

An Action Research on Music Appreciation Activities in Kindergarten Classes Based on Situational Teaching Approach

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Abstract: As a crucial vehicle for young children's artistic enlightenment, music appreciation holds an irreplaceable value in cognitive development, emotional edification, and the cultivation of aesthetic abilities. Currently, in music appreciation activities for senior kindergarten classes, there is a widespread phenomenon of homogenized teaching content and mechanized teaching methods, which results in insufficient enthusiasm for participation among young children and a superficial understanding of music. The situational teaching method, by constructing concrete and immersive learning scenarios, can effectively activate young children's multi-dimensional sensory experiences. Its characteristics of intuitiveness and interactivity are highly consistent with the traits of young children's concrete thinking, thus providing a new approach to resolving the current predicament. The research focuses on the practical pain points in music appreciation activities for senior kindergarten classes and proposes targeted solutions from four dimensions: content design, method innovation, resource integration, and teacher training, aiming to reconstruct a child-centered, in-depth music learning model. Practice has shown that the situational teaching method can not only enhance young children's perceptual sensitivity to musical elements but also guide them to achieve emotional resonance through role-playing and life-related associations, laying a foundation for the sustainable development of young children's musical literacy.

Keywords: Contextual pedagogy; Kindergarten class; Music appreciation activities; Problems and measures

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1. Introduction

The senior class in kindergarten represents a pivotal phase for the development of children's musical capabilities. As a crucial practical form of aesthetic education, music appreciation activities need to transcend the limitations of the unidirectional indoctrination in traditional teaching. Currently, prevalent issues in music appreciation activities include the confinement of teaching content to classic pieces, the over-reliance on audio playback as a teaching method, and the lag in the renewal of teaching resources. These problems impede the full

release of children's emotional experiences of music and artistic imagination. The situational teaching method emphasizes promoting the internalization of knowledge through scene construction and emotional connection, and its core concept is highly compatible with the learning pattern of "learning through play" for young children^[1]. For instance, integrating the music piece *Carnival of the Animals* with a forest adventure story scenario enables children to intuitively perceive the rhythm changes and emotional expressions of the melody during role-playing. Nevertheless, problems such as the insufficient depth of situational creation and the teachers' weak ability to interpret musical works restrict the practical effectiveness of this teaching method. Exploring the integration path of the situational teaching method and music appreciation activities not only requires optimizing the diversity of teaching resources but also calls for attention to the teachers' ability in narrative design and dynamic guidance of musical situations, so as to truly achieve the educational goal of "inspiring emotions through situations and promoting learning through emotions."

2. Overview of situational teaching method and music appreciation activity of kindergarten classes

2.1. Concept and characteristics of the contextual teaching method

As a crucial methodology in the realm of modern education, the essence of the situational teaching method lies in facilitating learners' internalization of knowledge and emotional resonance through multi-dimensional scenario construction. Within the scope of preschool education, this teaching method emphasizes transforming abstract concepts into concrete experiences. By means of role-playing, story-telling, or re-creating real-life scenarios, it helps young children form embodied cognition in an immersive environment. Different from the traditional one-way teaching mode, its prominent characteristic is reflected in the dynamic generativity of situational design. Teachers, based on the emotional tone and narrative structure of musical works, flexibly create a composite field that includes visual, auditory, and kinesthetic elements, enabling young children to decipher and reconstruct musical symbols unconsciously. Especially in music appreciation activities, this teaching method can effectively bridge the gap between young children's concrete thinking and the abstract nature of music. For example, simulating the scene of continuous spring rain during the appreciation of "The Voices of Spring Waltz" guides young children to establish a metaphorical connection between natural phenomena and musical vocabulary. Contemporary research confirms that high-quality situational design should follow the principle of synergy between the characteristics of the musical ontology and the cognitive laws of young children. It not only maintains the integrity of musical art but also meets the development needs of the symbolic thinking of children in the senior class of kindergarten. This dual adaptability constitutes the irreplaceable application value of the situational teaching method in music education.

2.2. Objectives and contents of music appreciation activities in kindergarten classes

The core objective of music appreciation activities in the senior class of kindergarten lies in cultivating young children's aesthetic perception and emotional connection abilities towards musical art, laying a foundation for their lifelong artistic accomplishment. Activities at this stage should guide children to go beyond mere auditory experiences and gradually establish a dynamic correlation between musical elements, life experiences, and emotional expressions. For instance, when appreciating "Flight of the Bumblebee," they can perceive the metaphorical relationship between pitch variations and the movement characteristics of living organisms. Content selection should take into account both classicism and age-appropriateness, encompassing classical music excerpts, ethnic nursery rhymes, and modern children's music works. Emphasis should be placed on

the diversity of musical genres to expand aesthetic horizons. In practice, life-related content such as festival-themed music and symphonies of natural sound effects can be incorporated. Children can experience the essence of traditional culture in the lively melody of “Spring Festival Overture,” or be inspired with a sense of environmental concern through the ecological soundscape of “Rhapsody in the Forest.” It is worth noting that the cultural attributes of musical materials need to be balanced with children’s cognitive levels. When selecting music pieces with distinct regional characteristics like “Jasmine Flower,” visual folk elements should be supplemented to assist children in understanding the cultural narratives behind the music. Contemporary educational concepts emphasize integrating music appreciation with interdisciplinary experiences. For example, by combining picture-book illustrations to analyze the phrase structure of “Carnival of the Animals,” abstract melodies can be transformed into tangible symbolic images. Such designs can not only deepen children’s understanding of music but also activate their potential for creative thinking ^[2].

3. Problems of music appreciation activities in kindergarten classes

3.1. Teaching content

There are prominent structural contradictions in the instructional content design of current music appreciation activities for kindergarten seniors. This is primarily manifested as an imbalance between the standardized tendency in music material selection and the individualized aesthetic needs of young children. In most teaching practices, the phenomenon of a rigid repertoire is highly evident. An over-reliance on the recommended tracks in textbooks results in a limited coverage of music styles. Diverse genres such as ethnic music and modern electronic music have long been marginalized. This homogenized content supply not only restricts the expansion of young children’s musical horizons but also tends to lead to a flat development of their aesthetic perception. The issue of the estrangement between the teaching content and young children’s life experiences also merits attention. Some musical pieces, due to their adult-oriented cultural backgrounds or emotional expressions, struggle to trigger emotional resonance and experience transfer among young children. In teaching practices, there is a general lack of precise understanding of the stages of young children’s cognitive development. A hierarchical content system has not been designed in line with the characteristics of the budding symbolic thinking stage of kindergarten seniors, leading to a gap between the analysis of musical elements and young children’s comprehension abilities. From a cultural perspective, the development of local music resources is insufficient. The integration of regional characteristic music with universal aesthetic education has not been effectively achieved, thus weakening the cultural inheritance function of music appreciation activities. These limitations in the content directly result in the lack of young children’s subjectivity in music experiences, and their learning motivation shows a passive trend. It is urgent to make a breakthrough through systematic reconstruction ^[3].

3.2. Teaching methods

The teaching methods employed in music appreciation activities for senior kindergarten classes generally exhibit a tendency towards mechanization and superficiality, making it difficult to stimulate young children’s profound aesthetic experiences. Most teachers still adhere to the one-way indoctrination model, dissecting musical elements into isolated knowledge points such as rhythm and melody, for explanation while neglecting the cognitive laws of children’s embodied perception and emotional transfer. There is a lack of dynamic generation in the teaching process. The teaching paths pre-set by teachers often become rigid, failing to adjust interactive strategies according to the immediate feedback from children, which results in their understanding

of music remaining at the level of symbolic memory. The application of multimedia technology mostly stays at the function of audio playback, lacking instructional designs that integrate multimodal sensory interactions. For example, no effective connection is established between physical movements, color vision, and musical emotions. Teachers have a misinterpretation of situation creation. Some of the designed situations deviate from the inherent characteristics of music, evolving into mere role-playing games, thus weakening the core value of music appreciation. The teaching evaluation system emphasizes summative assessment, neglecting the observation and recording of process-oriented indicators such as children's musical association ability and emotional resonance. This mechanized approach not only suppresses children's creative expression but may also lead to a stereotyped development of their aesthetic perception. It is urgent to innovate teaching methods to construct a more inclusive and generative musical dialogue field.

3.3. Teaching resources

The allocation of teaching resources for music appreciation activities in senior kindergarten classes shows a tendency towards homogenization and structural imbalance, which restricts the healthy cycle of the music education ecosystem. The existing resource system overly relies on the supporting materials of standardized teaching materials. The update of auxiliary materials such as musical instrument atlases and sound effect libraries lags behind the development trend of music culture, resulting in the feature of low-level repetitive construction in the teaching material library. The application of digital resources mostly stays at the shallow-level functions such as audio playback and animation display, failing to construct an immersive music experience space with synchronized sound and picture and multimodal linkage. There are significant gaps in the development of regional characteristic music resources. Cultural genes such as local folk music and dialect nursery rhymes have not been effectively transformed into operable teaching resource packages. Teachers generally have weak abilities to integrate interdisciplinary resources and find it difficult to creatively transform environmental elements such as natural sounds and daily life sound effects into cognitive scaffolds for music appreciation. The urban-rural disparity in resource allocation further exacerbates the differentiation of teaching effects. Some kindergartens are limited by hardware conditions, with a single variety of music teaching aids and insufficient interactivity, making it difficult to support the generation of multi-dimensional sensory experiences. The limitations of this resource ecosystem not only weaken the extensibility of music appreciation activities but also impede the in-depth development of children in terms of cultural perception and aesthetic creation.

3.4. Teachers' professionalism

The compound deficiency in the musical professional qualities of kindergarten teachers has become a crucial bottleneck restricting the improvement of the quality of music appreciation activities for senior kindergarten classes. Some teachers have structural flaws in their ability to analyze the essence of music, finding it difficult to precisely grasp the emotional expression characteristics and artistic performance laws of different musical genres, which causes the activity design to fall into a standardized replication mode. The prominent issue of the lag in the renewal of educational concepts persists, with the cognitive bias that equates music appreciation with knowledge imparting, neglecting the generative nature and individual differences of children's aesthetic experiences. The weakness in interdisciplinary integration ability is remarkable. Most teachers have not yet developed the curriculum design thinking of organically integrating art forms such as literature and drama into musical contexts. The lack of continuous specialized support for music education in the post-service training system makes it difficult for teachers to keep up with the forefront development of contemporary music

education theories. The general lack of teachers' improvisational creation ability directly affects the vividness of situation creation, and the mechanical execution of procedures weakens the meaningful connection between music and children's lives. The insufficient depth of understanding of diverse musical cultures during the professional development process restricts both the development of local music resources and the expansion of an international musical vision. This imbalance in the quality structure not only affects the realization of the educational value of music activities but may also lead to the one-sided development of children's early aesthetic experiences.

4. Solutions to the problems of music appreciation activities in kindergarten classes based on contextualized teaching methods

4.1. Optimizing teaching content

Under the guidance of the situational teaching method, optimizing the content of music teaching necessitates the construction of a dynamic and diversified material-selection mechanism to break through the limitations of the traditional textbook framework. The selection of music materials should be based on a profound analysis of children's life experiences and cultural backgrounds. Preference should be given to folk music elements with regional and seasonal characteristics, and everyday sound sources such as natural sounds and dialect rhythms should be incorporated into the scope of music perception^[4]. The arrangement of teaching content should follow the spiral-rising law of aesthetic cognition. A hierarchical experience sequence from concrete sounds to abstract melodies should be designed to enable children to gradually understand the emotional coding system of music through situational transfer. A cross-cultural music resource library should be established to systematically integrate the aesthetic characteristics of world-class classical music and local traditional music, thereby cultivating children's multi-cultural understanding ability. Teachers need to enhance their ability to distinguish the educational value of musical works, with a focus on excavating sound combinations that can trigger children's synesthetic experiences, such as the analogous connection between the rhythm of raindrops and the beat of drums. Establishing a dynamic adjustment mechanism is of utmost importance. The composition ratio of the teaching repertoire should be flexibly updated according to children's immediate emotional feedback and participation data. This content reconstruction strategy not only ensures the cultural inheritance function of music appreciation activities but also reserves aesthetic imagination space for the development of children's creative thinking^[5].

4.2. Improving teaching methods

The implementation of the situational teaching method in music appreciation activities necessitates the reconstruction of the dynamic interactive model of teaching methods, breaking the rigid framework of traditional one-way instruction. Teachers should transform into the role of situational designers, creating immersive experience scenarios with temporal and spatial continuity based on the narrative structure and emotional context of musical works. During the teaching process, a two-way feedback mechanism should be established^[6]. The presentation intensity of situational elements should be adjusted in real time through the children's physical expressions and emotional responses, forming an organic connection between music perception and life experiences. The application of the multi-sensory synergy strategy is of crucial value. By intelligently matching auditory stimuli with environmental elements such as tactile materials and lighting changes, synesthetic effects in children can be stimulated. The in-depth integration of digital technology should transcend the instrumental usage level. Interactive music exploration spaces can be constructed with the help of virtual reality technology,

transforming abstract musical elements into visual dynamic images. The pacing of teaching should follow the law of children's attention curve, establishing a flexible conversion mechanism between collective perception and individual exploration. A process-oriented evaluation system should be established to record the evolving trajectory of children's aesthetic reaction patterns in the situation, providing a basis for the iteration of teaching strategies. This transformation of teaching methods not only promotes the embodied development of children's music cognition but also subtly cultivates their artistic synesthetic ability and creative thinking qualities^[6].

4.3. Enriching teaching resources

Under the framework of the situational teaching method, the construction of music teaching resources needs to break through the static storage mode of traditional material libraries and build a dynamically generated cultural ecosystem. Resource development should establish a multi-dimensional screening mechanism, transforming spatio-temporal elements such as regional seasonal changes and folk activity scenes into perceptible music teaching carriers to form a vital cultural gene pool^[7]. The intelligent reorganization of digital resources is of revolutionary significance. By using algorithm-matching technology, emotional correlation mapping is carried out between classic music segments and natural environmental sounds to generate interactive soundscape material packages. The transformation of physical teaching aids should follow the principle of multi-sensory linkage. Intelligent musical instrument devices that can provide feedback on tactile vibrations and visual changes should be designed to enable abstract music concepts to acquire materialized expression forms. For the integration of cross-cultural resources, a gradient penetration model should be established. World music cultural symbols should be integrated in layers according to the cognitive development laws of young children to cultivate cultural inclusion awareness through comparative appreciation. A resource-sharing network between kindergartens and communities should be established, and living cultures such as folk artists' skill demonstrations and sounds from traditional handicraft workshops should be incorporated into the resource update channels. The teacher resource package should be equipped with a situation generation module, providing multi-path scheme templates for the disassembly and recombination of music elements. The construction of this resource ecosystem not only enhances the cultural infiltration function of music appreciation activities but also gives rise to young children's creative musical thinking during the process of resource activation and builds a multimodal support for the transfer of aesthetic experiences^[8].

4.4. Enhancing teachers' professionalism

To enhance teachers' professional competencies, it is necessary to establish a comprehensive competency development system, with a particular emphasis on strengthening their ability to transform and apply the situational teaching method in music education. A dual-track training mechanism should be established to organically combine the renewal of music ontology cognition with integrated training in educational technology, focusing on cultivating teachers' ability to decode musical elements in specific contexts. To reshape teachers' curriculum design capabilities, they need to master the analytical methods of musical narrative structures, accurately identify the emotional trigger points in classic works, and convert them into experiential teaching events^[9]. Mastery of cross-media integration technology has become an essential competency, which requires teachers to possess the ability to creatively design courses by dynamically coupling elements of visual arts, drama performances, etc., with music appreciation. A development file for teachers' musical perception ability should be established, and regular training in soundscape mapping should be carried out to enhance their professional sensitivity to the relationship between musical colors and space. The in-house teaching research

system should incorporate a situation-generation module, and teachers should be organized to participate in music education drama workshops to deepen their understanding of children's aesthetic psychology through role-playing. Upgrading teachers' technological application competencies requires going beyond the mere use of tools. Teachers should master the operating logic of music visualization programming tools and be able to convert abstract musical theories into interactive digital scenarios. Cultivating teachers' ability to transform local cultural resources is of crucial importance. They should be guided to extract musical teaching elements from local folk activities and build a situational material library with cultural roots. The dimensional design of the competency evaluation should be improved. The originality of situation creation and the generativity of teaching interaction should be included in the assessment indicators to promote the transformation of professional development from skill training to the accumulation of educational wisdom^[10].

5. Conclusion

The situational teaching method offers dual insights, both theoretical and practical, for the transformation of music appreciation activities in senior kindergarten classes. Through systematic optimization of teaching content, innovation in situational teaching methods, and the establishment of a diversified resource support system, young children can achieve a leap from passive reception to active construction in music perception during embodied participation. Research has confirmed that music situations restored based on real-life scenarios can awaken children's experiential resonance, while role-playing and story-based situations provide symbolic carriers for their emotional expression. It is worth noting that when creating situations, the tendency towards formalism should be avoided. Teachers should delve deeply into the cultural essence and emotional logic of musical works to prevent the disconnection between the situation and the musical essence. In the future, it is possible to further explore the construction of virtual-real integrated situations empowered by digital technology. For example, augmented reality technology can be used to present visual music scores, or local cultural elements can be incorporated into the situation design to enhance cultural identity. Only by continuously deepening the organic integration of the situational teaching method and music education can we sow the seeds of art that will benefit children throughout their lives.

Disclosure statement

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