jing from the School of Liberal Studies of Wuhan University of Business, Associate Professor Xiao Peng, Deputy Director of the Department of Aesthetic

Education, and Aesthetic Education Teacher Chen Wenxuanzi, based on the characteristics of students in this major and the positioning of the course. The course takes 'Perception - Understanding - Creation - Expression' as the core stage, and 'Experiential Teaching' as the core, focusing on It is designed around the dual path of 'coming in - going out'.

The selected music materials take into account tradition and modernity, the fusion of East and West and national characteristics, covering classic works such as 'Moonlit Night of Spring Flowers', 'Jasmine', 'Vltava River', 'Red Sorghum Soundtrack', 'Ambush on All Sides', 'Horse Racing', 'Liang Zhuhai', 'China in the Lights' and so on, aiming to stimulate students' interest in music learning and enhance their sense of cultural identity through perceptible, participatory and creative ways.

Research on Learning Situation and Teaching Programme Development

Before teaching, the author carried out a questionnaire survey in December 2024 to understand the music foundation, aesthetic interest, and past participation in music and art courses of the students in the two classes, which served as the basis for the adjustment of teaching strategies. Subsequent to the end of the 'Music Appreciation' course teaching to carry out comparative student and expert interviews, from the student experience, teaching results and expert feedback to verify the effectiveness of experiential teaching.

Preparation of teaching resources and materials

To ensure the effectiveness of the teaching implementation, music audio and video materials, teaching cases and PPT courseware are organized in advance; hardware equipment such as pianos and stereos are provided, as well as drawing materials, singing scores and props for practical activities. Part of the course content with the help of college music teachers or professional choral groups to carry out on-site auxiliary teaching, to enhance the atmosphere of experience and professional guidance.

Lesson plan preparation and teaching process planning

Based on the objectives and content of the course, the author spent two months designing the lesson plan and process, covering teaching guidance, student practice, music analysis, group presentation and other aspects. The course adopts the 'teaching-experience-creation-demonstration' four-in-one teaching path, guiding students from knowledge understanding to expression practice, and then to aesthetic internalization.

Teaching Cycle and Arrangement

The practice cycle is 5 units. Each unit adopts task-driven and project-based teaching strategies to promote students' continuous participation and ability enhancement through the output of milestones. The purpose of this pre-course preparation is to lay a solid foundation for the subsequent teaching experiments, and through systematic teaching design and scientific teaching evaluation, to explore the practical path of constructing an efficient music aesthetic education programme for non-arts majors, so as to provide a replicable and promotable teaching paradigm for the reform of the aesthetic education programme in colleges and universities.

4.2.2.3.1 Course Content Design

Table 12 Course Content Design

Course	Track Name	Type & Style	Musical Background & Story	Selection Rationale
Course 1	Soundtrack of Red Sorghum	Film music / ethnic style	Composed by Zhang Yimou, the soundtrack uses local folk melodies to express the	Demonstrates the integration of ethnic music and film narrative, enhancing students'

			heroic spirit and patriotism in the revolutionary era.	understanding of musical scenarios and cultural contexts.
Course 2	Ambush on All Sides	Ethnic instrumental music / plucked strings	The piece depicts the grandeur of ancient wars and heroic choices through the intense confrontation between pipa and erhu, with strong emotional impact.	Shows historical narrative tension and superb techniques, training students' perception of rhythm and instrumental expressiveness.
Course 2	Horse Racing	Ethnic instrumental music / bowed strings	Through the collaboration of huqin and percussion, the piece vividly presents the spectacular scene of horses galloping on the grassland, showcasing the boldness and strength of ethnic culture.	With bright rhythm and strong pictorial sense, it stimulates students' perception and appreciation of "dynamics and speed" in music.

Course 2	Moonlight over the Spring River (Olympic version)	Ethnic orchestral music / mood piece	Originated from the poem Moonlight over the Spring River by Zhang Ruoxu in the Tang Dynasty, the piece presents the tranquility of the Jiangnan water town and the beauty of moonlit night through traditional instruments like guzheng and erhu.	Combined with visual presentation and classical musical imagery, it cultivates students' understanding of ethnic aesthetics and contemporary stage expression.
Course 3	Jasmine Flower	Folk song / ethnic vocal music	Originating from a Jiangsu folk song, the piece features beautiful melody and fresh lyrics, telling people's appreciation and cherishing of beautiful things. It has become a representative work of Chinese	Shows the melodic beauty of Chinese folk music, facilitating singing training and cross-cultural communication understanding in teaching.

traditional music.

Course 4	The Moldau	Western classical music / romantic nationalism	The first part of Smetana's My Country suite, the piece depicts the beautiful scenery of the Moldau River flowing through the Czech Republic.	A masterpiece of Western natural narrative music, it helps compare and appreciate with Chinese traditional music, enhancing cross-cultural musical understanding.
Course 4	Butterfly Lovers	Concerto / Chinese-Western fusion	Adapted from the ancient Chinese legend of Liang Shanbo and Zhu Yingtai, the violin concerto tells a poignant love story and integrates Chinese and Western musical techniques.	A Western musical form with Chinese storytelling background, it deepens students' cognitive and emotional resonance with the modern expression of ethnic music.

Courses 5-6	Daylily Flower	Choral work / lyrical style	The piece focuses on the theme of "maternal love", with lyrics depicting the warmth and care of mothers. The melodious melody is full of lyricism and emotional resonance, making it a classic of Chinese modern choral music.	With sincere emotions, it is suitable for vocal training and collaborative singing, enhancing students' choral ability and musical expressiveness.
Courses 5-6	China in the Lights	Contemporary red-themed song / combination of chorus and solo	By depicting China's modernization process and achievements after reform and opening up, the song expresses love and pride for the motherland. With vivid lyrics and passionate melody, it is full of	Shows emotions and cultural confidence in the new era, suitable as the concluding track to inspire students' sense of era identity and national emotion.

positive energy.

| Courses 7-8 | Party History in Songs | Contemporary red-themed songs / combination of chorus and solo | China as a guide, the program leads students to understand the glorious history of the Communist Party of China and review the trials and tribulations of the Party's century-long journey through the appreciation and performance of red songs and musical works. The songs themselves carry revolutionary fighting spirit, patriotism, striving spirit and pursuit of ideals, making them an important part of Party history | "Party History in Songs" is a profound and educational theme, which tells the history of the Communist Party of China since its founding, major events, and the Party's achievements and fighting spirit in various stages of revolution, construction and reform through the form of music. As a carrier of expressing emotions and ideas, songs can not only arouse resonance but also help people better understand and remember |

education.	history.

Source: The Table was created by the author, Xu Weihong.

Basic Music Knowledge

At the initial stage of this music and aesthetic education programme, the teaching content of this section mainly focuses on the popularization and experience of the basic knowledge of music, covering the principles of music vocalization and the three elements of music (melody, rhythm and harmony). Through a combination of systematic teaching and practical activities, it helps students to establish a basic cognitive framework of music and enhance their basic listening skills and perception.

Firstly, the theoretical part of the teaching focuses on the mechanism of sound generation and the three elements of musical structure, explaining in detail the physical knowledge of sound source, vibration and propagation, as well as the organizational law of rhythm, the linear development of melody and the synergy of harmony, so as to lay the foundation of students' music perception. Secondly, in the practical sessions, teachers design tasks such as aural training, rhythmic imitation, melody recognition and harmonic analysis to guide students to identify and analyze the three elements of music in listening, to enhance their aural acuity and artistic sensibility.

The practical materials are selected from Chinese and foreign classical music clips, and students' comprehensive aesthetic judgement and musical sensitivity are cultivated through segmented listening, element extraction and emotional experience. Overall, this stage focuses on the in-depth integration of theory and practice and adopts experiential teaching strategies to stimulate students' interest in exploring the internal structure of music based on knowledge mastery, laying a solid foundation for the in-depth development of subsequent courses.

Table 13 Music Knowledge

Course 1.2	Teaching Content and Process	Teaching Intent
First Stage: Perception	Introduction to Music Sound Production Principles and Perception Training 1. Play a short film of piano performance and deconstruction, guiding students to observe the vibration process of piano keys and strings. Practical Experience 1. Organize students to simulate different dynamics, speeds, and time changes by hitting simple percussion instruments (such as tambourines, wooden fish) to perceive musical dynamics, tempo, timbre, and pitch value.	1. Understand the basic principle of sound transmission: "object vibration—air medium—auditory reception"; 2. Feel the emotional changes expressed by sound, laying a foundation for

Class Question Interaction	subsequent understanding of musical emotions.
"How do you feel the changes in sound through practical experience?"	

Second Stage: Comprehension	Case Teaching (Analysis of Red Sorghum Soundtrack and Music Appreciation Stages)	1. Distinguish the characteristics of fast/slow and strong/weak rhythms, and experience the flow and undulation of melodic lines.
	1. Background introduction: Briefly tell the story background and character images of the TV series Red Sorghum to help students establish situational perception and understand the connection between music and narrative emotions.	
	2. Select representative soundtrack segments of Red Sorghum, organize group listening and discussion (focusing on rhythm, melody, and harmony), and feel the function of music in setting the atmosphere, shaping characters, and advancing the plot.	2. Understand the aesthetic feeling of vertical musical movement and stimulate thinking about the spatial dimension of music.
	3. Combine the appreciation process to systematically explain the three stages of music appreciation: pure music stage intuitive auditory experience)—knowledge stage (understanding musical composition and background)—aesthetic stage (forming personalized aesthetic perception and emotional resonance).	3. Improve students' cognitive depth and emotional expression ability in music appreciation through analysis of classic Chinese works.

Third Stage: Creation & Expression	Practical Activities 1. Individual task: Choose a piece of music and clearly identify its three elements (rhythm, melody, harmony); 2. Group task: Use different instruments to collaborate in creating a simple piece of music with rhythm, melody, and harmony.	1. Consolidate knowledge learned in class and enhance creative and innovative abilities. 2. Cultivate teamwork skills.
Fourth Stage: Course Summary	Summary & Exhibition 1. Sort out the core content of the course; 2. Excellent groups perform their creative achievements.	1. Strengthen the construction of knowledge systems; 2. Display learning achievements and enhance a sense of accomplishment.

Source: The Table was created by the author, Xu Weihong.
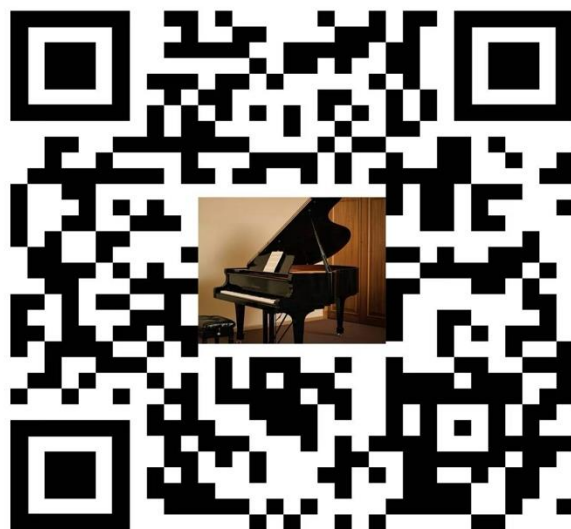
Figure 12 Music Sound Production Principles

Source: The data was collected by the author, Xu Weihong.

Figure 13 The Songs of Red Sorghum Soundtrack

Source: The data was collected by the author, Xu Weihong.

Course Design Highlight

Integration of Multi-Sensory Experiences: Combining visual (short films), auditory (listening), and kinesthetic (percussion practice) experiences adapts to the learning characteristics of non-arts students who prioritize "experience over theory," reducing the threshold for knowledge comprehension.

Localized Case Approach: Using the Red Sorghum soundtrack as an analysis object connects musical elements with narrative emotions, helping students understand the functionality of music while enhancing cultural identity.

Spiral Competency Cultivation: Progressing gradually from "perception—comprehension—creation," it not only consolidates basic music knowledge (such as sound production principles and three elements) but also transforms theory into practice through group creation, aligning with the "student-centered" design logic of the ADDIEI model.

Interactive Teaching Strategies: Links such as class questions (e.g., rhythm movement direction), group discussions, and practical tasks break the traditional lecture mode, improving student participation and echoing learners' demand for "desire for practice."

Table 14 Rhythmic Creation

Course 3.4	Teaching Content and Process	Teaching Intent

First Stage: Perception	Body Percussion Session	1. Understand the sound transmission principle of "object vibration—air medium—auditory reception";
	Guide students to complete complex rhythm combinations through clapping, stomping, chest-beating, etc., to strengthen the connection between rhythm sense and body coordination.	
	Practical Experience	2. Feel the emotional changes conveyed by sounds, laying a foundation for subsequent understanding of musical emotions.
	Organize students to simulate different dynamics, speeds, and time changes by hitting simple percussion instruments (e.g., tambourines, wooden fish).	
	Class Question Interaction	
	"How do you feel the changes in sound through practical experience?"	
Second Stage: Comprehension	Rhythm Perception Training	1. Distinguish fast/slow and strong/weak rhythmic characteristics; experience the flow and undulation of melodic lines.
	1. Play music works of diverse styles, prompting students to synchronize rhythms via clapping or stepping.	
	2. Select melodic fragments (e.g., Chinese folk songs, pop music clips)	2. Understand the

for students to imitate and hum.

3. Play chorus and ensemble clips to help students initially experience harmonic effects of multi-voice superposition.

Class Question Interaction

"Are rhythm, melody, and harmony horizontal or vertical movements?"

Case Teaching (Analysis of Jasmine Flower in Music Appreciation Stages)

1. Background introduction: Briefly elaborate on the creative background and application value of Jasmine Flower, a classic Chinese piece, to build situational awareness and the link between music and narrative emotions.

2. Select representative segments of Jasmine Flower, organize group listening and discussion (focusing on rhythm, melody, harmony), and explore how music functions in setting the atmosphere, shaping characters, and advancing the plot.

3. Along with the appreciation process,

aesthetic appeal of vertical musical movement and stimulate thinking about the spatial dimension of music.

3. Enhance students' cognitive depth and emotional expression ability in music appreciation through analysis of classic Chinese works.

systematically explain the three stages
of music appreciation: pure music
stage (intuitive auditory experience)—
knowledge stage (understanding
musical composition and
background)—aesthetic stage (forming
personalized aesthetic perception and
emotional resonance).

Third Stage: Creation & Expression	Practical Activities 1. Individual task: Each student selects a piece of music and identifies its three core elements (rhythm, melody, harmony). 2. Group task: Collaboratively create a simple musical composition with rhythm, melody, and harmony using different instruments.	1. Consolidate in-class knowledge through musical practice; enhance creative and innovative abilities; 2. Cultivate teamwork and collaboration skills.
Fourth Stage: Course Summary	Summary & Exhibition 1. Recap the core content of the course. 2.Showcase creative achievements by outstanding groups.	Reinforce the construction of knowledge systems. Display learning outcomes and enhance a sense of

accomplishment.

Figure 14 Rhythm Perception Training

Source: The data was collected by the author, Xu Weihong.

Course Design Highlight

Embodied Rhythm Learning: he bodies percussion activity integrates

kinesthetic experience with rhythmic cognition, catering to non-arts students' preference

for "experiential learning" and bridging the gap between abstract rhythm concepts and physical expression.

Cultural Contextualization: Using Jasmine Flower as a case study combines musical analysis with cultural interpretation, enabling students to understand how traditional Chinese musical elements convey narrative emotions and enhancing cross-disciplinary literacy.

Holistic Skill Development: The course progresses from perception to creation in a spiral structure, integrating rhythm perception, harmonic understanding, and collaborative composition to implement the ADDIEI model's "student-centered" design philosophy.

Interactive Assessment: Group creation tasks and public exhibitions not only evaluate learning outcomes but also foster peer feedback and creative communication, aligning with the course's emphasis on practical application.

Chinese and Western Music and Instrument Drawing

In the second stage of the Music Aesthetic Education Programe, the teaching content is further deepened, focusing on the understanding and appreciation of major Chinese and Western musical instruments, aiming at expanding the dimension of students' musical perception and strengthening their cultural understanding and aesthetic empathy through both visual and auditory experiences.

In this phase of the programme, students are first guided through a systematic understanding of the classification system of traditional Chinese musical instruments and common Western musical instruments. Through concise explanations and visual demonstrations, students will be able to master representative Chinese musical instruments under the categories of plucked instruments, stringed instruments, wind instruments and percussion instruments, such as the guzheng, pipa, guqin, erhu, flute, suona, and drums, etc. At the same time, students will be introduced to the Western musical instrument system. At the same time, it introduces stringed instruments, woodwinds, brass and percussion instruments in the Western musical instrument system, such as violin, cello, flute, trumpet and timpani.

On this basis, a musical instrument drawing and identification session is set up to encourage students to draw musical instruments, observe and record their structural features and artistic shapes, and enhance their intuitive understanding of the appearance and function of musical instruments. Through the drawing activity, students are stimulated to perceive and be interested in the aesthetics of musical instrument design in different cultures.

Afterwards, the teaching enters the stage of sound appreciation and representative works of musical instruments. Selected Chinese classics such as 'Moonlit Night on the Spring River' and the Chinese folk music version of the 'Liang Zhu' violin concerto can be added to contrast with the Western violin, leading to the discursive space of 'the same instrument used in both Chinese and Western countries. As well as the western classics such as 'Vltava River' for focused listening. The teacher guides students to identify the unique sound and performance techniques of each instrument in the appreciation process, and to appreciate the emotional expression and cultural meaning carried by different instruments in the musical works.

Interactive questions and answers and group discussions, such as 'the similarities and differences between the erhu and the violin in emotional expression' and 'the role of percussion instruments in guiding the rhythm of Chinese and Western music' are interspersed with the teaching, so that students can deepen their understanding through comparison and deliberation.

Overall, through the organic combination of image cognition, aural experience and cultural appreciation, this stage of the programme further enriches students' aesthetic experience of music, enhances their perception of the similarities and differences between Chinese and Western music cultures and cross-cultural comprehension, and provides a strong support for students to construct a diversified and open aesthetic vision of music.

Table 15 Chinese Music and Instrument Drawing

Course 5	Teaching Content and Process	Teaching Intent
First Stage: Perception	Play excerpts of traditional Chinese instrument performances (e.g., the opening of Ambush on All Sides and Horse Racing), guiding students to initially perceive the diverse timbres of ethnic instruments. Key Questions "Which different instruments can you hear? What are the characteristics of their sounds?"	Stimulate students' interest and auditory perception.
Second Stage: Comprehension	I. Classification of Traditional Chinese Instruments - Plucked Instruments: Guzheng, Pipa, Guqin, Yangqin - Bowstring Instruments: Erhu - Wind Instruments: Dizi, Xiao, Suona, Chiba - Percussion Instruments: Dagu Systematically explain the four major categories of traditional Chinese instruments	1. Present instrument images intuitively through pictures, short videos, and physical displays (if available), integrating visual and auditory teaching. 2. Help students distinguish timbres and performance styles of different instruments.

and the characteristics of representative instruments (materials, playing methods, timbre properties).

Interactive Listening Tasks

After playing each instrumental piece, ask students:

"Which instruments can you identify?"

"How does this instrument make you feel? For example, 'distant,' 'warm,' or 'clear'?"

II. Music Appreciation and Discrimination: Listening to Spring River Flower Moon Night

Creation Background

Originally named Sunset Flute and Drum, this famous pipa solo was later adapted into a national orchestral piece. Inspired by ancient Chinese poetry and painting, it depicts the beautiful scenery of a spring night, where the river shimmers under the moonlight, and people row boats and admire the moon, showcasing the serene landscape of Jiangnan water towns.

Instrument Configuration

In the national orchestral version,

instruments like guzheng, erhu, pipa, yangqin, dizi, and xiao are used:

- Guzheng simulates flowing water and sparkling waves through techniques like shaking and glissando.

- Erhu and pipa depict the tranquility of the moonlit night and riverside scenery with their unique timbres.

- Dizi and xiao add a touch of freshness and elegance to the atmosphere.

Musical Features

The melody is graceful and elegant, with smooth rhythms. Through the ingenious combination of instruments and playing techniques, it creates a peaceful, distant, and ethereal artistic realm, immersing listeners in the charming scenery and poetic mood of Spring River Flower Moon Night.

| Third Stage: Creation & Expression | Practical Activities

1. Draw the shapes of instruments and the layout of a traditional music band.

2. As a group, listen to and watch the 2008 Olympic Games version of Spring River | 1. Consolidate in-class knowledge through musical practice.

2. Enhance students' creative abilities and |

	Flower Moon Night, analyzing the instrument application, musical design, and cultural integration.	musical perception.
Fourth Stage: Course Summary	1. Summarize the course content. 2. Display outstanding appreciation works.	

Source: The Table was created by the author, Xu Weihong.

Figure 15 The 2008 Olympic Games version of Spring River Flower Moon Night

Source: The data was collected by the author, Xu Weihong.

Course Design Highlights

Multisensory Cultural Immersion: Combining auditory perception (instrumental excerpts), visual cognition (images/videos), and kinesthetic creation (drawing) creates a three-dimensional learning experience, aligning with non-arts students' preference for intuitive learning.

Systematic Classification Framework: The four-category classification of instruments (plucked/bowstring/wind/percussion) provides a structured knowledge system, while case studies of Spring River Flower Moon Night link theoretical classification to practical musical expression.

Cross-disciplinary Integration: The course integrates musicology (instrument timbre), aesthetics (musical mood), and visual art (drawing), while the 2008 Olympic version analysis highlights cultural symbolism and modern adaptation, enhancing interdisciplinary literacy.

Interactive Assessment Model: Group appreciation tasks and work exhibitions not only evaluate learning outcomes but also foster collaborative discussion, echoing the course's focus on practical application and cultural interpretation.

Table 16 Western Orchestral Instruments and Instrument Drawing

Course 6	Teaching Content and Process	Teaching Intent
First Stage: Perception	1. Play a segment of Western orchestral music (Spring Festival Overture), guiding students to initially perceive the timbre layers and combined beauty of Western instruments.	Stimulate students' interest in Western music and train auditory discrimination skills.
	Key Questions	
	"Which different instruments can you hear?	

What feelings do their sounds evoke?"

Second Stage: Comprehension	I. Classification of Western Orchestral Instruments	Help students establish a foundational understanding of Western orchestral instruments through systematic classification and case-based appreciation.
	- String Section: Violin, viola, cello, double bass	
	- Woodwind Section: Flute, oboe, clarinet, bassoon	
	- Brass Section: Trumpet, French horn, trombone, tuba	
	- Percussion Section: Timpani, snare drum, triangle, cymbals, etc.	Enhance musical description and appreciation abilities through visual images/videos and auditory integration (with physical displays if available).
	Elaborate on the materials, playing methods, and timbre characteristics of each instrument category.	
	Interactive Listening Tasks	
	After playing excerpts from works like The Four Seasons or Swan Lake, ask students:	

"Which instruments can you identify?"

"Which instrument's sound impresses you
the most? How would you describe its
timbre?"

II. Music Appreciation and Discrimination:
Listening to The Moldau

Creation Background

Smetana composed the symphonic poem
cycle My Country between 1874 and 1879,
despite being deaf at the time. Driven by
love for his homeland and tenacity, he
completed this work. The Moldau, its most
representative movement, vividly depicts
the magnificent scenery of the Vltava River
(Czechia's "mother river") and the local
customs along its banks, expressing the
composer's deep affection for his country.

Instrument Configuration

The orchestral version employs
instruments such as flutes, clarinets, and
violins:

- The melody depicts the gurgling
headwaters of the Vltava, emerging from
mountain springs and gradually

	converging into a river, showcasing the river's unstoppable power and momentum.	
	Musical Features	
	The piece develops from lyrical to splendid and magnificent, building to a climax that highlights the Vltava's surging force and its significance to the Czech people.	
Third Stage: Creation & Expression	Practical Activities Draw instrument shapes and the layout of a symphony orchestra. As groups, listen to and watch Butterfly Lovers (Liang Zhu), analysing instrument application, musical design, and cultural integration.	1. Consolidate in-class knowledge through musical practice. 2. Improve students' creative skills and musical perception.
Fourth Stage: Course Summary	1. Summarize the course content. 2. Display outstanding appreciation works.	1. Reinforce knowledge consolidation. 2. Showcase learning achievements.

Source: The Table was created by the author, Xu Weihong.

Figure 16 The Vltava River

Source: The data was collected by the author, Xu Weihong.

Course Design Highlights

Cross-cultural Musical Dialogue: Using Spring Festival Overture as an entry point integrates Chinese and Western musical contexts, while Butterfly Lovers analysis highlights cultural fusion, fostering students' global musical vision.

Systematic Orchestral Framework: The four-section classification (string/woodwind/brass/percussion) provides a structured knowledge system, with The Moldau case study linking theoretical classification to practical musical expression.

Multisensory Learning Experience: Combining auditory perception (orchestral excerpts), visual cognition (instrument images), and kinesthetic creation (drawing) caters to non-arts students' preference for intuitive learning.

Interdisciplinary Integration: The course integrates musicology (instrument timbre), history (compositional background), and visual art (drawing), while

Butterfly Lovers analysis emphasizes cross-cultural interpretation, enhancing comprehensive literacy.

Interactive Assessment Model: Group appreciation tasks and work exhibitions not only evaluate learning outcomes but also promote collaborative discussion, aligning with the focus on practical application and cultural critique.

Choral

In the third stage of the Music Aesthetic Education Programme, the teaching content is further deepened, focusing on the understanding and practice of choral art, aiming at expanding students' ability of vocal expression and aesthetic experience of music, and enhancing their musical understanding and humanistic qualities through group singing and collaborative appreciation.

This stage of the course firstly guides students to systematically understand the basic concepts and form classifications of choral singing, covering the two main types of choral singing, namely choral singing in unison and choral singing in mixed voices, and introduces the configuration of soprano, alto, tenor and baritone voices, so as to help students initially build up a holistic understanding of choral singing structure and function. On this basis, students will be guided to feel the unique charm of choral singing in music expression, emotion rendering and artistic atmosphere creation by playing clips of classic choral works (e.g. the choral and antiphonal versions of 'China in Lights').

In order to strengthen the practical experience, the course has set up a basic vocalisation and voice training session, covering abdominal breathing, breath control, resonance training and clear diction, etc., so as to enhance students' basic vocal literacy and pitch control ability. Then, according to the students' voice conditions, they will be divided into preliminary vocal groups, and through simple melodic exercises or two-voice choral rehearsals (e.g. "Daylily Flower", "China in the Lights"), they will cultivate the students' ability to listen to and distinguish from others and their sense of collaboration.

In the section of choral work appreciation and rehearsal, the course selects the representative contemporary works 'Daylily Flowers' and 'China in Lights' as the core of practice, and guides students to deeply understand the musical emotion and artistic expression through the explanation of the background of the repertoire, the teaching of vocal parts and group rehearsal, etc., so as to gradually complete the process of interpreting from the practice of the parts to the whole chorus. In order to stimulate students' interest and extend their learning space, the programme also arranges a selection of popular and traditional choral works, such as "The World Gave Me" and "Under the Bright Sun", so as to broaden their understanding of the works.

Interactive questions and group discussions, such as 'What is the difference between co-operation and solo singing in choral singing' and 'How is the emotion reflected in the level of the voice parts', are interspersed in the teaching process, encouraging students to improve their comprehensive understanding of the choral art and their ability to express themselves in the process of practice and reflection.

Overall, through the multi-dimensional integration of group singing, voice training and choral work appreciation, this stage of the course enables students to deepen their musical perception, enhance their aesthetic expression and teamwork awareness through participatory learning.

Table 17 Choir

Course 7-8	Teaching Content and Process	Teaching Intent
First Stage: Perceptio	I. Concepts and Types of Choirs 1. Choir (Chorus/Choir) is a multi-voice collective	Build students' basic understanding of

n	singing form, typically including voice parts such as Soprano, Alto, Tenor, Bass (SSA/TTBB/SATB). 2. Classification of choir forms: - Unison choir (e.g., children's choir) - Mixed choir (e.g., SATB) 3. Appreciate classic choir excerpts (e.g., chorus and antiphonal versions of China in the Light). Key Question "What are the differences in expressiveness between choir and solo singing?"	choir, introduce its classification and forms, and initially spark interest.
Second Stage: Comprehension	II. Basic Voice Training and Vocal Techniques 1. Breathing exercises: Diaphragmatic breathing, breath control 2. Resonance training: Oral cavity opening, nasal resonance 3. Articulation training: Clear enunciation, emphasis on initials and finals 4. Simple pitch and rhythm imitation training (assisted by piano or apps)	Build students' basic understanding of choir, introduce its classification and forms, and initially spark interest.

III. Voice Part Allocation and Simple Practice

1. Initially divide students into soprano and bass parts based on vocal conditions.

2. Practice two-part choir works like Daylily Flower or simplified melodies.

| Third Stage: Creation & Expression | IV. Representative Work Appreciation and Rehearsal

1. Take Daylily Flower or China in the Light as main rehearsal works, combining appreciation and practice:

2. Background explanation: Daylily Flower and China in the Light are modern works with beautiful melodies and gentle emotions, suitable for mixed choirs.

3. Appreciate standard choir versions (optional: Daylily Flower choir video).

4. Score reading and voice part rehearsal:

- First round: (voice part-by-part teaching), focusing on rhythm and pitch

- Second round: Group combined practice, with teacher guidance and correction | II. Basic Voice Training and Vocal Techniques

1. Breathing exercises: Diaphragmatic breathing, breath control

2. Resonance training: Oral cavity opening, nasal resonance

3. Articulation training: Clear enunciation, emphasis on initials and finals

4. Simple pitch and |

- Third round: Full-group practice and stage presentation rehearsal	rhythm imitation training (assisted by piano or apps)
V. Extended Repertoire (Elective) Popular or traditional works suitable for choir, such as What the World Has Given Me and Under the Brilliant Sun.	III. Voice Part Allocation and Simple Practice 1. Initially divide students into soprano and bass parts based on vocal conditions. 2. Practice two-part choir works like Daylily Flower or simplified melodies.

Fourth Stage: Course Summary	VI. Course Summary and Exhibition: Campus Roadshow 1. Summarize the core content of the course. 2. Organize a campus roadshow to display choir achievements.	1.Consolidate knowledge systems; 2.Showcase learning outcomes and enhance team cohesion through public performance.

Source: The Table was created by the author, Xu Weihong.

Figure 17 Rehearsal Works Of *Take Daylily Flower*

Source: The Figure was created by the author, Xu Weihong.

Figure 18 The Rehearsal Of Songs In Course

Source: The Figure was created by the author, Xu Weihong.

Figure 19 The Rehearsal of Songs

Source: The Figure was created by the author, Xu Weihong.

Course Design Highlights

Practical-Oriented Progressive Training: From theoretical cognition (choir classification) to technical practice (breathing/resonance) and finally to full-group rehearsal, the course follows a spiral design that aligns with the ADDIEI model's emphasis on "learning by doing."

Cultural Contextualization in Repertoire Selection: Works like China in the Light and Daylily Flower combine modern musical expressions with emotional narratives, enabling students to understand how choral art conveys cultural meanings and collective emotions.

Interactive Collaborative Learning: Voice part allocation, group rehearsals, and campus roadshows emphasize peer collaboration and auditory feedback, addressing non-arts students' need for "social learning" and improving their ability to coordinate in multi-voice environments.

Multidimensional Skill Integration: The course integrates vocal techniques (pitch/rhythm), music literacy (score reading), and stage performance, while extended repertoire introduces cross-genre musical experiences, fostering comprehensive artistic literacy.

Authentic Assessment through Performance: The campus roadshow serves as a formative assessment, allowing students to apply classroom knowledge to real-world scenarios and receive immediate feedback from audiences, enhancing learning effectiveness.

Live Music

This course takes 'Party History in Song' and 'Entering the Music Scene' as the theme and adopts the experiential teaching mode combining 'coming in' and 'going out' to develop around the aesthetic value, historical significance and emotional expression of red music works. The experiential teaching mode combines 'coming in' and 'going out', focusing on the aesthetic value, historical significance and emotional expression of red music works, aiming at guiding students to deepen the

identity of the country and enhance the aesthetic quality in the immersive art experience, and promoting the integration and innovation of ideological and political education and art education.

In the 'Come In' section, the team from the Vocal Department of the Wuhan Conservatory of Music was invited to perform in the school to carry out a special performance on the theme of red music, and set up a music experience field in the familiar classroom or campus space, so that the students could listen to the red melodies, understand the spirit of the revolution, and understand the beliefs in a 'face-to-face' artistic experience. Students can listen to the red melodies and understand the revolutionary spirit and the power of faith in a 'face-to-face' artistic experience. Teachers will guide students to listen to the history of the Party and understand the spirit of the Communists' humble beginnings through background explanations, contextual guidance and interactive questions.

The 'Going Out' session organised a trip to the Wuhan Qintai Concert Hall to watch a high-level choral or instrumental performance, allowing students to really enter the music hall and get close to the art scene. Through the whole process of teaching design, including pre-course appreciation, performance observation and post-course reflection, the programme helps students to build up a learning pathway from classroom to society, from listening to understanding, and to enhance their music appreciation, artistic perception and public cultural participation in a real environment.

The overall course structure emphasizes 'perception-experience-understanding' as the main line, organically integrating aesthetic and moral education, knowledge and emotion, art and thought, breaking down the traditional classroom barriers, and enabling music teaching to move away from a single teaching and towards emotional awakening and aesthetic enlightenment, helping to Constructing a new path of composite aesthetic teaching practice under the background of 'three-pronged education' in colleges and universities.

Table 18 Belief Songs in Red Melodies—Telling the Party's History through Songs

Course 9	Teaching Content and Process	Teaching Intent
Experiential Music Practice	I. Course Theme Introduction This course centers on red classic songs. Through vocal performances and live interactive appreciation, students are guided to deeply understand the belief power and spiritual context embedded in the Communist Party of China's century-long struggle. A vocal performance team from Wuhan Conservatory of Music is invited to transform the Party's history into audible and feelable melodies through high-level singing and explanations, enhancing students' emotional identification and historical resonance. II. Teaching Objectives 1. Through red songs, comprehend the ideals and beliefs of upholding truth, fulfilling original aspirations, and being loyal to the Party. 2. Stimulate students' interest in revolutionary history and improve their musical perception and cultural	Through live performances and explanations of red classic songs, this course aims to enable students to understand the Party's history through art in an immersive musical experience, enhance their cultural identity and patriotic feelings, and strengthen their ideological and political literacy while improving musical aesthetics.

understanding.

3. Guide students to enhance their patriotic feelings and sense of responsibility starting from artistic experiences.

III. Activity Forms

1. Special music performance: The repertoire includes red vocal works such as Defend the Yellow River, Without the Communist Party, There Would Be No New China, On the Hopeful Field, and Sing a Folk Song to the Party.

2. Song appreciation and live commentary: Each song is accompanied by a brief explanation of its historical background and creative story to enhance situational experience.

3. Interactive Q&A: Questions like "What spirit does this song convey?" and "What emotions do you feel from the melody?" guide students to participate actively and think.

Course Summary	IV. Course Summary and Reflection Assignment	1. Consolidate the learning content;
	1. Summarize the course content.	2. Prompt students to integrate musical experience with ideological reflection through written reflection, deepening their understanding of the spiritual connotations of red songs.
	2. Require students to complete a 500-word Performance Appreciation Essay.	

Source: The Table was created by the author, Xu Weihong.

Figure 20 The Red Songs Show

Source: The Figure was created by the author, Xu Weihong.

Figure 21 A vocal performance team from Wuhan Conservatory of Music

Source: The Figure was created by the author, Xu Weihong.

Course Design Highlights

Immersive Ideological and Political Integration: Combining professional musical performances with historical commentary creates an "aestheticized ideological and political education" model, transforming abstract historical concepts into perceptual musical experiences and enhancing the appeal of ideological and political education.

Cultural Heritage through Melodies: Selecting representative red songs from different historical periods (e.g., revolutionary era, reform and opening up) constructs a musical timeline of the Party's history, enabling students to understand the spiritual evolution of the Chinese Communist Party through changing musical styles.

Interactive Experiential Learning: The three-in-one design of "performance—commentary—interaction" breaks the traditional single-directional teaching mode. Questions like "What emotions do you feel?" guide students to connect

personal experiences with historical contexts, achieving the unity of emotional resonance and rational cognition.

Multidisciplinary Educational Value: The course integrates musicology (vocal performance), history (Party history interpretation), and ideological and political education (value guidance). The 500-word reflection assignment further promotes the transformation of artistic perception into ideological awareness, embodying the educational concept of "music nourishing morality."

Professional Resource Integration: Inviting a conservatory performance team ensures the artistic quality of the course, while professional singers' on-site explanations bridge the gap between academic knowledge and public understanding, making the abstract "belief power" concrete and perceptible through musical expressions.

Table 19 Entering the Music Scene—Appreciating the Beauty of Music at Qintai Concert Hall

Course 10	Teaching Content and Process	Teaching Intent
Entering the Music Scene	I. Course Theme Introduction This course adopts an immersive viewing approach, organizing students to visit Wuhan Qintai Concert Hall and experience the charm of live elegant music. Through chorus and instrumental performances, it aims to enhance students' artistic aesthetic ability and cultural literacy, integrating music from	By guiding students out of the classroom and into the concert hall, this course aims to cultivate their music appreciation ability and live viewing literacy, stimulate interest in musical perception and cultural respect, deepen understanding of different musical forms, and

the classroom into real-life experiences.

strengthen their respect for art, affinity for culture, and identification with elegant aesthetics.

II. Teaching Objectives

1. Cultivate students' music appreciation habits and awareness of public cultural participation.

2. Strengthen students' understanding and aesthetic discrimination of professional music performances (such as chorus, symphony, and ethnic instrumental music).

3. Improve students' observation, etiquette literacy, and artistic perception in formal performance environments.

III. Activity Forms

1. Organized group viewing: The school uniformly arranges a visit to Qintai Concert Hall for a concert (focusing on chorus or instrumental music).

2. Pre-concert appreciation and work introduction: Briefly introduce the performance repertoire, instrument

configuration, or chorus form to help students watch with targeted questions.

3. Post-activity discussion and writing: Students complete a Concert Appreciation Essay to express their understanding of the performance content, form, and emotional transmission.

Course Summary	IV. Course Summary and Assignment 1. Summarize the course content. 2. Require students to complete a 500-word Concert Appreciation Essay.	1. Consolidate the learning content; 2. Promote students' reflective integration of practical experience through written assignments, transforming sensory experiences into systematic aesthetic cognition.

Source: The Table was created by the author, Xu Weihong.

Figure 22 Performance in Wuhan Qintai Concert Hall

Source: The Figure was created by the author, Xu Weihong.

Figure 23 Organizing Students to Visit Wuhan Qintai Concert Hall

Source: The Figure was created by the author, Xu Weihong.

Course Design Highlights

Authentic Context-based Learning: Moving the classroom to Qintai Concert Hall creates an authentic learning environment. The spatial atmosphere of the concert hall (acoustic design, stage layout) and live performance dynamics enhance students' intuitive understanding of "musical professionalism."

Pre-post Activity Integration: The three-stage design of "pre-concert guidance—on-site observation—post-activity reflection" forms a complete learning loop. Pre-concert knowledge input helps students watch with purpose, while post-activity essays promote deep thinking about artistic experiences.

Cultural Literacy and Etiquette Cultivation: Emphasizing concert etiquette (dress code, applause timing) and observation methods (instrument identification, performance interpretation) not only improves musical literacy but also cultivates civic awareness in public cultural spaces.

Multidisciplinary Aesthetic Experience: Whether through choral harmony or instrumental timbre, the course integrates musicology, aesthetics, and cultural studies. The architectural aesthetics of Qintai Concert Hall itself (inspired by "piano keys" and "magnolia flowers") extends musical appreciation to spatial art.

Bridge between Academic and Public Art: By connecting campus education with professional art venues, the course breaks the barrier between "classroom music" and "life music," enabling students to recognize that artistic appreciation is a daily practice rather than a theoretical concept.

Supplementary Note: When organizing the visit, it is recommended to coordinate with Qintai Concert Hall in advance for guided tours or backstage visits, allowing students to understand the technical support behind performances (e.g., sound engineering, lighting design), further enriching the depth of experiential learning.

4.2.2.4 Implement

The Implement phase focuses on the actual delivery of the Music Appreciation curriculum, ensuring that instructional designs and developed materials are effectively translated into classroom actions. In this stage, the teaching plan enters

its real-world application, engaging students through structured, participatory, and experience-rich learning processes. The implementation emphasizes inclusivity, interactivity, and the integration of aesthetic cognition with emotional expression.

Teaching Format and Organization

The course adopts a blended teaching format, combining in-person instruction with digital learning components to accommodate diverse learning preferences and maximize student engagement. Each module is carried out over 4 teaching weeks, depending on content depth, and includes: Large-group interactive lectures: Introducing key concepts, models, and cultural context; Small-group workshops: Fostering active learning and collaborative music creation. Guided practice and rehearsals: Supporting skill internalization and emotional expression.

In-class sessions are held weekly (90—180 minutes), supplemented with asynchronous activities such as online listening assignments, short reflection tasks, and micro-creation tasks.

Teaching Procedures and Activity Flow: Each module is implemented through the structured four-stage model—Perception, Understanding, Creation, Expression—ensuring a consistent yet dynamic learning rhythm. A typical instructional flow is as follows:

Warm-up and Sensory Activation: Soundscapes, rhythm games, short listening clips; Body movement or visualization to open sensory channels

Concept Introduction and Cultural Interpretation: Instructor explanation, student questioning, group discussion; Multimedia presentations and interactive note-taking

Hands-on Practice and Collaborative Task: Instrument role-playing, rhythm imitation, improvisation: Small group choral rehearsals or music-drawing activities

Expression and Feedback: Student presentation or performance; Peer and teacher feedback using established rubrics; Brief reflective writing or verbal sharing

This structured but adaptable format ensures learning continuity across modules while allowing individual variation in aesthetic experience and skill progression.

Learning Environment and Tools: The course is implemented in a multi-functional classroom, equipped with audio-visual devices, simple percussion instruments, and flexible seating to support both lecture and movement-based activities.

4.2.2.5 Evaluate

The assessment phase a key closed-loop link in the implementation of the music appreciation programme, verifying the achievement of teaching objectives through a multi-dimensional, whole-process evaluation mechanism and providing data support for the iteration of the programme. This phase integrates formative and summative assessment, focusing on the development of aesthetic ability, the effect of knowledge application and the optimisation of the teaching process, to ensure that 'assessment promotes teaching and learning'.

Assessment Framework and Objectives: Core logic: Based on the systematic assessment concept of ADDIE model, establish a closed-loop system.

Assessment Objectives: To verify the improvement of students' aesthetic perception, cultural understanding and practical expression of music; To assess the effectiveness of teaching methods, content design and resource allocation; To identify weaknesses in the implementation of the programme and provide directions for improvement in the subsequent teaching design.

Formative Evaluation (Ongoing Evaluation): Real-time classroom assessment: Classroom observation, instant Q&A, group task performance records;

Tools: participation scale (e.g., frequency of speaking, collaborative contribution), concept mastery quick test questions (e.g., rhythm identification, judgement of instrument types);

Application scenarios: sorting out students' difficulties in understanding after each lesson, and adjusting the focus of the next phase of teaching (e.g., if students are found to be weak in identifying the timbres of ethnic musical instruments, add comparative listening exercises).

Learning Profile Assessment

Methods: Collecting students' reflective journals, music appreciation notes, and creative drafts;

Assessment dimensions: depth of aesthetic experience (e.g., 'whether they can establish a connection between music and their personal emotions'), knowledge transfer ability (e.g., 'whether they use theory to analyse new works');

Example: Students recorded in their journals that they 'understood how music expresses a war scene through the pipa sweeping strings of Ambush on Ten Sides', reflecting the improvement of cultural interpretation skills.

Comprehensive Project Evaluation

Task design: students choose a piece of music to complete 'cultural background analysis + personal aesthetic interpretation + creative expression' (e.g., designing an animation sub-title for 'Liang Zhu', presenting the story line in combination with the melodic direction);

Assessment focus: Knowledge integration ability (e.g. whether to analyse the piece in the context of Chinese and Western music theories), aesthetic creativity (e.g. uniqueness of creative expression).

Group Showcase and Reflective Report Format: 5-8 minutes of performance based on the theme of 'Integration of Music and Professions'.

Supporting materials: submit a 'Creative Ideas Report', describing how to combine music elements with professional scenarios

Multi-dimensional quantitative survey，Student self-assessment scale (5-point scale): 'I can independently analyze the cultural connotations of musical compositions' (knowledge dimension);'The practical activities in the programme have enhanced my musical expression' (skill dimension);

External expert assessment: Music education experts and industry representatives (e.g. heads of arts training organizations) are invited to rate typical works to ensure the objectivity of the assessment.

4.2.2.6 Improve

The "Improve" phase represents the core innovation and final phaseof the ADDIEI instructional design model proposed in this study. By extending the traditional ADDIE model with a sixth phase—Improve—this model transforms a linear instructional process into a closed-loop, dynamic system of continuous pedagogical refinement. It emphasizes post-instructional reflection, systematic feedback integration, and recursive development, thereby enhancing both the responsiveness and sustainability of aesthetic education practices.

This phase operates on three interconnected levels, forming a triangulated feedback mechanism that includes teacher reflection, student evaluation, and expert consultation:

Teacher Reflection

After completing an instructional cycle, educators engage in structured reflection on various aspects of their teaching practice, such as lesson pacing, student engagement, content delivery, and the effectiveness of instructional strategies. This aligns with Schön's (1983) concept of the "reflective practitioner," positioning educators not merely as content transmitters but as adaptive designers of learning experiences. Through self-assessment, teachers identify areas of success and potential improvement, laying the foundation for pedagogical innovation in subsequent iterations.

Student Feedback

Student feedback is collected through course evaluations, reflective journals, or post-course surveys. This input offers rich insights into learners' perceptions of the course's clarity, relevance, engagement, and emotional or aesthetic value. Unlike static evaluation tools, the ADDIEI model treats student feedback as a formative and diagnostic tool that informs meaningful revisions. Teachers are encouraged to analyze patterns in student responses, integrate learner suggestions, and tailor future instruction to better accommodate diverse needs, backgrounds, and learning goals.

Expert Evaluation

Educational experts—such as curriculum specialists, pedagogical consultants, and aesthetic education scholars—are invited to observe lessons, review

materials, and provide structured feedback. Their external perspectives help identify overlooked issues, such as limited interdisciplinarity, insufficient technological integration, or lack of contextualization in cultural content. Expert feedback ensures the alignment of instructional design with broader educational standards and emerging trends in aesthetic and arts education.

By synthesizing feedback from these three sources, the Improvement phase fosters a comprehensive and multi-perspective quality assurance mechanism. It encourages instructors to not only revise course materials but also rethink pedagogical assumptions and reframe educational goals. In doing so, it embodies a constructivist and learner-centered philosophy, promoting teaching as a dialogic, evolving, and co-constructed process.

Ultimately, the Improvement phase elevates the ADDIEI model from a static instructional blueprint to a living system of educational design—one that adapts to changing learner profiles, disciplinary developments, and societal needs. This recursive cycle of "implement–evaluate–improve" ensures that music aesthetic education for non-arts majors remains relevant, impactful, and inspiring in a rapidly evolving educational landscape.

4.2.3 Feedback from Experts and Students

In order to verify the scientific and practicality of the music aesthetic education curriculum design for non-arts majors in colleges and universities based on the ADDIEI model, two music education experts, two aesthetic education experts, and three curriculum experts were invited to carry out interviews on the logic of the teaching model, the suitability of the content, and the degree of integration of the professions to refine optimization suggestions.

Expert A (Associate professor of music education in higher education, deeply engaged in practice teaching)

'The systematic nature of the ADDIEI model is the highlight. The teaching model from analysis, design, implementation to enhancement is in line with the application of the current teaching closed-loop, which enables teachers to target the completion of the teaching content in the teaching model, and the law of music

education that is student-centered and 'promoting learning through use'. However, it should be noted that: music ontology firm: teaching content to strengthen the 'musical elements' (such as melody, harmony) and professional depth binding, music aesthetic education courses how to combine with the profession, is a teacher needs to consider the issue. And there should be an evaluation system for teachers to evaluate the students' improvement of aesthetic literacy after completing the programme.

The advantage of the whole teaching content lies in the design of layered practice: for the differences in the foundation of non-arts students, the design of 'basic imitation-creative adaptation-independent creation' three-stage task, like the management professional 'activity soundtracks', the first imitation of the structure of the classic case, and then replace the instruments / rhythms, gradually transition to the original, the first imitation of classic cases, and then replace the instruments / rhythms, gradually transition to the original. rhythm, gradually transitioning to originality and lowering the threshold of creation.'

Expert B (Associate Professor of Music Education in Higher Education, focusing on the articulation of aesthetic education)

'The ADDIEI model fits the rules of instructional design and can be effectively applied to music aesthetic education classrooms, with the advantages of popularity and relevance. By analyzing the multi-dimensional learning situation of students in terms of their level of music and aesthetic literacy, their musical and cultural knowledge reserves, and their satisfaction with the school's music curriculum, the ADDIEI model can be used to plan the curriculum, arrange the content and design the teaching methods in a targeted way, and follow a logical sequence, so as to achieve tailored teaching and tailored to the needs of the students. The content of the curriculum goes from shallow to deep, from theory to practice, and the focus on 'aesthetic enlightenment of music' is worth recognizing, but there is still a need to strengthen the cultural-emotional connection. For example, when explaining 'Jasmine', the cultural story behind the music should be explored in depth; the teaching method can be integrated into the game-based experience to activate the learning interest, which is in line with the

learning preference of non-arts major students of 'light on theory and heavy on experience'.'

Expert C (researcher of aesthetic education)

'The ADDIEI model has established a feasible path for the integration of aesthetic education into professional education, but it is necessary to further deepen the symbiotic logic of "Emotion-America-Professionalism". In the dimension of teaching content, the value of 'emotional empowerment of music' should be highlighted. When choosing music repertoire and content, we should not only focus on superficial elements such as melody and rhythm, but also analyze the content of the music, its unique creative background and the values it conveys. For example, the classic work 'Yellow River Cantata', which was created during the years of anti-Japanese salvation, contains the value of national awakening, resistance and advancement. Exploring these in the explanation will enable students to not only hear the exciting melody, but also touch the temperature of history in the teaching interaction, which will produce a strong resonance of the teaching emotion with the work and a deep emotional resonance.

Students in the appreciation process, not only can intuitively feel the beauty of the music art, but also can learn from the works of patriotism, perseverance and other positive values, long-term immersion learning, subtle enhancement of aesthetic quality, so that music appreciation is not only artistic cognition, but also become a spirit of nourishment; at the same time, the music literacy is also due to the understanding of the works of culture, emotion, value, to achieve the skills of imitation from the humanities sense of progress, truly let the aesthetic education It really makes aesthetic education a link between professional development and personality shaping, and helps students grow into individuals with both professional ability and humanistic feelings.'

Expert D (Director of the Centre for Aesthetic Education in Higher Education, promoting the reform of liberal arts education)

'The ADDIEI model needs to further strengthen the art of balancing liberal arts education with professional individuality. For music appreciation courses for non-arts majors, the design of generic modules (e.g., music history, basic music theory)

needs to be 'professionally scenario-driven' - taking management majors as an example, when explaining 'classical music structure', the sonata-type structure can be incorporated into the course. In the case of management majors, for example, when explaining the 'structure of classical music', the sonata-style 'presentation - development - reproduction' can be analogized with the logic of 'warm-up - climax - finale' in event planning, so as to make abstract music theory knowledge and professional scenarios have a concrete connection.

In addition, it is suggested to set up interdisciplinary or inter-professional aesthetic education workshops to organize non-arts majors such as economics, management, science and technology students to collaborate in completing 'music-themed creative projects', such as designing programmes incorporating diversified musical elements for campus cultural activities, so as to break down barriers of professions by aesthetic education through interdisciplinary collaboration and cultivate the composite abilities of aesthetic perception and innovative thinking. ability.'

Expert E (expert in curriculum development theory)

'The closed-loop logic of the ADDIEI model possesses scientific rigor, but it needs to focus on optimizing the resilience mechanism of 'stage articulation'. In the analysis stage, it is recommended to introduce a 'student pre-test - post-test' comparison system, and pinpoint the learning pain points of non-arts majors through quantitative tools (e.g. music application competence scale) - for example, through the pre-test, it is found that the management students' learning pain points in event planning are "music style and scene", and "music style and scene". For example, the pre-test identifies the cognitive blind spot of management students in event planning in terms of 'music style and scene matching', which provides data support for the subsequent teaching design. In the development stage, we need to build a 'dynamic resource library' to integrate teaching cases by major categories such as arts, sciences and engineering, especially incorporating cutting-edge content such as AI-generated music and digital music creation, to ensure that the resource library is iterated in tandem with the demand for curriculum improvement, for example, real-time updating of the

'Casebook of Music and Emotional Adaptation for Different Professional Scenarios'. Emotional Adaptation Casebook'.'

Expert F (Researcher, Centre for College Curriculum Design, Focus on Interdisciplinary Curriculum)

'Interdisciplinary integration is the core strength of the ADDIEI model, but the implementation bottleneck of 'professional teacher collaboration' needs to be broken. It is suggested to construct a 'dual-teacher preparation mechanism': music teachers and non-arts teachers (e.g. management and sociology teachers) form a joint preparation group to jointly develop 'music + professional' teaching modules - - In 'Music Design for Commercial Events', for example, music teachers are responsible for analysing the emotional expression characteristics of different music styles, while professional teachers provide guidance on the 'matching criteria between music elements and the tone of the event', to ensure that the aesthetics of the music is deeply compatible with the professional needs. The music teacher is responsible for analysing the emotional expression characteristics of different music styles, while the professional teacher guides the 'matching criteria between music elements and the tone of the activity', ensuring that the music aesthetics and the professional needs are deeply matched. In the implement stage, the mode of 'modularised teaching package' can be adopted, for example, supporting tools such as 'decision tree for music selection in business scenes' and 'correspondence table between rhythm and consumer psychology' for economics majors, to reduce the threshold of interdisciplinary teaching. that lower the threshold for interdisciplinary teaching on the ground.'

Expert G (Education Curriculum Specialist, focusing on practical adaptability)

'The ADDIEI model needs to further strengthen the penetration of 'authenticity'. The development phase can introduce the cooperation mechanism of 'real projects in the industry', for example, to build the topic of 'music application in non-arts fields' with cultural and creative enterprises, so that non-arts majors can directly interface with the 'brand activity soundtrack design For example, the topic of 'Music Application in Non-arts Fields' is established with cultural and creative enterprises, so

that non-arts students can directly meet the real needs of 'brand event soundtrack design', 'product launch music programme', etc., and complete the whole process from demand analysis to programme implementation under the guidance of industry tutors. In the evaluation section, it is necessary to increase the dimension of 'industry tutor's rating', and invite experts from cultural enterprises, educational institutions and other fields to start from the industry standards such as 'the suitability of music for professional scenes' and 'the commercial value of aesthetic expression'. And other industry standards to quantitatively assess students' works, and through the dual-track system of 'authentic project verification + formative evaluation', effectively enhance the empowering effect of music appreciation courses on the vocational abilities of non-arts major students.

Figure 24 Expert Discussion

Source: The Figure was created by the author, Xu Weihong.

Student feedback collected through reflective journals, classroom discussions, and post-course surveys revealed valuable insights into the effectiveness

and emotional impact of the five instructional modules. These modules—Music Theory Fundamentals, Body Rhythm Training, Instrument Appreciation (East and West), Choral Practice, and Live Music Experience—were structured according to the ADDIEI model and were designed to guide learners from perceptual engagement to expressive understanding.

In the Music Theory Fundamentals module, students initially expressed apprehension due to limited prior exposure to formal musical knowledge. However, many acknowledged that the interactive teaching approach—such as guided listening and real-time visualization of musical elements—helped demystify abstract concepts. One student noted, "I used to think music theory was dry and irrelevant, but through examples and listening exercises, I started to hear patterns in music that I never noticed before." The foundational knowledge laid in this module empowered students to engage more meaningfully with subsequent content.

The Body Rhythm Training module was widely praised for transforming music learning into a multisensory experience. Through movement, percussion, and rhythm games, students developed a more intuitive sense of beat and tempo. Feedback emphasized increased physical engagement and enjoyment. A participant remarked, "I never knew that clapping, stepping, and moving could help me feel the pulse of music so clearly. It was fun, energizing, and unforgettable."

In the Instrument Appreciation module, which featured comparative exploration of traditional Chinese instruments (such as guzheng and erhu) and Western instruments (such as violin and clarinet), students expressed fascination with cultural diversity in sound and technique. Hands-on demonstrations and live performance videos deepened their understanding. As one student shared, "Hearing and seeing these instruments up close made me realize how much culture and emotion are embedded in sound. It expanded my musical imagination."

The Choral Practice module emerged as one of the most emotionally impactful. For many students, it was their first experience performing music as part of a group. The collaborative rehearsal process fostered peer bonding, emotional

expression, and confidence building. Numerous students commented on the joy of harmonizing with classmates and the personal growth they experienced through performance. One student reflected, "I used to avoid singing, but this experience taught me how to listen to others, blend in, and express my feelings through music. I felt proud after the final performance."

Figure 25 Student Chorus

Source: The Figure was created by the author, Xu Weihong.

Finally, the Live Music Experience module, which included attending a concert at the Qintai Concert Hall, was frequently mentioned as the most inspiring and transformative component of the course. Students reported being moved by the professionalism of the performance, the architectural grandeur of the hall, and the atmosphere of the live event. One response read, "It was my first time in a concert hall, and I was overwhelmed—in the best way. The power of live music made me appreciate its emotional depth and cultural value."

Figure 26 Student Performance

Source: The Figure was created by the author, Xu Weihong.

Overall, the structured progression through the five modules—from theoretical grounding to physical engagement, cultural exploration, collaborative expression, and real-world immersion—was consistently described by students as coherent, stimulating, and meaningful. The diversity and interconnection of the modules not only catered to different learning styles but also created cumulative aesthetic experiences. These findings further validate the pedagogical effectiveness of the ADDIEI model in cultivating music appreciation, emotional sensitivity, and artistic literacy among non-arts major undergraduates.

Summary

The comprehensive feedback from both expert reviewers and student participants confirms the scientific validity, practical applicability, and pedagogical value of the ADDIEI instructional model in the context of music aesthetic education for non-arts majors. Experts from various disciplines—including music education, aesthetic education, curriculum development, and interdisciplinary teaching—collectively affirmed the systematic nature and adaptability of the ADDIEI framework. They particularly

praised the model's closed-loop design, its emphasis on stage articulation and learner-centered customization, and its potential for interdisciplinary integration. At the same time, constructive recommendations were made to enhance the emotional, cultural, and professional depth of content, strengthen evaluation mechanisms, and reinforce authentic learning by aligning course activities with real-world industry practices.

Students, on the other hand, reported high levels of engagement, aesthetic growth, and emotional resonance across the five instructional modules. Their responses highlighted the model's success in transitioning learners from perceptual awareness to expressive application, and in promoting multi-sensory learning, cultural appreciation, collaborative creativity, and real-world connection. The coherent structure and diversity of learning activities under the ADDIEI framework were widely seen as motivating and transformative.

Taken together, the dual perspectives of experts and learners suggest that the ADDIEI model offers a robust, dynamic, and future-oriented approach to aesthetic curriculum design. It not only meets the learning needs of non-arts majors in a higher education context but also serves as a replicable framework for interdisciplinary, emotionally rich, and profession-linked aesthetic education in contemporary universities.

4.3 To evaluate the teaching impact of the musical aesthetic teaching model for non-arts undergraduates

4.3.1 Analysis Phase

The analysis stage, as the first part of the ADDIEI instructional design model, carries the key task of constructing the overall framework of the curriculum and laying the foundation for teaching effectiveness. In the pedagogical design of music aesthetics courses, the analysis phaseis not only related to the initial construction of the course content and teaching objectives but also determines whether the teaching activities can effectively respond to the learning needs of the students and achieve the effective enhancement of humanistic literacy and aesthetic ability. The core of this stage is to comprehensively diagnose and summarize the various variables involved in teaching, to provide a targeted design basis for the subsequent stages.

The main tasks of this stage include defining the starting point of teaching, clarifying the teaching objectives, analyzing the basic situation of students and their motivation to learn, and examining the teaching resources and environmental conditions. Among them, the in-depth analysis of students' development needs is especially crucial. Currently, music aesthetics courses in colleges and universities should be committed to stimulating students' multiple potentials, meeting their deep-seated needs for personalized growth, aesthetic experience and cultural identity, and making the courses a real educational platform for "self-actualization". In this process, the teaching design should not only respond to students' interests and aesthetic expectations, but also guide them to achieve comprehensive growth in humanistic qualities, values and artistic cultivation.

4.3.1.1 **Define the starting point of the programme and establish the core objective - the synergistic development of aesthetic ability and humanistic literacy.**

The teaching objectives of the music aesthetic education programme in general colleges are fundamentally different from those of professional art colleges. The former is in the general education for all students, emphasizes cultural quality and personality improvement, and aims to cultivate comprehensive talents with good aesthetic literacy, innovation ability and cultural understanding. Therefore, the goal of the programme should focus on improving the aesthetic appreciation, musical understanding and humanistic spirit of college students, and promoting their harmonious physical and mental development and social and cultural adaptability.

As the fundamental task of talent cultivation in the new era, the cultivation of morality should be carried out throughout the whole process of music aesthetic education programme. As an important carrier of human emotional expression and social civilisation, the educational function of music is not only embodied in the teaching of skills or popularisation of knowledge, but also in the deeper functions of cultural identity, value shaping and spiritual cultivation. The concept of music education of Confucius, 'to be happy', still has far-reaching revelation significance. Contemporary music aesthetic education programmes in colleges and universities should draw spiritual nourishment from the excellent traditional Chinese culture, guide students to

cultivate their character and stimulate their creativity in aesthetic activities, and then realise the educational goal of 'educating people with beauty and cultivating their spirit with beauty'.

At present, some teaching practices still ignore the social function of music education, split the relationship between art and reality, overemphasise the non-utilitarian nature of art, ignoring its comprehensive value in moral education, aesthetic education, intellectual education, etc., which is obviously contrary to the essence of the mission of public art education in colleges and universities. In recent years, the state has clearly pointed out that public art education should play a nurturing role, especially in the formation of aesthetic and humanistic qualities, through the release of policy documents such as the Guidelines for Public Art Courses in Higher Education Institutions and the Opinions on Comprehensively Strengthening and Improving the Work of Aesthetic Education in Schools in the New Era. Therefore, establishing the core value of 'nurturing morality through beauty' and organically combining aesthetic and moral education is the fundamental path to promote the deepening development of aesthetic education programmes in colleges and universities.

4.3.1.2 Grasp students' needs and establish teaching direction - Adhere to the educational concept of "people-oriented".

The core of teaching design is to serve the development of 'people', and the same is true for music education. In the process of designing and practicing music aesthetics courses in colleges and universities, we should always adhere to the educational concept of 'people-oriented', and take the actual needs, interests and psychological characteristics of students as the starting point for the development of course content and teaching methods. As students in higher education are in the critical period of personality shaping and value construction, the curriculum should not only stimulate their interest in art, but also deepen their understanding of society, culture and themselves while enhancing their aesthetic ability.

With the increasing popularity of aesthetic education programmes in colleges and universities, more and more college students are participating in music courses. In this context, the goal of teaching should be shifted from 'imparting

knowledge' to 'stimulating perception and enhancing cultivation', helping students to understand art in experience, cultivate sentiment in appreciation, and construct value in creation. This also requires teachers to pay full attention to the students' receptive base and cultural background when designing the curriculum, focusing on the connection between the teaching content and the students' life world, and enhancing the affinity and infectious power of the curriculum.

In conclusion, the analysis phaseis not only the starting point of teaching design, but also the key to determining the effectiveness of teaching. Through the systematic analysis of teaching objectives, curriculum positioning, student needs and other elements, we can ensure that the music and aesthetic education programme can reach a consensus on its objectives and implementation path, and truly achieve the educational ideal of 'educating people with beauty' and 'beautifying people'.

4.3.1.3 For students from non-professional backgrounds: a re-understanding of the characteristics of the target audience of public music education

When opening music aesthetic education courses in general colleges and universities, the first thing to do is to fully understand and respond to the non-professional characteristics of the students it is aimed at. This attribute means that the objectives, teaching contents and implementation strategies of the programme must be different from those of professional music education, with more emphasis on popularity, aesthetics and development. The curriculum should avoid the tendency of 'resource-oriented' or 'teacher-oriented', that is, to avoid deciding the content of the curriculum based on the available resources or the expertise of the teachers, and should take the real needs of the students and the educational objectives as the starting point to set up the curriculum system scientifically.

Differentiated positioning of cultivation objectives

As an important part of aesthetic education in colleges and universities, the core objective of the music aesthetic education programme is to enhance the artistic and comprehensive humanistic qualities of college students, rather than to cultivate musical talents with professional performance and creative abilities. The role of music education in colleges and universities is not only to make up for the lack of

art education in the basic education stage, but also to stimulate students' aesthetic interest, cultivate their character, and promote their all-round development through the contagious power of art and educational function. Compared with professional music colleges that focus on the core demand of 'professional training', music education in general colleges pays more attention to the concept of 'people-oriented' whole-person development. Through the study of the curriculum, students' understanding and appreciation of music works are enhanced, and students are guided to form correct aesthetics and values. This process not only helps college students to enrich their emotions and improve their moral cultivation, but also is an effective path for their personality shaping and mental maturity.

<p align="center">**Consideration of the diversity of future career paths**</p>

The student body of ordinary universities mainly comes from non-music majors such as arts, science, engineering, management, etc., and their future career paths are not centered on music. Therefore, the design of the curriculum needs to be in line with the universal goals of popular education, with the main theme of expanding students' horizons, improving their comprehensive quality, and cultivating their artistic interests and creative abilities. On this basis, music education should explore its value of stimulating potential and promoting cross-border integration, and become an important medium for students' self-expression and cultural understanding.

In contrast, music professional programmes usually take vocational ability training and musical skills improvement as their main tasks, serving the professional development needs of performers, educators and creators in the professional field. Therefore, the teaching objectives of music courses in colleges and universities should avoid simply copying the professional teaching model, but should emphasise the 'liberal' and 'humanistic' nature of education.

4.3.2 Design Phase

The design phase is an important preparatory phase before the implementation of the curriculum, and its core task is to formulate a set of scientific, reasonable and operable teaching plans. The essence of this phase is not static planning, but a process of dynamic adjustment and optimisation of the teaching context,

content and objectives. Especially in the music and aesthetic education programmes for non-arts students in colleges and universities, the curriculum design should not only respond to the updated educational concepts of the times, but also match the characteristics of the students and teaching resources according to the local conditions, so as to ensure the systematicity and effectiveness of the educational activities.

4.3.2.1 Deepen the cognition of educational concepts and enhance the status of public music courses

The research found that there are big differences in the development of aesthetic education courses in colleges and universities, and most colleges and universities have not yet established a curriculum system that meets the goal of 'moral, intellectual, physical, aesthetic, and labour', and aesthetic education is in a relatively marginal position in the teaching practice. On the one hand, the management of colleges and universities still has a weak understanding of the nurturing function of the aesthetic education programme, and fails to incorporate it into the overall personnel training objective system; on the other hand, the systematic guarantee and teaching resource support for the aesthetic education programme from the teaching management department are also insufficient.

For this reason, colleges and universities need to change the concept of education under the guidance of the policy, and systematically improve the understanding of the importance of aesthetic education. The National Conference on Ideological and Political Work in Colleges and Universities points out that colleges and universities should take 'cultivating morality and nurturing people' as a fundamental task, and promote the comprehensive integration of aesthetic education in the college and university education system. Music aesthetics courses not only help students understand the excellent traditional Chinese culture, improve aesthetic ability and humanistic qualities, but also strengthen the value leadership and emotional education in a subtle way. Through diversified musical experiences, students can internalise the spirit of traditional culture and deepen their aesthetic knowledge of 'truth, goodness and beauty', and improve their comprehensive quality and innovation ability.

Therefore, colleges and universities should place aesthetic education courses on the same level of importance as college language, physical education, situation and policy courses, and fulfil the credit system to truly realize the rightful position of aesthetic education in the education system of colleges and universities. Although this process faces many challenges, under the background of continuous promotion of national policies and innovation of educational concepts, the development of aesthetic education programmes has a bright future and will become an important support for cultivating high-quality new-age talents.

4.3.2.2 Enrich the teaching content system and integrate diversified music cultures

Integration of unity and regionality

For a long time, the teaching content of music aesthetic education courses in colleges and universities focuses on the appreciation of Chinese and foreign classical works, and the curriculum tends to be homogeneous, failing to reflect the regional cultural characteristics and personalized nurturing goals of colleges and universities. Although classical music works occupy an important position in the history of music, their teaching content often ignores the diversity and cultural characteristics of music, which makes it difficult to stimulate students' recognition and interest.

Considering the vastness of China's territory and the many nationalities, and the significant differences in music culture between different regions, the music aesthetic education programme should take the initiative to incorporate local folk music and ethnic music into the content, so that the classroom content will be more culturally thick and life approachable. By guiding students to contact and understand local music culture, not only can they enrich their musical experience, but also enhance their cultural identity and national pride. This is not only in line with the goal of 'educating people with beauty, educating people with culture', but also helps to realize the path of dissemination of Chinese excellent traditional culture in colleges and universities, thus making local cultural resources an important fulcrum of the teaching of aesthetic education in colleges and universities.

Integration of tradition and popularity

In the current music preference of college students, popular music occupies a dominant position. Traditional and popular music are not antagonistic to each other, and educators should explore ways of integrating the two to enhance students' interest in and acceptance of traditional music. In teaching practice, traditional music elements can be fused with the creative concepts and expressions of popular music, such as combining traditional melodies with modern arrangements, raps, electronic music and other forms of secondary creation or adaptation. Teachers can adopt the 'flipped classroom' mode, guiding students to explore music knowledge in a group task, combining music and cultural background to carry out learning, through 'theme exploration' and 'creative practice' dual paths. Through the dual path of 'theme exploration' and 'creative practice', students can realise the transformation from knowledge acceptance to creative expression. In this way, not only the core connotation of traditional culture is preserved, but also the attractiveness and participation of the curriculum is enhanced, which helps to build students' confidence in music culture.

4.3.2.3 Optimise teaching means and methods, improve classroom teaching efficiency

At present, music aesthetic education in colleges and universities is still in the phase of vigorous construction. Music as an auditory-based art form, its teaching can not simply copy the teaching mode of other disciplines. For a long time, many colleges and universities still use the traditional mode of music aesthetics as the main teacher's lecture, and the classroom content relies on literary interpretation and historical background analysis, lacking the intuitive guidance of aesthetic experience. This method is especially common in theory and appreciation courses, and students often lack intuitive feelings and have a sense of distance from classical music and other elegant arts, thinking that they 'don't understand' and 'can't learn', which reduces their learning initiative and restricts the effectiveness of music aesthetic education in educating people. In order to enhance the effectiveness of teaching, we should actively promote the teaching of music and aesthetic education.

In order to enhance the effectiveness of teaching, we should actively introduce student-centered teaching methods, such as group cooperative learning,

situational simulation, project-based learning, etc., to guide students to take the initiative to ask questions, carry out investigations and expressions. Teachers should integrate real cases, social practice materials and multimedia resources to make the teaching content more realistic and relevant and enhance the attractiveness of the course. At the same time, teachers themselves need to update their teaching concepts, strengthen their professionalism, actively explore teaching modes that are in line with the characteristics of their students, and promote the continuous optimisation of course content and teaching methods. Through systematic design and dynamic adjustment, the teaching quality and effect of music aesthetic education will achieve an overall leap, effectively promoting the connotation development and practice innovation of aesthetic education in colleges and universities in the new era.

4.3.3 Develop Phase

The development phase is the key link between 'analysis' and 'design' in the ADDIEI teaching design model, and the core task is to turn the teaching objectives and curriculum structure established in the early phase into operable and implementable teaching content, teaching resources and learning support systems. The core task is to translate the established teaching objectives and curriculum structure into operable and implementable teaching content, teaching resources and learning support systems, and finally build a targeted, practical and relevant curriculum implementation system. In view of the characteristics of the music and aesthetic education curriculum, the development phase should focus on the three aspects of 'the construction of linked courses', 'the integration of diversified teaching contents' and 'the improvement of the resource guarantee system'. The effectiveness and nurturing function of the programme should be comprehensively enhanced.

4.3.3.1 Development of linked courses

The development of curriculum content should be orientated to the curriculum objectives, and build an organic knowledge structure consisting of indirect knowledge (such as theories of teaching materials, music history and theory, etc.) and direct experience (such as listening experience, performance practice, etc.). The public music curriculum aims to enhance the musical literacy and aesthetic ability of non-arts

majors, therefore, the curriculum content should achieve the integration of theoretical knowledge and practical skills, i.e., combining the systematic nature of knowledge with the perceptual nature of life experience to form a curriculum system with strong links and clear logic. In the process of content development, four basic principles should be followed: fitness for purpose, appropriateness, diversity and capacity. Fitness for purpose requires that the selection of course content should closely follow the teaching objectives and guarantee the intrinsic connection between course modules; appropriateness emphasises that the design of the course should take into account the cognitive characteristics and developmental needs of non-music majors; diversity refers to the fact that the course needs to cover different types of knowledge and skills to enhance students' comprehensive abilities; and capacity requires that the course should be moderately difficult, neither exceeding the acceptance ability of the students, nor being too simple to maintain students' interest and enthusiasm in learning. The difficulty of the course should be moderate, neither exceeding the students' ability to accept, nor too simple, so as to maintain the students' interest and motivation.

The organisation of course content should follow the principles of 'wholeness' and 'gradualness', and the teaching sequence of different types of courses, such as basic theory, music appreciation, work evaluation and practical skills, should be reasonably distributed. For example, according to the teaching logic of 'from shallow to deep, from perception to understanding', we can arrange the course path from basic music theory knowledge, music work appreciation, style analysis and skill practice, so as to gradually guide students to build a complete music aesthetic cognitive system.

4.3.3.2 Expanding interdisciplinary teaching content

As an important component of university aesthetic education, the core objective of the music aesthetic education programme is not only to teach music knowledge, but also to cultivate students' aesthetic literacy and humanistic feelings. Therefore, the content of the course should actively buttress other subject areas and achieve interdisciplinary integration in order to stimulate students' comprehensive understanding and aesthetic judgement.

Music, as a humanistic art, carries complex connotations of history, region, culture and even politics and society. Therefore, in curriculum development, local music culture, ethnic music traditions and contemporary forms of expression can be introduced to strengthen the cultural roots of the curriculum. For example, by combining ethnic music resources, students are guided to understand the cultural meaning behind the music from the perspectives of folklore, language and festivals, so as to enhance their sense of national identity and cultural belonging.

In addition, the curriculum should also integrate multi-disciplinary knowledge such as visual arts, literature, architecture and mathematics, so as to achieve cross-media associative learning. This teaching method helps students to understand natural, social and artistic beauty in music appreciation, and comprehensively enhance their aesthetic perception and critical thinking ability.

4.3.3.3 Construction of a Multi-Resource System

The development phaseincludes not only the planning of curriculum content and teaching strategies, but also the improvement of the resource system to support the implementation of the curriculum, including the construction of teachers and infrastructure protection.

The music aesthetics programme is mainly for non-music students, and its teaching goal is to popularise music knowledge and improve comprehensive quality. Therefore, course teachers should not only have solid professional ability in music, but also have strong interdisciplinary integration ability and aesthetic education ability. At present, there are still obvious deficiencies in the allocation of teachers for aesthetic education courses in colleges and universities. Some colleges and universities have dispersed teachers for aesthetic education, no full-time classes, and lack of systematic teacher training mechanism, which leads to rigid teaching mode and single curriculum content, and makes it difficult to meet the requirements of diversified teaching goals.

For this reason, colleges and universities should systematically plan the professional growth path of aesthetic education teachers, and improve their

understanding of general education, curriculum integration and students' psychological cognition through on-the-job training and the construction of teaching and research communities. Teachers should change from professional skills to interdisciplinary education, and become nurturing subjects with dual qualities of humanistic care and artistic expression.

Good teaching facilities are an important support for the implementation of the curriculum. According to the document 'Opinions on Aesthetic Education in Colleges and Universities in the New Era' of the Ministry of Education, colleges and universities should increase the investment in the infrastructure of music courses, such as the construction of exclusive music classrooms, rehearsal halls, concert halls, and other teaching spaces, and equipped with multimedia sound systems, audio-visual aids, musical instruments and other basic teaching tools. However, in reality, many music courses in colleges and universities still have problems such as 'no fixed classrooms', 'aging equipment' and 'difficulties in audio and video playback', which seriously affect the teaching effect of the courses.

It is suggested that colleges and universities should coordinate and optimise the allocation of resources to ensure the basic operational needs of music courses in terms of hardware; make flexible use of on-campus auditoriums, multi-functional classrooms and other resources in terms of space to support the practical activities of music courses; and at the same time, pay attention to the degree of matching between the construction of teaching environments and the support of resources in the evaluation of the courses, so as to ensure the continuous improvement of the quality of teaching.

4.3.4 Implement Phase

The implement phase is the key link to put the curriculum blueprint into practice in the ADDIEI instructional design model, and its core task is to put the design results into practice in the actual teaching environment, and to test its appropriateness and teaching effectiveness. In the process of constructing the public music curriculum system in colleges and universities, the implementation link is not only a means of

verifying the scientificity and applicability of the curriculum design, but also an important phase for the generation of students'learning experience and feedback of teachers' teaching strategies. Only by continuously promoting practice in real teaching situations can we continuously optimise the course structure and teaching process, and achieve the precise achievement of teaching goals.

Classroom teaching is the basic field for the implementation of music aesthetic education programme. However, if the implementation of the programme is limited to the traditional classroom, it is very easy to create a gap between the teaching activities and the actual development needs of college students. Therefore, it is important to explore the path of music curriculum implementation that integrates inside and outside the classroom and carries out diversified activities, which becomes an important strategy to promote the high-quality development of aesthetic education in colleges and universities.

Firstly, the implementation of the curriculum should emphasise the active participation of students. According to constructivist learning theory (Bruner, Bruner), the acquisition of knowledge is a process of active construction and exploration by learners. Effective curriculum implementation should stimulate students'intrinsic learning motivation by creating a teaching situation close to students' experience and full of contagiousness, so that students can become the main body of knowledge construction. In public music courses in colleges and universities, case studies, immersive experiences, live performances, interactive appreciation and other methods can be introduced to encourage students to participate deeply in the emotional, sensory and rational levels.

Secondly, focus on the organisation of cooperative learning. Cooperative learning not only enhances students' teamwork and communication skills, but also creates a positive atmosphere of knowledge co-construction between teachers and students, and between students and teachers. Through group discussion, task collaboration, collective creation and other forms, it can stimulate mutual assistance and

collaboration among students, enhance the sense of participation and sense of belonging in the course, and effectively promote the 'student-centerd' teaching concept.

Once again, the teaching implementation process must respect the individual differences of students. The music aesthetic education programme in colleges and universities is aimed at all non-artsistic students, whose music foundation, cultural background and aesthetic ability have obvious differences. The standard teaching objectives and evaluation system cannot cover the real needs of all learners, so we should adhere to the differentiated teaching strategy, flexibly adjust the teaching content and methods, and build a hierarchical and diversified teaching system. For students with different characteristics, teachers need to make targeted teaching plans, so that the curriculum in the broad coverage while achieving deep reach, to avoid the disadvantages of 'one size fits all' teaching.

Effective implementation is not only a one-way output of course content, but also a dynamic feedback and continuous adjustment process. In the implementation of the curriculum, teachers should obtain timely feedback and dynamically adjust teaching strategies through comprehensive observation and analysis of students' classroom performance, learning effectiveness and emotional attitudes. For example, based on students' acceptance, classroom interaction and quality of homework, teachers should review the difficulty, pace and logic of the course content, and optimise the teaching plan accordingly, so as to realise the spiral rise of the teaching process.

In addition, the organisational structure of the course should follow a scientific rhythm and logical arrangement. The implementation process can be based on the theme content and students' cognitive law of the teaching links in an orderly arrangement, to strengthen the progressive construction of knowledge and ability. The implementation path should not only pay attention to the systematic nature of the knowledge structure, but also reflect the continuity of the emotional experience, so as to achieve the 'silent' effect of music education.

4.3.5 Evaluate Phase

In the ADDIEI teaching design model, the evaluation phase not only a test and summary of the effectiveness of teaching activities, but also the basis for continuous improvement and optimisation of the curriculum. Through a systematic and diversified evaluation system, teachers can fully grasp the achievement of teaching objectives, identify the advantages and problems in the teaching process, so as to promote the scientific development and quality enhancement of public music courses in practice.

4.3.5.1 Design of Evaluation Elements with Course Objectives as Observation Points

Curriculum evaluation is essentially a systematic examination of the value of the curriculum and the effectiveness of teaching, which is an important part of the study of curriculum theory and an indispensable key link in the process of curriculum development and teaching implementation. Since Tyler first put forward the concept of 'curriculum evaluation' in the 'Eight-Year Study' (Eight-Year Study), the curriculum goal-oriented evaluation model has gradually become a core tool for teaching quality management.

The Objective-Based Evaluation Model proposed by Taylor stresses that the fundamental purpose of evaluation is to detect whether students have achieved the established learning objectives, and the content of evaluation should be highly consistent with the curriculum design. The model consists of four basic steps: (1) defining the evaluation index system; (2) setting the teaching situation for achieving the objectives; (3) choosing the measurement tools and assessment methods; and (4) systematically analysing and comparing the collected data. If the evaluation of public music courses takes this model as a guiding framework, it can not only enhance the scientific and targeted nature of teaching evaluation, but also provide effective data support for curriculum restructuring.

At the specific operational level, the evaluation should focus on the two core dimensions of curriculum objectives and learning outcomes. Clear teaching evaluation guidelines should be formulated by combining professional attributes and learning characteristics. For example, comprehensive evaluation indexes covering

music knowledge mastery, skill performance, aesthetic experience, emotional attitude and other aspects can be set up, combining classroom observation, process records, students'achievement demonstration, quizzes and other diversified methods to comprehensively assess students' performance in the course.

4.3.5.2 Constructing a diversified evaluation body system

In the actual operation of the aesthetic education programme in colleges and universities, the traditional unitary teacher evaluation mode has been difficult to meet the multidimensional needs of the programme's nurturing goals. The research shows that although some colleges and universities have tried to apply the evaluation mechanism of general courses, they lack evaluation standards and organisational structure for the specificity of music courses, which leads to the evaluation process being a mere formality and the feedback mechanism being imperfect. In order to improve the comprehensiveness and effectiveness of evaluation, it is necessary to build a diversified evaluation mechanism with the participation of multiple subjects, including teachers, students, schools and society.

First, the participation of students in curriculum evaluation should be strengthened. As the direct experiencers of the course, students' self-assessment and mutual evaluation not only can truly reflect the feelings and effectiveness of the learning process but also provide valuable first-hand feedback information for the course design. Mutual evaluation among students can help to promote the establishment of a learning community, while self-evaluation can enhance the learners' reflective ability and subjective awareness.

Secondly, the mechanism of teachers' mutual evaluation and self-evaluation should be institutionalised and normalised. Colleges and universities should establish a teacher listening system, teaching observation system and peer review group, through collective teaching and peer review to promote exchanges between teachers and professional growth. The performance of students observed by teachers in the teaching process should also become an important component of the assessment

system, so that course implementers can adjust their teaching methods and optimise the teaching process in a timely manner.

Again, the evaluation dimensions of school and society should be introduced. The school level can achieve macro-control and management supervision of the overall quality of the programme by setting up a programme supervision mechanism, conducting student questionnaire surveys and evaluating the results of art exhibitions and performances. At the social level, art experts and industry representatives can be invited to participate in the assessment of teaching achievements and evaluation of students' works, so as to broaden the social influence and external evaluation resources of public music programmes.

4.3.5.3 Operation Logic and Optimization Path of Multiple Evaluation Mechanisms

In concrete implementation, emphasis should be placed on the complementary functions and information intersection between different evaluation subjects to achieve scientific and systematic evaluation. The evaluation process should not only focus on the collection and analysis of quantitative data, such as performance assessment, attendance, participation, etc., but also on the interpretation of qualitative information, such as student interviews, teachers' teaching logs, classroom transcripts and so on. In the evaluation method, it should adhere to the combination of formative and summative evaluation, dynamically track the trajectory of changes in the teaching process, and promote the continuous improvement of teaching quality.

For example, course satisfaction questionnaires and self-assessment forms of learning feelings can be used in the phase evaluation to obtain students' feedback on teaching content, methods and rhythm; at the end of the semester, students' comprehensive artistic ability and aesthetic quality can be comprehensively evaluated by combining the forms of project demonstration and debriefing performance. Teachers can regularly fill in course reflection records to review the effectiveness of teaching and student performance from the perspective of the implementer, which can be used as an important basis for improving the design of the programme.

The ultimate goal is to form a set of closed-loop teaching evaluation system: based on course objectives, supported by multiple evaluations, driven by continuous feedback, and oriented to optimize teaching. Through this system, the music aesthetic education programme in colleges and universities can continuously improve its scientific teaching, practical relevance and effectiveness in educating people, to achieve the in-depth expansion of the educating function of the aesthetic education

From the survey, it is found that there are problems such as imperfect curriculum, outdated teaching methods, single form of practical activities and weak teachers. The author believes that the causes can be analyzed from the aspects of students' own factors, school education and social environment.

In China's compulsory education, the reality of the quality of music teaching shows a clear regional imbalance, the overall level needs to be improved. Especially in rural and remote mountainous schools, music education is facing serious challenges, and some schools have not even opened music courses yet, resulting in serious regional differences in the distribution of music education resources. This situation has deprived a considerable number of students of the opportunity to receive formal music education. Due to the lack of systematic music curriculum learning, many students fail to master basic music knowledge and skills such as music reading and sight-singing, and their music foundation is extremely weak. In terms of music literacy development, these students have obvious deficiencies, and it is difficult for them to gain aesthetic ability, emotional expression skills, and creativity from music learning, which undoubtedly hinders the overall improvement of students' comprehensive quality. In the long run, the lack of music education may affect the development of students' artistic perception, cultural understanding and psychological health, which may have a potential negative impact on their future career choices and personal growth.

Secondly, although the number of students who love music is relatively large, a considerable number of them have a narrow perception of music, which is only limited to the field of popular music, and their real music literacy level needs to be improved. This phenomenon reflects that there is a certain lack in the current music

education in guiding students to comprehensively recognise music genres and understand the connotations of music. Students are not able to have in-depth contact with classical music, folk music and other diversified music forms, which leads to the limited development of music appreciation and artistic perception, and makes it difficult to build a complete and in-depth music aesthetic system.

Finally, in most colleges and universities, music aesthetics courses are set as elective courses. Compared with the compulsory courses, the students' perception is that the professional compulsory courses are often regarded as the core courses that are more crucial to their professional development, which makes them tilt towards the professional compulsory courses in the allocation of resources, and the time and energy they put into the public music elective courses are extremely limited.

In some higher education scenarios, the motivation of some students to choose music-related courses is utilitarian. Some students take music courses just to fulfil the requirement of 2 compulsory art credits in the graduation credit system; or they passively choose the type of course because they are unable to choose their preferred course due to fewer courses being offered, congested network in the teaching system, and the need to rush for the course; and there are also some students who uphold the 'less demanding and easy to obtain high scores' of elective courses as their Some students choose courses based on stereotypical perceptions of elective courses as 'less demanding and easy to get high grades'. These motives for choosing courses that are not based on interest and pursuit of knowledge make students lack of intrinsic driving force in the learning process, making it difficult for them to devote themselves to the courses.

School Education Factors

Schools are responsible for the important mission of music aesthetic education, but the implementation of music aesthetic education in schools is limited by the bias in the perception of music aesthetic education and the limitations of objective conditions.

Firstly, in the field of higher education, there is a significant bias in schools' perception of music aesthetic education. Most higher education institutions have not yet fully realised the key value of aesthetic education in the overall development of students, and have not paid due attention to public art courses. Specifically, most colleges and universities have not set up special public aesthetic education or art education teaching and research departments, making it difficult to carry out systematic planning and management of public art education. At the same time, in the construction of teachers, failed to set up a professional, high-quality public art education teachers, resulting in teaching quality is difficult to guarantee. In addition, colleges and universities are seriously short of resources for music and aesthetic education. Whether in terms of teaching facilities, teaching materials construction, or academic research support, they are unable to meet the needs of music and aesthetic education teaching and development. These problems seriously restrict the effective development of music aesthetic education in colleges and universities, which is not conducive to the enhancement of students' artistic qualities and the overall development of comprehensive quality.

Secondly, some teachers' understanding of music aesthetic education is significantly one-sided. In the current practice of music education, some teachers fail to accurately grasp the essence of music aesthetic education, and simply equate music aesthetic education with traditional music classes. Based on this perception, their teaching activities are limited to the transmission of music knowledge, and they fail to fully explore the teaching content of music aesthetic education, keep pace with the times, and reform and innovate.

At the same time, the limitations of some teachers' teaching ability should not be ignored. Due to the relatively single teaching method and the lack of innovation in teaching methods, it is difficult to stimulate students' interest in learning and enthusiasm for participation, resulting in low participation and cooperation of students in the classroom. In this kind of teaching environment, students can not fully experience the charm of music aesthetics, the teaching effect is greatly reduced, and it

is difficult to achieve the educational goal of music aesthetics to promote the overall development of students. This not only affects the improvement of students' individual artistic cultivation, but also hinders the effective promotion of music aesthetic education in the education system.

In addition, there are many limitations in school music activities. On the one hand, the activity forms are relatively single, mostly focusing on regular programmes such as art majors' or art specialists' performances and campus singer competitions, and lack of integration and expansion of emerging forms of music expression and multi-disciplinary fusion of music activities. On the other hand, there is a serious lack of innovation in the activities. In terms of activity planning, organisational process and content design, it fails to fully combine the interest characteristics of contemporary students with the trend of the times, making it difficult to stimulate students' enthusiasm and creativity. In addition, there are obvious shortcomings in the coverage of music activities, failing to comprehensively cover all students, and some students are unable to participate in music activities due to the mismatch between their own strengths and the form of activities, and the lack of publicity of activity organisations.

Finally, the constraints of venue and equipment conditions. In China, music and aesthetic education started late and developed for a short period of time. Many institutions of higher learning have limited resources, and their investment in music and aesthetic education is still insufficient, and they are not equipped with concert halls, small theatres, rehearsal halls, piano rooms, practice rooms and other places for music practice activities and corresponding hardware equipment. The school's music training room can be used together with other activities, and there are only 4 rooms, with insufficient area and uneven teaching instruments; 2 music exhibition halls, with smaller area and simpler facilities; unable to meet the needs of the whole school's students to carry out music learning and practical activities on a daily basis.

Social environment factors

While China's education has made great achievements, under the influence of exam-based education, the 'scores-only theory' still has a certain influence in the society. On the one hand, the social evaluation of the supremacy of scores makes students only focus on professional learning related to scores, certificates, graduate school and other aspects of learning, thus ignoring the important role of music and aesthetic education for human beings. On the other hand, the recruitment criteria of some employers are too homogenised, focusing only on academic results or the acquisition of various qualifications, which leads students to pay more attention to the learning of various academic subjects and their examination results in order to satisfy the needs of the employer market and lack the initiative to participate in music and aesthetics education.

Optimisation of music aesthetic education in colleges and universities

Schools are an important position for the implementation of music aesthetic education, and they should strengthen their understanding of the importance of music aesthetic education in the development of students, constantly standardise the implementation of music courses, guarantee music class hours, improve the staffing of teachers, strengthen the cultivation and training of teachers' professional ability, and improve the evaluation system and methods of music aesthetic education.

This study focuses on the construction of music aesthetic education courses for non-arts majors, and through literature analysis, questionnaire surveys, interviews and case studies, it analyses in depth the status quo and problems of music aesthetic education in colleges and universities in terms of policy support, teaching and learning implementation, curriculum design and students' development, and puts forward an operable path to optimise the courses. On this basis, this paper puts forward the following research revelations from the three dimensions of theory, practice and policy to provide a reference basis for the future reform of music aesthetic education in colleges and universities.

Define the goal of music aesthetic education, and play the fundamental task of 'establishing morality and educating people'.

As the core carrier of school aesthetic education, music aesthetic education is an important means of realising the fundamental task of education 'to establish morality and nurture people'. China's 'Education Law', 'Opinions on the work of aesthetic education' and other policy documents have clearly pointed out that we should promote the development of aesthetic education in a comprehensive manner with the fundamental task of establishing morality and shaping people. However, from the field research and existing studies, music aesthetic education in most non-arts colleges and universities still do not really play its value: the curriculum objectives are vague, the teaching form is single, and the scope of students' participation is limited, which leads to the actual effectiveness of music aesthetic education in the function of educating people is not obvious.

'Lifelong learning' is an important proposition of the excellent traditional Chinese culture, originating from "Zuozhuan", "Guanzi" and other classical literature, which is the core concept of "educating people by virtue" in Chinese culture. In the context of contemporary education, its connotation is far more than character education itself, but is an educational aim to guide students to develop comprehensively in multiple dimensions such as morality, intellectuality, physicality and aesthetics, to strengthen their cultural identity, and to enhance their spiritual literacy. Because of its unique emotional, artistic and cultural qualities, music aesthetic education assumes the important role of nurturing students' spiritual temperament, cultivating noble sentiments, and stimulating cultural identity, and is the ideal carrier of the value concept of "cultivating morality and nurturing people".

However, at present, most of the music courses for non-arts majors are based on music appreciation and basic theory teaching, which lacks deep connection with students' actual experience, contemporary background and cultural identity, and cannot stimulate students' inner aesthetic drive, and it is difficult to fulfil the educational goal of value-led education. The coverage of practical courses is narrow, and the participants are mostly students with strong interest in art. Music aesthetic education is still in a 'non-mainstream' fringe position in most colleges and universities,

and it is difficult to play the function of educating the whole staff and the whole process of educating the whole person.

Therefore, in the top-level design of the music aesthetic education programme, the value positioning and programme objectives should be re-examined in the light of the fundamental task of 'cultivating morality and educating people'. Curriculum design should focus on the unity of ideological leadership and aesthetic cultivation, make clear the educational goal of serving moral emotions, humanistic qualities and spiritual growth with aesthetic education, and promote music aesthetic education from 'knowledge transmission' to 'value guidance' and 'personality development'. Promote the transformation of music aesthetic education from 'knowledge transmission' to 'value guidance' and 'personality development'. The status of music aesthetic education in the curriculum system should be further strengthened to optimise the arrangement of class time and the allocation of teaching resources, broaden the cultural dimension and emotional depth of the course content, and enhance the coverage and effectiveness of music aesthetic education courses. To this end, colleges and universities should create a positive and comprehensive environment for the implementation of music aesthetics education and promote the connotative development of music aesthetics education.

With the continuous development and progress of the times, the national education policy pays more and more attention to the individual's aesthetic quality and comprehensive development, which requires us to change our concepts and have a new understanding of the goals of music aesthetic education in higher education institutions.

First of all, it is necessary to create a correct orientation of aesthetic education. Colleges and universities should establish the educational concept of 'educating people with beauty and culture', incorporate music and aesthetic education into an important part of the talent training programme, and promote its transformation from 'interest elective' to 'main line of education'. The education concept of 'culture for the people' should be strengthened. The publicity and implementation of the policy of

aesthetic education should be strengthened to enhance the consensus of all teachers, administrators and students on the function of music aesthetic education, and to create a positive atmosphere for the development of music aesthetic education from institutional guarantee to awareness guidance. With the continuous development and progress of the times, the national education policy pays more and more attention to the quality of personal aesthetic education and comprehensive development, which requires us to change our concepts and have a new understanding of the goals of music aesthetic education in higher education institutions.

From the level of policy making, education departments at all levels should issue relevant policies to clarify the important status of music and aesthetic education in the phase of compulsory education, and incorporate it into the assessment system of the quality of school education, so as to guide schools to pay attention to music and aesthetic education by policy. School management should respond positively and give music and aesthetics education sufficient resources and class time when formulating school development plans and teaching programmes.

Increase the cultivation and introduction of music education professionals, improve the remuneration and career development space for music teachers, and attract more outstanding talents to devote themselves to music education. At the same time, it is necessary to strengthen the training of in-service music teachers, improve their teaching ability and professionalism, and ensure that they can provide students with high-quality music and aesthetic education programmes.

Colleges and universities should strengthen the importance of aesthetic education, and invite experts and scholars in the field of aesthetic education and famous studios to share and practice by organising special lectures, seminars and academic forums, so as to guide teachers and students to correctly understand the value of aesthetic education. At the same time, campus radio, bulletin boards, WeChat public number and other media platforms can be used to widely publicise the concepts, goals and achievements of aesthetic education and create a strong atmosphere for aesthetic education.

The implementation of music aesthetic education is not only to teach the content of the music curriculum to students, but also to cultivate students' artistic literacy and aesthetic interests, prompting students to appreciate and create beauty in the process of music aesthetic education and to become high-quality talents with all-round development of morality, intelligence, physicality and aesthetics. Therefore, institutions of higher learning must change their concepts, attach great importance to the nurturing role of aesthetic education, and increase the investment in music aesthetic education. Aesthetic education is by no means something that can be accomplished by a traditional podium, a chalk and a lesson plan. It requires a certain amount of material support and a certain amount of financial investment to build aesthetic education teaching facilities. Institutions of higher education can, according to the actual situation of their own schooling, alter or build rehearsal halls, piano rooms, practice rooms, multimedia classrooms, etc., to provide students with a variety of places for music and aesthetic education; equip libraries with music books and materials or online learning materials, so that students can approach music and aesthetic education on their own; encourage and help students to set up music clubs, and support students to organise a variety of cultural and artistic activities, so as to enrich the extracurricular life of the students. Create a beautiful environment for music aesthetic education.

Improving the curriculum and building a music aesthetic education programme system

Institutions of higher education should improve the curriculum and build a music aesthetic education curriculum system consisting of public courses, professional courses and the second classroom. In this curriculum system, in addition to the professional courses, institutions of higher education should focus on the development and construction of the public courses and the second classroom of music aesthetic education.

Firstly, the public courses of music aesthetic education should be fully developed. Institutions of higher education should, according to the actual situation of school operation and based on the local cultural characteristics, offer compulsory and elective courses in music aesthetics for all students. Compulsory public courses may

include courses on music history or basic music theory to popularise education on basic music knowledge and enhance students' music literacy. Compulsory public courses are dedicated to developing students' interests and learning more about music and arts. For example, schools can offer courses for all students in electronic piano, hulusi, flute, guitar, etc. These musical instruments are not expensive and easy to start, which can well mobilise students' interest in learning. Courses with such content as Kodai, Orff, and Dalcroze can also be added to cultivate students' sensibility, expression, and creativity in music.

Second, efforts should be made to promote the construction and development of the second classroom of music aesthetic education. In the field of higher education, colleges and universities should fully integrate and tap the quality resources inside and outside the university, and actively build a diversified music exchange platform. On the one hand, they should take the initiative to invite outstanding teachers, famous studios and professional orchestras in the industry to come to campus to carry out music lectures, master classes, special performances and other activities, and take the opportunity of 'Elegant Art on Campus' to let students feel the charm of music and the professional standard up close and personal, so as to broaden their musical horizons and improve their art appreciation ability. On the other hand, we actively organise students to go out of campus and enter concert halls, theatres and other art venues to experience all kinds of music performances in an immersive way, from classical symphonies to modern pop music, and from traditional national operas to pioneering experimental music, so that students can deeply appreciate the multiple styles and cultural connotations of music in the rich and varied music scene. At the same time, students are encouraged to actively engage in art practice, founding art clubs, music activities, and going into the community to carry out music activities, such as organising small-scale concerts, music teaching tutorials, etc., so as to convey the vitality and beauty of music to the community residents, and to enrich the cultural life of the community as well as to enhance the students' sense of social responsibility and their ability to practice music.

In order to guarantee the orderly development and continuous promotion of the second classroom of music and aesthetic education, colleges and universities should incorporate it into the professional training programme and implement the credit system management, the Guideline for Public Art Courses in Higher Education Issued by the General Office of the Ministry of Education further clarifies that the public art course, as an important part of the curriculum system of China's higher education, is the core of the school's art education work, and the main way to implement aesthetic education(Ministry of Education of the People's Republic of China, 2022). It is also the main way to implement aesthetic education. The document points out that public art courses cover three types: aesthetics and art history and theory, art appreciation and criticism, and art experience and practice. Colleges and universities need to strictly implement the requirements, fully incorporate public art courses into the undergraduate training programmes of various majors, and clearly stipulate that students need to complete two credits of public art courses before graduation, so as to ensure that music and aesthetics play an important role in the cultivation of talents in colleges and universities, and to promote the comprehensive enhancement of the overall quality of students.

Thirdly, we should face the needs of compound talents and innovate interdisciplinary music and aesthetic education programmes. In the context of the continuous innovation of higher education and the rapidly rising demand for complex talents in society, the development of music-related cross-curricular programmes based on the actual situation of each profession has become a key path to enhance the comprehensive quality of students. In the process of continuous improvement of the current higher education system, the professional growth of students is no longer limited to the accumulation of knowledge in a single discipline, and the shaping of cross-disciplinary fusion ability is more and more highlighting its importance.

In recent years, major universities have opened second majors or micro-majors, creating a broad platform and excellent opportunities for the in-depth cross-fertilisation of music and other majors. Taking science and technology majors as

an example, the cross-fertilisation of music and computer science is promising. Cutting-edge courses such as music programming and digital audio processing can be offered to guide students to realise digital creation and editing of music with the help of computer algorithms and programming techniques. In this process, students can not only deeply understand the subtleties of music theoretical knowledge, but also effectively improve their own programming practical ability, so as to build a solid foundation for their future career in the field of music science and technology, such as music software research and development, intelligent music creation and other directions. For liberal arts majors, cross-curricular programmes also have a wide scope for expansion. Take tourism management major as an example, the establishment of cultural tourism music courses, the deep integration of music, art and culture with the tourism industry, in-depth exploration of the role and mechanism of music in the cultural communication of tourist destinations, tourists' experience enhancement, etc., will help to cultivate the students' professionalism in the field of culture and tourism communication, and provide professional talents for the promotion of innovative development of culture and tourism industry. For psychology majors, courses such as Music Healing and Music Psychology are offered to provide in-depth analysis of the impact of music on human cognition, emotion and mental health from the perspective of psychology, to help students broaden their academic horizons and enhance their ability to analyse and solve practical problems with psychological knowledge, so that they can play a unique advantage in the future fields of psychological counselling and mental health education. Through the development of these targeted cross-curricular programmes, the barriers between disciplines can be effectively broken down, and students are encouraged to organically combine their musical knowledge with their own professional knowledge to build up a diversified and systematic knowledge system. This not only helps to improve students' musical literacy and artistic aesthetic ability, but also significantly enhances their professional competitiveness, opening up broader prospects for students' future career development in different fields, and promoting the enhancement of students' comprehensive quality in all aspects.

Secondly, pay attention to the construction of music practice activities. First of all, the cultivation requirements for aesthetic education in China's colleges and universities are different, the curriculum is different, and the graduation standards are different, resulting in uneven levels of aesthetic literacy. In the training programme, colleges and universities should focus on the combination of theory and practice. Theoretical aspects in addition to the theoretical knowledge of music, appreciation courses, but also should increase the music composition, music performance and other courses to cultivate a sense of beauty to ensure that non-arts students can better access to music aesthetic cultivation; in practice, in addition to the professional level test and to enhance the practical ability of the activities for the purpose of, but also should be more connected with the community, colleges and universities should expand the participation of students in various forms of platforms, such as choirs, folk bands, original music clubs, to increase the level of practice. Colleges and universities should expand students' participation platforms, such as choirs, folk bands, original music societies and other forms, increase the proportion and credits of practical courses, so that students can gain aesthetic experience in "learning by doing and thinking by performing", and enhance the depth and effectiveness of music aesthetic education. By organising campus music festivals, themed performance seasons and original music competitions, students' subjectivity is stimulated, and their enthusiasm and aesthetic ability are enhanced. In terms of graduation standards, schools should ensure that every student completes the credits of the aesthetic education programme and meets the standards in aesthetic quality, moral level, knowledge and skills, and teaching ability, e.g., students must participate in several on-campus music activities, take enough credits of the aesthetic education programme, and complete the practical music activities within the programme in order to graduate, and so on.

Strengthening the Teaching Staff and Promoting Teachers' Professional Development

In the construction of music aesthetic education system in colleges and universities, a high-level teacher team is undoubtedly an indispensable key

element. An outstanding music aesthetic education teacher not only needs to have profound music theory knowledge reserve, keen music perception ability and deep understanding of multiple music styles, showing high music literacy, but also has exquisite practical teaching ability, can be in the teaching process through the vivid demonstration, for the students to set up a 'beautiful' intuitive example, leading the students to step into the 'beautiful'. Through vivid demonstration in the teaching process, they can set up an intuitive example for students and lead them into the hall of music and art. Based on this, colleges and universities must attach great importance to the construction of music and aesthetics teachers, and devote themselves to building a high-level teaching team with excellent business skills and good quality.

First of all, it is fundamental to reasonably equip full-time music and aesthetic education teachers. Institutions of higher education should carry out a comprehensive and in-depth selection process within the school to find those who have solid professional skills in the field of music, rich enthusiasm for teaching and advanced educational concepts, and through a systematic training and cultivation mechanism, build them into full-time music and aesthetic education teachers, so as to build up a stable core team of music and aesthetic education teachers. With their professional expertise, these full-time teachers are able to explore music education resources, develop a series of music courses covering music theory, music history, music performance skills, etc., and closely combine abstract music theory knowledge with concrete music practice activities, so as to provide students with a comprehensive and systematic music aesthetics education curriculum system, and to meet the music learning needs of different students.

Secondly, it is important to continuously improve the comprehensive quality of music aesthetic education teachers. Institutions of higher education should actively organise and carry out diversified teaching and research activities in music aesthetics education, and regularly assess the teaching level of teachers, including the reasonableness of the teaching design, the effectiveness of the teaching method, the activity of classroom interaction, etc. At the same time, teachers' music quality should

be rigorously examined, such as the degree of mastery of theoretical knowledge of music, and the proficiency in the use of music skills, etc. In addition, they should be encouraged to actively participate in music practice activities to meet different students' learning needs. In addition, music aesthetic education teachers are encouraged to actively engage in scientific research activities, participate in teaching research and education reform projects, explore new methods, modes and paths of music aesthetic education, and promote the innovative development of music aesthetic education theory and practice. In order to broaden teachers' horizons and improve their professional level, colleges and universities should also regularly send teachers to professional art colleges for training and further study, so that teachers can come into contact with cutting-edge music education concepts, advanced teaching techniques and the latest music research results, constantly update their knowledge system and improve their comprehensive qualities, so that they can better adapt to the needs of the development of music aesthetics education teaching.

In the current music aesthetic education programme in colleges and universities, the traditional teacher's lecture is still the main focus, the classroom atmosphere is not active, and students' interest in learning is not high. Therefore, colleges and universities should adopt a variety of effective teaching methods to stimulate students' interest in learning. First, focus on students' classroom experience and communication. Teachers should create situations in the classroom, guide students to share their aesthetic experience, describe their feelings in their own language, and learn in the process of communication and interaction. Secondly, set up learning tasks reasonably and insist on 'learning by doing'. In addition to traditional explanations and demonstrations, teachers should also set up learning tasks reasonably, and adopt project-based teaching such as programme rehearsal, project cooperation and performance to fully mobilise students' enthusiasm for learning. Third, make full use of the online teaching resource base of music aesthetic education. Teachers should make use of the excellent curriculum resources such as Moclass, Xue Tang Online and other social network resources to build an online teaching resource base for music and

aesthetic education that is suitable for students' learning in the school. Teachers use online and offline blended teaching, so that students can be free of time and space constraints, music aesthetic education learning. At the same time, through blended teaching, teachers can also help students to develop their own personalised learning plans and enhance students' learning initiative.

Finally, the active introduction of high-quality off-campus music and aesthetic education teachers is a useful supplement. Colleges and universities can hire well-known professors, artists and industry experts from outside the university to teach in schools through school-enterprise co-operation, inter-college co-operation and other diversified modes. With their rich practical experience, outstanding artistic achievements and unique industry perspectives, these external teachers can inject fresh blood into on-campus music aesthetic education teaching. Their practical cases, cutting-edge developments and personalised artistic insights can complement the theoretical teaching of the full-time teachers in the school. Through the integration of internal and external educational resources, a high-level music and aesthetic education teaching team will be built, providing students with richer, more diversified and best quality music and aesthetic education, and enhancing students' music literacy and aesthetic ability in all aspects.

Strengthening the construction of public facilities for aesthetic education in schools and creating a good school culture

In the implementation system of music aesthetic education, schools, as the main nurturing place, shoulder the key mission that cannot be replaced. In addition to knowledge transfer and skill cultivation through music and aesthetic education programmes, a rich and high-quality campus culture also plays an important nurturing function in a subtle way.

First of all, the concept of aesthetic education should be established, and aesthetic education should be penetrated into students' daily life in a holistic manner. According to the law of aesthetics and the diversified needs of individual students, efforts are made to build a school living space environment that is artistic, humanistic and personalised. This includes not only the aesthetic shaping of the

material space such as campus architectural style and garden landscape layout, but also the aesthetic cultivation of the spirit of school culture, campus cultural atmosphere, and the interaction mode between teachers and students. On this basis, it is complemented by the introduction of life aesthetics courses, the contents of which are closely related to students' clothing, food, housing and transport, such as incorporating elements of life aesthetics such as floral art and tea art, dietary aesthetics, residential aesthetics, clothing aesthetics and so on. These seemingly 'useless' courses, in fact, can let students in the learning process to master practical life skills, and at the same time in the long-term inculcation, gradually cultivate aesthetic perception ability, enhance the appreciation of beauty and creativity.

Secondly, it is crucial to create a campus environment full of beautiful music. Institutions of higher education should make full use of campus radio, new media accounts and other on-campus media resources, regularly broadcasting ancient and modern Chinese and foreign music works, covering classical music, folk music, modern pop music and other diversified styles, so that students can be immersed in the sea of music in all corners of the campus. In addition, with the help of the school's WeChat public number and other new media platforms, we regularly push the appreciation of musical works, knowledge of music history and culture, music creation skills, etc., in the form of illustrations and text, audio and video, to stimulate the students' interest in music and the desire to explore, and to create a campus cultural environment that is elegant, full of aesthetics, and full of vitality.

Firstly, to carry out music practice activities of various forms and novel contents is an effective way to improve students' music literacy and comprehensive ability. Higher education institutions should actively encourage students to participate in music practice activities such as choral competitions, campus art festivals, and music clubs. In choral competitions, students perform complex musical works together through teamwork and under the guidance of the conductor to cultivate the spirit of teamwork and sense of collective honour; Campus Art Festival provides students with a phase to display their individual musical talents, covering vocal, instrumental, dance and other

forms of art, which stimulates the students' spirit of creativity and artistic expression; music clubs, as the self-organised groups of students' musical interests, provide a platform for the exchange of ideas between like-minded students and the students. Music clubs, as self-organised music interest groups for students, provide a platform for like-minded students to communicate and co-operate, and students can independently carry out music creation, music rehearsal and other activities in the clubs to improve their music practice ability and artistic cultivation. For example, at the School of Music and Dance of the Central South University for Nationalities, also in Wuhan, the school implements aesthetic infiltration through class choral activities. From the top-level design to strengthen the function of aesthetic education, to create a team of teachers, to enhance the effectiveness of aesthetic education; to discipline construction as a hand, to explore the integration of choral courses and curriculum ideology and politics; to professional construction as a guide, to establish the professional development of ideas, to create a smart music classroom; to teaching practice as a basis, to enhance the students' aesthetic and creative ability; to aesthetic education infiltration campus, to carry out a variety of art practice activities, to promote inter-school exchanges and cooperation, and to cultivate the students' teamwork and creative spirit. Secondly, we will introduce quality arts programmes from outside the school.

Secondly, the introduction of high-quality art practice activities outside the school can broaden students' musical horizons and enhance their art practice ability and aesthetic ability. Through activities such as 'Elegant Art on Campus', excellent art exhibitions, concerts and recitals of off-campus professional art groups are introduced to the campus, so that students can come into close contact with the superb performances of top artists and feel the glamour of professional art. At the same time, it strengthens inter-school artistic exchanges, actively draws on the excellent music and aesthetic education achievements of other universities, promotes the improvement of the level of music and aesthetic education in our university, and promotes the all-round development of students. Supporting students to set up off-campus social music groups and carry out social music activities not only strengthens the aesthetic perception of

those who participate in music activities invisibly, provides more opportunities and platforms for the expression of beauty, promotes the healthy and positive development of social music and aesthetic education, passes on the cause of music, widens the space for the development of music and art, but also enlivens the social and cultural atmosphere, and is an important force for the prosperity of socialist art and literature. Thirdly, schools are undoubtedly an important force in music aesthetic education.

Thirdly, while schools are undoubtedly the main venue for music and aesthetic education, the effective implementation of music and aesthetic education cannot rely solely on schools, but also requires the great attention and co-operation of society as a whole. The Government, as the co-ordinator of social resources and the policy maker, should increase its input to create favourable conditions for music aesthetic education. For example, local governments can introduce relevant policies based on local conditions to encourage theatres, art central, exhibition central and other cultural and artistic institutions to set up open days for the public, and regularly carry out performances for the benefit of the public, send plays to the countryside and other public welfare activities. Through these activities, the general public can enjoy high-quality music and art performances at low cost or even free of charge, increase their exposure to music and art, improve their own musical literacy, and then create a good atmosphere of love for music and respect for the arts in the whole society, thus laying a solid social foundation for the development of music and aesthetic education.

Again, the construction of public facilities for aesthetic education on campus should be strengthened. Improve infrastructure construction, such as music classrooms, rehearsal halls, performance venues, instrumental equipment, etc., to provide strong support for classroom teaching and extracurricular activities. At the same time, the regional linkage model can be explored to share resources with cultural venues and performing arts centres, and increase cooperation with public theatres, concert halls, public regional music broadcasts, exhibition halls and other places of aesthetic education, to enhance the professionalism and openness of teaching

activities, and to provide more realistic scenarios for music practice, a move that can achieve the effect of double aesthetic education.

Finally, we should create a campus environment of musical beauty. We can take advantage of the nurturing power of the 'second classroom' and the 'hidden curriculum' to promote the construction of aesthetic education in the campus space. Through the setting of background music, thematic cultural panels, campus radio, music gallery and other forms of music aesthetic experience into the daily learning life, so that students in the subtle influence to obtain emotional cultivation and spiritual nourishment, so that the music in the space in the 'sensible', in the behaviour of 'feasible This will make music 'palpable' in space and 'feasible' in behaviour.

Through diversified activities such as art lectures, campus performances, and the integration of local traditional music, a music culture ecology with campus characteristics is built, so that music aesthetic education moves from the classroom to life, from individual experience to collective sharing, and is inculcated in daily life and imbibed in activities, realising the imperceptible 'to beautify people' and 'to educate virtue through beauty'. The goal of educating people is to 'educate virtue through beauty'. Only in this way can the music and aesthetic education programme truly become a practical fulcrum of moral education, and play its due role in cultivating socialist builders and successors with all-round development of morality, intelligence, physicality, aesthetics and labour.

Accurate education: dynamic adjustment mechanism based on the analysis of learning situation

The enhancement of the effectiveness of music and aesthetic education in colleges and universities needs to be based on the deep insight into the background, characteristics and needs of students, and through the closed-loop management of 'accurate diagnosis-dynamic adjustment-feedback optimization', the personalization and identification of the education process can be realized.

First, we build a multi-dimensional learning situation collection system: through pre-entry music basic research, learning process data tracking (e.g. online course completion rate, quality of practical assignments) and career planning

interviews, we generate a music literacy index, interest preference labels, cross-border development labels for students. The digital portraits of the students include 'music literacy index', 'interest preference label' and 'intention of cross-border development'. For example, for tourism management students, we focus on analyzing their demand for 'music application in cultural and tourism scenes'; for science and engineering students, we focus on their interest in 'integration of music and technology', and develop a tiered course system based on this: for zero-basic students For science and engineering students, we focus on the interest point of 'music technology integration' and develop a tiered course system based on this: for zero basic students, we offer the compulsory course of 'Music Fundamentals and Aesthetic Perception', which focuses on rhythmic and auditory training; for those who have an art foundation, we offer the advanced course of 'Intercultural Music Workshop'; and for the demand of professional integration, we launch the courses of 'Music Psychology', 'Music Therapy Technology', and 'Music Communication'. To meet the demand for professional integration, customized modules such as 'Music + Psychology', 'Music Therapy Technology', 'Music + Communication' and 'New Media Music Communication Strategy' were introduced.

Secondly, a diversified feedback mechanism is established to drive continuous improvement. Every semester, authentic evaluations of course content, teaching methods and resource support are collected through anonymous questionnaires and joint meetings of student aesthetic committees. For example, if the research shows that 75% of the students expect 'lightweight learning', then part of the compulsory content will be transformed into micro-courses ($\leq$30 minutes for a single lesson) and a fragmented learning platform will be set up; courses with a satisfaction rate of less than 60% will be subject to an 'elimination-iteration' mechanism, e.g., the traditional courses will be transformed into micro-courses. 'For example, the traditional History of Music is reconstructed into Music Narrative and Cultural Memory, incorporating interactive elements such as VR historical scene simulation. At the level of artistic practice, we rely on the Campus APP to monitor activity registration data and dynamically adjust the project settings - if the participation of the 'Ancient Wind Music

Club' increases by 40% annually, we will set up an additional workshop on 'Digital Adaptation of Traditional Musical Instruments', and invite non-genetic inheritors and technological enterprises to carry out cross-border teaching. If the participation of 'Ancient Wind Music Club' increases by 40% per year, a workshop on 'Digital Adaptation of Traditional Musical Instruments' will be added, inviting non-heritage inheritors and engineers from technology companies to carry out cross-border teaching.

In addition, with the help of artificial intelligence technology to empower accurate teaching. Through machine learning, we analyze students' performance videos and audio assignments, generate personalized suggestions such as fingering correction and pitch optimization in real time, and synchronously feedback to teachers to adjust teaching priorities. The big data prediction model can push 'music professional' advanced resources (e.g. 'music programming training camp', 'game sound design workshop') according to students' interest trajectories, realizing the following From passively adapting to needs to actively guiding growth. This dynamic adjustment mechanism based on learning conditions transforms students from 'recipients of aesthetic education' to 'co-constructors of the education process', ensures that music and aesthetic education always resonate with the needs of the times and individual development, and truly implements the precise goal of 'educating people through beauty'. The goal of 'educating people through beauty' is truly realized.

4.3.6 Improve Phase

The improve phase aims to continuously optimize and enhance music aesthetic education courses based on feedback from previous implement and improve stages, thereby enhancing overall teaching quality and learning outcomes. By integrating feedback from students, teachers, and external stakeholders, the curriculum can effectively address deficiencies in teaching content, methods, and resource allocation through continuous adjustment. This feedback mechanism not only enables the curriculum to promptly respond to students' needs but also promotes the flexible development of course content, ensuring that the teaching process aligns with students' evolving learning requirements. Specifically, student feedback—particularly on

emotional experiences, musical understanding, and cognitive effects—will be collected through multiple channels such as questionnaires, classroom discussions, and individual interviews, helping teachers more accurately identify weak links in the learning process. Additionally, teachers' professional reflections and peer reviews provide valuable perspectives on teaching methods and classroom management, further refining teaching strategies. External experts, especially scholars and industry practitioners in music education, also offer professional guidance on the curriculum's practical application and industry relevance. Through these multi-level and multi-faceted feedbacks, the curriculum will be continuously adjusted and improved to ensure students receive an educational experience meeting contemporary needs.

The application of personalized teaching and differentiated strategies is a key aspect of curriculum optimization. Music aesthetic education should fully consider students' individual differences, including their learning backgrounds, interests, and cognitive styles. To better adapt to students' diverse needs, the curriculum will provide flexible learning paths, allowing students to choose different assignments and projects based on their learning progress, interests, and abilities. For students with some musical foundation, the curriculum will encourage them to tackle more challenging content and creative tasks, while those without a musical background will be provided with gradient learning resources and support from basic to advanced levels. Furthermore, the curriculum will design more personalized teaching activities according to students' learning styles—whether visual, auditory, or kinesthetic. For example, visual learners may rely more on tools like charts and musical score analysis, while kinesthetic learners will be offered more hands-on practice, role-playing, or improvisational creation opportunities. Through differentiated teaching design, students' interests and learning motivation can be maximized, enabling them to achieve optimal learning outcomes in a personalized environment.

Meanwhile, interdisciplinary integration and cultural diversity in the curriculum are important ways to enhance students' comprehensive literacy. Music aesthetic education is not merely the cultivation of technical skills but also the shaping of

students' cultural identity and global vision. Therefore, the curriculum will strengthen integration with disciplines such as philosophy, history, literature, and sociology within an interdisciplinary framework, helping students establish deep connections between music and other humanities. For instance, the curriculum will explore the relationship between music and text by combining literary works with musical pieces, analyzing how literature conveys emotions and ideas through music. To broaden students' cultural horizons, the curriculum will introduce diverse musical cultural contents from around the world, especially non-Western musical traditions such as those from Africa, Latin America, India, and the Middle East. This not only helps students understand and appreciate the musical characteristics of different cultures but also enhances their awareness and respect for global cultural diversity. Additionally, inviting industry experts and cultural scholars to give lectures and organizing field trips are important means to achieve this goal, helping students intuitively understand the cultural backgrounds behind music and stimulating their interest in and exploration of different musical forms.

With the rapid development of information technology, the curriculum will continuously integrate innovative digital tools and resources to promote the modernization of music aesthetic education. The application of digital technology not only improves teaching efficiency but also provides students with a richer learning experience. For example, online learning platforms allow students to flexibly arrange study time according to personal needs, while online quizzes and discussion forums enable real-time interaction. The introduction of virtual music laboratories, music composition software, and intelligent learning tools allows students to conduct simulated creation and receive instant feedback, which is particularly suitable for remote or hybrid teaching models. Furthermore, augmented reality (AR) and virtual reality (VR) technologies will be applied in the classroom to provide immersive learning experiences, helping students learn music theory, understand historical backgrounds, or engage in music creation in virtual environments. These technologies not only enhance student interactivity but also provide more opportunities for hands-on operation and creation. The application of artificial intelligence (AI) technology will further promote

personalized learning: AI systems can provide customized feedback and improvement suggestions by analyzing students' learning progress, creative styles, and performance, helping them continuously advance in musical skills and aesthetic expression.

Teachers' continuous professional development serves as the foundation for curriculum improvement and innovation. To ensure teachers can effectively address the increasing interdisciplinary requirements and technological application challenges in the curriculum, regular professional training and workshops will become essential components. By participating in these activities, teachers can continuously enhance teaching skills and learn new educational concepts and methods, especially in using digital teaching tools and cross-cultural teaching techniques. Additionally, encouraging collaboration and communication among teachers to share teaching experiences and best practices will further promote teaching quality. In this process, teachers' reflective ability and self-improvement awareness are also crucial. Through regular peer reviews, curriculum reflections, and case sharing, teachers can continuously optimize teaching strategies to better meet students' needs.

Finally, the curriculum's assessment and evaluation mechanisms will be continuously optimized alongside improvements in course content and teaching strategies. Assessment will no longer be limited to measuring students' knowledge mastery but will pay more attention to their comprehensive development in creativity, emotional expression, cultural understanding, etc. Therefore, the assessment system will adopt a more comprehensive and multi-dimensional approach, including not only final exams and project assignments but also students' reflection journals, creative expressions, and other contents. Meanwhile, to ensure the fairness and effectiveness of assessment, the curriculum will introduce a continuous feedback mechanism, enabling students to receive real-time guidance and support throughout the learning process. This feedback mechanism not only helps students understand their learning progress but also provides valuable improvement references for teachers. Through data-driven decision support, the curriculum can promptly adjust teaching content and methods

based on assessment results, ensuring each student can achieve optimal outcomes along a learning path suitable for them.

        In summary, the improve phase comprehensively enhances the teaching quality of music aesthetic education courses and students' learning experience through multi-level feedback integration, personalized teaching, interdisciplinary integration, technological innovation, and teachers' professional development. By continuously optimizing course content, teaching methods, and assessment mechanisms, the curriculum can continuously stimulate students' learning enthusiasm, cultivate their musical aesthetic abilities and cross-cultural understanding, and provide them with a more diversified and comprehensive educational experience in keeping with the times.

CHAPTER 5

SUMMARY DISCUSSION AND SUGGESTION

5.1 Summary

This study was undertaken to address the growing need for inclusive, high-quality music aesthetic education (MAE) among non-arts undergraduate students in Chinese higher education. Despite national policies emphasizing the importance of aesthetic development, students outside of arts disciplines often have limited access to structured and impactful aesthetic learning opportunities. Drawing upon the national agenda—such as the Opinions on Strengthening Aesthetic Education in the New Era and the Aesthetic Education Immersion Initiative—this study responds to the urgent call to promote holistic development, cultural literacy, and emotional well-being through accessible and engaging music education.

The primary objective was to construct and evaluate a theoretically grounded, practice-oriented teaching model tailored to the cognitive, emotional, and aesthetic development of non-arts majors. The model was informed by three core frameworks: constructivist learning theory, experiential learning theory, and the ADDIEI instructional design model. These theoretical foundations supported the development of a curriculum that prioritizes immersive experience, student agency, cultural engagement, and creative expression.

The research employed a mixed-methods approach consisting of literature review, field research, instructional design, classroom implementation, and feedback analysis. The target population was composed of non-arts undergraduate students from selected universities in China, with varying degrees of prior exposure to music. The teaching model was piloted through structured sessions, and its effectiveness was assessed through student surveys, interviews, and expert evaluations.

The study contributes both theoretically and practically by advancing a replicable model of aesthetic education that responds to the specific learning needs and cultural contexts of non-arts students. The findings are expected to inform future

reforms in curriculum design, pedagogical practice, and national policy development for general aesthetic education.

5.2 Discussion

The findings presented a comprehensive picture of the current state of musical aesthetic education for non-arts undergraduate students in China, the practical application of the ADDIEI instructional model, as well as the key challenges and corresponding optimization strategies. This section interprets those findings within the context of relevant literature, theoretical frameworks, and real-world implications.

First, the current conditions of musical aesthetic education reveal a notable polarization in student satisfaction levels. While over half of the surveyed students expressed general satisfaction with course content, instructional methods, and available resources, a significant portion—ranging from 14% to 18%—voiced dissatisfaction, especially in relation to the perceived lack of professional relevance and insufficient opportunities for hands-on practice. These findings reflect earlier concerns in the literature (e.g., Wang, 2020; Li & Zhang, 2021), which emphasize the mismatch between traditional music education frameworks and the evolving, diverse needs of non-arts majors. Furthermore, the data highlight a critical need for curricular reform—specifically in terms of aligning content with students' career pathways, enhancing interaction quality, and incorporating updated, meaningful learning materials.

Second, the implement of the ADDIEI model proved effective in facilitating structured, student-centered teaching. By incorporating the phases of Analysis, Design, Development, Implement, Evaluate, and Improve, the model not only ensured coherent instructional planning but also emphasized iterative refinement based on feedback. Another significant contribution of the "Improve" phase within the ADDIEI model lies in its emphasis on multi-level, post-instructional reflection and enhancement mechanisms. This phase operates on three interconnected dimensions:

First, it facilitates teacher-led reflection on classroom practice. After each instructional cycle, educators engage in critical self-assessment regarding teaching strategies, student engagement, content delivery, and classroom dynamics. These

reflective practices enable instructors to identify pedagogical strengths and weaknesses and make informed adjustments to optimize future instruction.

Second, the model incorporates student-centered feedback collected at the end of the course. Students provide insights into their learning experiences, perceived effectiveness of instructional methods, and the relevance of course content to their academic or professional interests. Teachers then analyze this feedback to detect common patterns, evaluate instructional impact, and adapt subsequent iterations of the course to better meet learner needs.

Third, the model integrates expert evaluations and recommendations. Educational experts observe classes, review instructional materials, and assess alignment with curricular goals and broader aesthetic education standards. Their feedback, grounded in professional judgment and pedagogical theory, provides an external perspective that helps refine teaching approaches and instructional design.

Through this triadic mechanism of teacher reflection, student feedback, and expert evaluation, the "Improve" phase transforms assessment into actionable insights, ensuring that each course iteration is more refined, responsive, and effective. This dynamic refinement process reinforces the model's closed-loop nature, positioning it as a flexible and sustainable framework for long-term instructional development in aesthetic education.

Expert evaluations confirmed the model's applicability to non-arts contexts, commending its systemic logic and pedagogical adaptability. Nevertheless, constructive suggestions from experts indicated the need to further integrate interdisciplinary elements such as music technology and cultural studies, as well as establish closer connections with industry practices to enhance practical relevance.

Third, the study identified persistent challenges, including outdated instructional techniques, limited educational resources, and a lack of professional development for teachers. These issues align with broader critiques highlighted by national policy documents (Ministry of Education, 2022), which call for pedagogical modernization, integration of digital tools, and innovation in teaching practices. In

response, the study proposed a series of optimization strategies—such as blended learning approaches, experiential modules, and interdisciplinary course content—that resonate with international educational reform recommendations (e.g., UNESCO, 2021) advocating for holistic, participatory, and practice-oriented art education.

From a theoretical standpoint, this research contributes to instructional design scholarship by expanding the traditional ADDIE model into ADDIEI, adding an "Improve" phase to reinforce the importance of continuous feedback and adaptive iteration. This refinement addresses a known limitation in static instructional frameworks, which often lack dynamic responsiveness(Smith & Ragan, 2005). Moreover, the study validates key aspects of constructivist learning theory, demonstrating how student-centered and experiential strategies—such as choral practice, music appreciation, and immersive field experiences—can foster enhanced aesthetic literacy and deeper emotional engagement.

Practically, this study offers several actionable recommendations. In terms of curriculum design, it advocates for modular content structured around the learning progression of "Perception–Understanding–Creation–Expression," tailored to students' disciplinary backgrounds. For example, management majors could explore sound design for event planning, while psychology students might benefit from introductory modules in music therapy. Furthermore, the study calls for the establishment of professional development programs that train educators in interactive pedagogy, the use of digital instructional tools, and cross-disciplinary collaboration. Finally, investment in educational infrastructure—such as smart classrooms, VR-assisted instruction, and partnerships with cultural institutions—is deemed essential for enhancing the quality and relevance of aesthetic experiences.

In conclusion, the results confirm the transformative potential of the ADDIEI model in improving the state of music aesthetic education for non-arts undergraduate students. By combining a structured instructional design with a flexible mechanism for continuous improvement, the model offers a scalable and adaptable framework capable

of fostering aesthetic literacy, cultural awareness, and creative expression—cornerstones of a well-rounded, future-oriented higher education system.

5.3 Suggestion

As China continues to advance its educational modernization agenda, music aesthetic education is transitioning from a peripheral enrichment activity to a central element of holistic student development. Non-arts undergraduate students represent most of the higher education population and play a crucial role in shaping the country's cultural future. Their access to meaningful and structured aesthetic experiences is essential for building a society rooted in creativity, empathy, and cultural confidence. The instructional model proposed in this study provides a viable pathway toward achieving these goals. Through its comprehensive, immersive, and humanistic design, it exemplifies how music education can serve not only as a cognitive endeavor but also as an emotional, cultural, and social force. Looking ahead, music aesthetic education must become a foundational right and opportunity for all students, cultivating minds that are not only informed but also inspired—prepared to contribute to a future where beauty, creativity, and humanity flourish together. Building upon the findings and limitations of the present study, future research in the domain of music aesthetic education for non-arts majors should pursue several critical directions to deepen understanding and enhance pedagogical effectiveness.

Diversification and Expansion of Research Samples

The current study was limited to a single institution with a relatively homogenous sample group. To strengthen the generalizability and robustness of findings, future research should include a more diverse array of higher education institutions, encompassing various tiers (e.g., research universities, vocational colleges) and geographic regions, including rural and urban settings. A comparative approach across regions and institution types would allow researchers to identify structural and cultural factors that shape the effectiveness of music aesthetic education.

Longitudinal Impact Assessment

Given the developmental and transformative nature of aesthetic education, short-term studies may not capture its full impact on students' cognitive, emotional, and social growth. Future research should adopt longitudinal designs to investigate how participation in music aesthetic education influences students over time, particularly regarding their empathy, critical thinking, cultural identity, and creative capacities. Such studies could provide compelling evidence for the long-term value of aesthetic education in holistic development.

Development of Standardized Assessment Tools

One of the ongoing challenges in aesthetic education research is the lack of validated instruments to measure outcomes such as aesthetic literacy, emotional sensitivity, cultural awareness, and social imagination. Future studies should prioritize the construction and empirical validation of multi-dimensional evaluation tools that align with both affective and cognitive domains. These instruments would allow for more precise and meaningful assessments of learning gains and program effectiveness.

Exploration of Cross-Cultural and Multilingual Applications

As globalization reshapes educational landscapes, there is a growing need to examine how aesthetic education models function across different cultural and linguistic settings. Future studies could explore the adaptability and resonance of the proposed instructional model in international programs, bilingual curricula, or in collaboration with foreign universities. This would illuminate how shared aesthetic experiences can foster intercultural understanding and global citizenship.

Instructor Identity and Pedagogical Development

The role of the educator is central in facilitating meaningful aesthetic experiences. Future research should investigate the professional identity, instructional strategies, and reflective practices of teachers engaged in music aesthetic education. Particular attention should be given to how instructors balance technical instruction with emotional and cultural facilitation, and how they adapt their methods to suit diverse student populations.

Integration with Community Engagement and Social Innovation

To maximize its societal relevance, music aesthetic education should extend beyond the classroom and engage with real-world contexts. Future research could examine how music education programs can be integrated with community arts initiatives, public cultural projects, and service learning. Such studies would help conceptualize aesthetic education as a catalyst for social transformation, civic engagement, and innovation in cultural industries.

Digital and Technological Integration

In the post-pandemic era, the fusion of digital technologies with aesthetic education has become both necessary and promising. Future investigations should focus on how virtual reality, music production software, online collaborative platforms, and AI-driven tools can enhance student engagement and expand access to music aesthetic learning, especially for remote or under-resourced regions.

In summary, these recommended research trajectories not only respond to the methodological and contextual limitations of this study but also align with broader educational reforms aimed at fostering creativity, emotional intelligence, and cultural fluency among university students. Music aesthetic education, when strategically developed and inclusively delivered, holds profound potential to shape more empathetic, imaginative, and resilient individuals—qualities that are indispensable in the face of global uncertainty and complexity.

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