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Evaluation Criteria and Levels of Formation of Aesthetic Values of College Students by Means of Musical Art

Abstract

The article raises the problem of forming aesthetic values among college students and emphasises their importance in people's lives. The urgency of the problem is due to the rapid pace of development of network technologies, in particular short, low-quality videos (Little Red Book and Tik Tok), which seriously mislead the aesthetic values of some college students. However, the quality of aesthetic values often faces a difficult evaluation environment. This article attempts to explore the evaluation standards and levels of aesthetic values formed by music among college students in the context of globalisation. The genesis of the problem of forming aesthetic values in the mixed situation of multiple cultures in China is traced. It is emphasised that the development of media leads to the erosion of their aesthetic values. Based on the analysis of the works of scholars, 4 levels of development of aesthetic values are identified: initial, fashionable, advanced and the highest level – the suspended layer. The essence of the concept of 'evaluation' and its relationship with such categories as standards, criteria, norms are defined. The philosophical content of the main criteria for assessing aesthetic values: truth, goodness, beauty is analysed. A system of indicators for assessing the musical and aesthetic values of college students is developed. An experimental study was conducted to identify the advantages in the development of aesthetic values of college students and the results of the analysis of such an experiment are presented. It is concluded that any evaluation standard formulated by people and used by people will be influenced by various factors.

Keywords: aesthetic values, musical art, college students, assessment, indicators.

Introduction

In people's daily lives, beauty is indispensable, let alone aesthetics. People will judge and choose between right and wrong, good and evil for certain things, cultures, and even concepts based on their own aesthetic values, and practice their aesthetic choices in future behavior. Therefore, for individuals, the correct aesthetic values can guide a person to develop healthy and upward emotions. Healthy aesthetic values can guide a person to discover the true beauty in life and reflect this beauty in future behavior. As to society, the correctness of each member's aesthetic values is also related to people's value choices towards diverse ideas, which will ultimately have a significant impact on the development of society. College students are the main body of aesthetic education in Chinese universities. Through a review of literature, the author found that currently, the development of aesthetic education for college students in Chinese universities is limited to education and practice, and there is no attention paid to the results of cultivation and the standards used to evaluate the aesthetic values of college students, lacking thinking and questioning.

This article is based on practice, with human needs as the core, and deeply analyzes the connotation of "truth, goodness, and beauty" as the evaluation standard for the formation of music aesthetic values among college students, as well as its eternal and elastic characteristics. It then elaborates on the two evaluation dimensions of music aesthetic values among college students from the relationship between humans and society, and attempts to construct an evaluation index system for their music aesthetic values by combining the particularity of music itself. The aim is to promote the attention of Chinese universities to the practice of music aesthetic education among college students, scientifically and correctly guide them to form music aesthetic values, understand the diverse needs behind the selection of music aesthetic values among college students, and evaluate their music aesthetic values with an open and inclusive attitude, achieving the comprehensive development of college students and achieving social harmony.

College students are in a stage where their outlook on life, worldview, and values are not yet mature, so they are highly susceptible to the influence of external environment, various social public opinions, and other related factors. With the continuous development of network technology, all new and emerging things continue to grow and expand over time, and with the help of science and technology, they are constantly influencing people in all aspects from different perspectives. The relevance of studying this problem is due to the fact, that the diverse aesthetic perspectives also profoundly influence the establishment of aesthetic cognition among college students, and have resulted in many aesthetic alienation phenomena. For example, in recent years, short video software such

as Little Red Book and Tik Tok has gradually emerged. Many we-media creators intentionally upload some works that are not deep, pompous, and contrary to the mainstream aesthetic concepts in order to obtain fan benefits and economic benefits. These works just meet the requirements of some college students who like to be innovative, and seriously mislead some college students' aesthetic values. Specifically, the aesthetic preferences of college students tend to be utilitarian and hedonic. As the main force of schools and the future builders of the country, college students are in an important period of aesthetic development. Faced with this complex and ever-changing society and complex online world, it is particularly important to pay attention to the aesthetic education of this group in order to establish correct aesthetic values. Only by establishing correct aesthetic values can we better develop social spiritual civilization. However, the quality of a certain aesthetic value often faces a complex evaluation environment. Establishing an effective evaluation standard is the primary issue in the current education of aesthetic values for college students. Aesthetic values are an important component of the life values of college students, and music has become an irreplaceable way to cultivate aesthetic values among college students due to its unique perception. Based on this, this article attempts to take the college student group as the research object, explore the evaluation standards and levels of aesthetic values formed by music among college students in the context of globalization, in order to help guide the college student group to establish correct aesthetic values, promote the refinement of talent training programs for music and aesthetic education in universities, and effectively promote the comprehensive development of college students, which has positive significance.

1. Aesthetic values of Chinese students: challenges, influences and educational strategies

The research on the aesthetic values of college students in China started relatively late, and in recent years, many scholars have only begun to pay attention to this aspect of research. In the process of educational development, the emphasis on aesthetic education in the education sector is gradually deepening. As early as the Republic of China period, Chinese educator Cai Yuanpei proposed the importance of aesthetic education and pointed out that aesthetic education is the key to achieving education to save the country. He strongly advocated the development of aesthetic education in various stages of school education, and even regarded it as an important means to enlighten human thought, cultivate individual emotions, and improve individual personality. In 2015, "the Opinion of the General Office of the State Council on Comprehensively Strengthening

and Improving School Aesthetic Education” was released in China, which pointed out: “Aesthetic education is not only aesthetic education, but also a multiple education related to individual spirit, emotion, quality, and other aspects” (General Office of the State Council of the People’s Republic of China, 2015, p. 21). It can not only enhance individual aesthetic literacy, but also have a positive impact on their interests, temperament, and other aspects. It can be seen that among the many components of aesthetic education, aesthetic value education is the most core part, and aesthetic education is crucial for the development of individuals and even society.

Liang Ming conducted an empirical investigation on the current situation of aesthetic values and pointed out that as contemporary Chinese aesthetic culture gradually presents a mixed situation of multiple cultures, especially under the influence of fast-food consumption culture, there are problems of ambiguity and disorder in the aesthetic values of college students. Specifically, on the one hand, college students are exposed to various elements through media such as the internet, causing them to immerse themselves in vulgar and entertaining content. Over time, college students view noble things as not keeping up with the trend, and entertainment and vulgar things as a trend, leading to the problem of reversing and blurring their aesthetic values. On the other hand, there is a problem of disorder in the aesthetic values of college students (Liang, 2015).

Zhu Yan believes that the comprehensiveness of information and the interactive construction of network culture make the aesthetic values of college students increasingly diverse, and the virtual experiential nature of network culture makes the aesthetic experience of college students tend to be sensory (Zhu, 2011). Zhu Sanyi believes that current multiculturalism is a cultural form that tends to please the public’s senses. The aesthetic values of Chinese college students are more susceptible to cultural shocks from consumerism and entertainment. In addition, the educational methods and content of aesthetic education in school education, as well as the lack of an environment for shaping aesthetic values in family education, all have a greater or lesser impact on the aesthetic values of college students (Zhu, 2021). Guan Li Xue explores the importance, composition, and basic orientation of college students’ aesthetic values from a theoretical perspective. Starting from the three dimensions of aesthetic standards, aesthetic tastes, and aesthetic ideals of college students in the context of new media, this study aims to understand the basic situation of aesthetic values among Chinese college students in the context of new media. The author proposes to develop aesthetic values by: strengthening family education and creating a multidisciplinary educational environment for families, schools and communities; using online and offline educational resources for continuous self-education (Guan, 2023).

Li Xin divides the aesthetic needs of college students into four levels based on their musical literacy and aesthetic taste: The first level is flat level, one is in a state of extreme lack of basic music knowledge and ability, has a strong desire to learn music knowledge and cultivate music ability; The second level is fashion level, one is in a blind state with a passion for music, and has a practical and specific need for music learning, and they hope to receive guidance and improvement; The third level is advanced level, one is in a state of possessing certain music skills and having a certain understanding of basic music knowledge, and urgently needs to learn standardized music theory and humanistic knowledge to promote a deeper understanding of music; The forth level is suspended layer, one is in a state of high musical literacy and mastery of certain music theories, with a greater pursuit of exploring the essence of music four levels of requirements (Li, 2015). Liu Yanfei focused on the music acceptance of university students and explored their acceptance and influence on the current music, especially popular music, from the perspective of aesthetic acceptance. He concluded that compared to other types of music, contemporary university students are more fond of popular music, and current popular music can basically meet their music needs (Liu, 2008). Zhao Xiyuan used questionnaire survey and interview methods to study the music aesthetic perception ability of non-music major college students from two dimensions: music aesthetic perception ability and music aesthetic perception ability. He summarized the path suitable for higher normal universities to cultivate the music aesthetic perception ability of non- music major students (Zhao, 2023).

In summary, scholars have not only explored the composition and concepts of aesthetic values from a theoretical perspective, but also conducted investigations and analyses on the current situation, existing problems, causes, and strategies of aesthetic values among college students from a practical perspective; From the perspectives of aesthetic subject and aesthetic object, this study not only explores the guidance path of music aesthetic interest and the cultivation path of music aesthetic perception ability at the macro level, but also explores specific teaching methods at the micro level. However, there is still no research on the evaluation criteria for the aesthetic values and music evaluation values of college students.

The formation of aesthetic values in music among college students is particularly important for the development of individuals, the country, and society. Previous research has been limited to exploring the current situation, existing problems, causes, and strategies of aesthetic values among college students, or studying a certain element of aesthetic values in music. However, there are not enough philosophical and social criteria for evaluating aesthetic values through music, which musical aesthetic values they want to form and to what extent. This research will make it possible to form appropriate standards of assessment

and updating index systems for measuring the aesthetic values of music among students.

The purpose of this article: analyze and discuss the evaluation criteria and dimensions for the formation of aesthetic values in music among college students, and attempt to construct an evaluation index system for the aesthetic values in music among college students.

2. The unity of truth, goodness and beauty as a philosophical basis for the criteria for evaluating aesthetic values

The concept of “evaluation” has a wide range of applications and exists in various aspects of social life. “The Dictionary of Psychology” points out that “evaluation generally refers to the process of evaluating the value or meaning of something” (Lin, Yang, Huang, 2003, p. 906). Thus, evaluation serves as a fundamental tool for assessing and interpreting various phenomena in human life.

Things themselves have no value and meaning, and their value and meaning exist due to human existence. In other words, from the perspective of human historical activities, evaluation is the subjective activity of human beings, and it is always linked to human needs and the values formed on this basis. Consequently, evaluation not only reflects reality but also influences future actions and decision-making. Evaluation, as a spiritual activity of the subject, is a comprehensive reflection of various forms of human consciousness on the activities and results of the objective world. It is the endpoint of practical activities and the starting point of new practical activities. Standard is the fundamental category of epistemology, “often referring to standards, criteria, paradigms, norms, etc.” (Jiang, 2007, p. 21). Standards provide a foundation for objective judgment and facilitate structured evaluation. However, the formulation of any standard is not achieved in an action. For example, the ethical value evaluation standard may face the following problems when it is formulated: first, the dilemma and contradiction of ethical decision-making, such as doctors’ choice between treating a single patient and public health, lawyers’ balance between protecting the interests of customers and maintaining legal justice. Second, difficulties in the process of balancing. In ethical decision-making, individuals need to balance between different moral values, interests and consequences. For example, when making product pricing, enterprise managers need to make a trade-off between profits and consumer rights and interests, and need to comprehensively consider factors such as market competition, cost expenditure and consumer purchasing power. These problems have brought great challenges to the formulation of ethical value evaluation standards.

Evaluation criteria, also known as judging criteria, refer to the value scale and boundaries that people apply to objects in evaluation activities. The objectivity of evaluation is an important basis for the scientific validity of evaluation criteria. It refers to the requirements for the degree of excellence determined relative to the aspects specified by the evaluation criteria. It is the quantitative regulation of the process of qualitative change of things. It is not only the scale followed by the practical process itself, but also the scale for people to evaluate its results after the practice is completed. All human practical activities, including various relatively independent concepts or theories, can ultimately be summarized as transforming the world according to one's own needs. As a conscious social existence, humans have gradually developed their own needs in practical activities and have also gradually formed evaluation criteria for practical activities that meet their needs: truth, goodness, and beauty.

The unity reflected in people's pursuit of "truth" is "not just the inherent unity of the object that tends towards objectivity, but should be a higher unity of subjectivity and objectivity, subject and object, and human and world established in a human way" (Li, Wang, Li, 2004, p. 318). Based on this, "truth" not only refers to the subject's understanding of the essence and attributes of the object, but also includes the subject's reflection of their own needs and characteristics. "Truth is manifested as existence and nothingness in ontology, as right and wrong in epistemology, and as a problem of good and bad in axiology" (Sui, 2008, p. 2).

"Goodness in a broad sense includes the practical value that satisfies people's needs in various aspects of natural and social relationships (such as economy, politics, morality, culture, etc.). Any utilitarian and moral positive value can be called good. Goodness is the realm that realizes the inevitability of the subject" (Li, Wang, Li, 2004, p. 319). This means that goodness is not just an ethical construct but a key factor in sustainable human progress.

People generally understand the concept of "Goodness" in a narrow sense, believing that "Goodness" refers to the basic category of reflecting on human moral and ethical life, and evaluating human behavior in morality. It is directly related to morality and is based on the premise of truth. A utilitarian and purposeful moral state that characterizes whether a person's internal qualities and external behavior meet moral standards in relation to social reality and necessity. "Goodness" has functions such as critical, normative, and idealistic. Ethical Good behavior is conducive to the improvement of human nature, social progress, and the happiness of others. In fact, the broad concept of "goodness", which refers to the harmonious relationship between the subject and the object, is also what humans aspire to pursue.

"Beauty is a higher sphere achieved on the basis of truth and goodness. Beauty is a creative activity of human transformation of the world and its achievements that affirm human freedom. It is a highly unified subject object

based on the subjective scale “(Li, Wang, Li, 2004, pp. 319–320). It indicates that beauty unifies subjectivity and objectivity, including objectively existing beautiful things and human subjective aesthetic feelings. Beauty is expressed through aesthetics, reflecting the pleasure and harmony that humans create by unifying the object world with the subject’s own scale according to the “scale of objects” and “scale of humans”. Beauty is the unity of “purposefulness” and “regularity”, highlighting human creativity, richness, and the possibility of unlimited human power, as well as the purpose of human freedom and comprehensive development. This suggests that beauty is not merely a passive perception but an active engagement with the world through creative expression.

Therefore, from our point of view, “truth, goodness, and beauty” reflects human needs and the ideal of pursuing harmonious relationships between humans and nature, between humans and society, and between humans. Their evaluation criteria as practical activities are eternal, and the perfect integration of the three is the highest standard for evaluating aesthetic values. From the perspective of overall pursuit, as long as human life exists, there is a need for continuous improvement, and the production of human spiritual realm will continue indefinitely. Even if a certain degree of relative unity is achieved within a certain period of time, with the continuous development and transformation of various social conditions, the standards of truth, goodness, and beauty will undergo new changes, and the era will propose new topics and challenges for the pursuit of truth, goodness, and beauty. Therefore, human practice is constantly continuing and developing, and the pursuit of truth, goodness, and beauty is also an endless and never-ending process of movement and development. From the perspective of individual realization, every individual or group relative to the whole must pursue truth, goodness, and beauty in specific social forms and historical stages, and be constrained by various objective conditions and subjective factors, and cannot be detached from the reality in which the individual is located. Therefore, the unified trend of truth, goodness, and beauty is not just the perfection of that distant world, but a collection of truth, goodness, and beauty formed by countless specific and relatively unified chains in the vast river of history. In human social practice, the unity of truth, goodness, and beauty is reflected in all aspects. The same applies in the field of music aesthetics, where “truth, goodness, and beauty” are also the evaluation criteria for the music aesthetic values of college students.

3. Evaluation of Musical Aesthetic Values in the Student Environment

Does whether the aesthetic values formed by college students through music meet the evaluation criteria of society and individuals regarding “truth, good-

ness, and beauty”? It requires the establishment of a measurable evaluation index system. Firstly, it is necessary to define the concept of aesthetic values. Due to the fact that the generation of aesthetics is a process of psychological processing, different scholars have arranged and combined these psychological elements in different forms, viewing aesthetic values as a psychological structure. Based on the three-level model (i.e. basic level, dimensional level, and indicator level) and two prototypes (sufficient and necessary conditions and family similarity) proposed by Gary Goertz in “Conceptual Definition: A Discussion on Measurement, Cases, and Theory” (Goertz, Yin, 2014), Ye Zezhou believes that “aesthetic values are a set of psychological structural systems that guide the aesthetic subject to satisfy aesthetic needs through the aesthetic relationship between subject and object, and achieve the peak experience of aesthetic pleasure” (Ye, 2023, p. 109). This shows that, according to the process of aesthetic psychology, aesthetic values exhibit a dynamic and infinite cycle of generation, from aesthetic needs to aesthetic relationships (aesthetic interest → aesthetic cognition → aesthetic judgment) → aesthetic reactions → aesthetic needs. In our opinion, similarly, the formation of aesthetic values in music among college students also goes through a similar process of generation, but is achieved through auditory perception. As an art form, music is different from other types of art such as painting, calligraphy, and sculpture. People perceive various elements of music and the characteristics of the organic whole constructed by these elements through auditory perception, and combine them with their own life experiences to trigger rich imagination. It is through the aesthetic activities of music that people have formed their aesthetic values. Firstly, college students have gradually developed a need for music aesthetics in their own life practices, yearning to seek auditory satisfaction and a joyful emotional state through music; Secondly, as the existence of aesthetic relationships in music, college students are the main body of music aesthetics. On the basis of their own music aesthetic needs, they interact with music as the object of music aesthetics. Due to various factors such as personal living environment and learning experience, college students have different musical aesthetic tastes, musical aesthetic cognitive abilities, and musical aesthetic judgment abilities. As a result, they ultimately exhibit different musical aesthetic reactions due to their ability to obtain joyful physical and mental experiences and meet musical aesthetic needs. From a local perspective, aesthetic response is the endpoint in a unidirectional aesthetic process, but from a holistic perspective, it is also the starting point of a new aesthetic process and will trigger new aesthetic needs. In other words, aesthetic values are the never-ending dynamic process of human aesthetic psychology rising in a spiral shape. The same goes for the aesthetic values of music among college students, which will not end with the end of their college life. The dynamic formation process and related elements of college students’ music aesthetic values are shown in Figure 1.

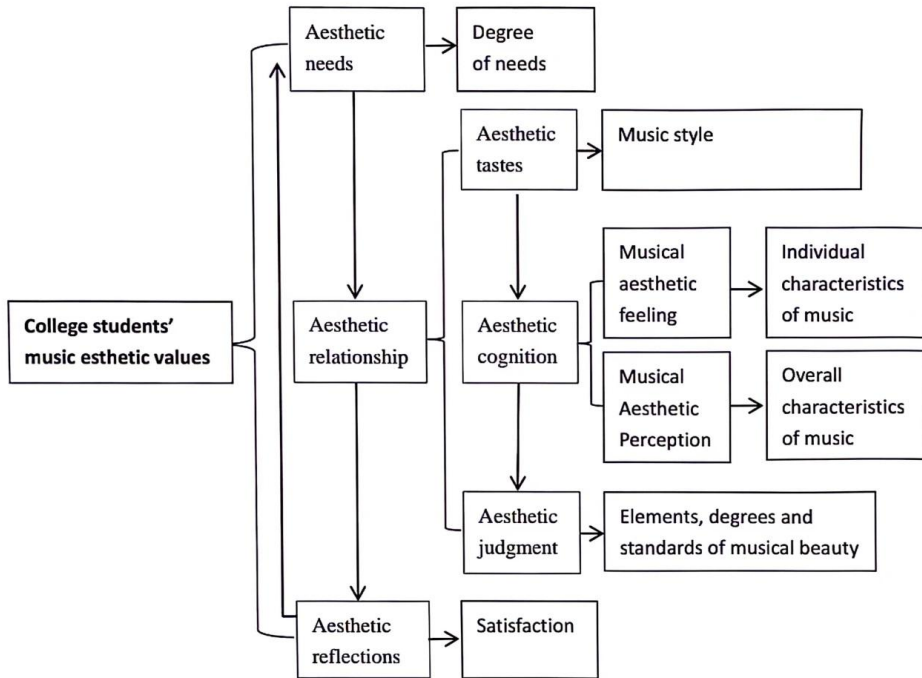


Figure 1
Evaluation index system for music aesthetic values of college students

In the process of the formation of College Students' aesthetic values of music, "truth" mainly refers to the experience, cognition and evaluation of the authenticity of music. For example, it can accurately capture and understand the emotions conveyed in music works and the deep meaning behind these emotions; Understand the social and cultural background of different music styles and genres, have rich knowledge of music theory, and be able to deeply understand the internal structure and artistic value of music; Evaluate and appreciate music works, music creation, performance skills and values, etc.. "Goodness" mainly refers to the positive guidance of music aesthetic judgment, such as encouraging yourself with the power of music, using a positive and optimistic attitude towards life, and facing the challenges of life. "Beauty" mainly refers to the aesthetic feeling of music, for example the sensitivity to musical elements such as musical structure, harmony, rhythm and melody, and how these elements together constitute the aesthetic experience of musical works; Be able to deeply feel the emotional resonance caused by music and resonate with others; The aesthetic taste has been improved, which can distinguish the elegance and vulgarity in music works, and cultivate healthy aesthetic taste.

To sum up, the evaluation standard of the development level of college students' music aesthetic values should comprehensively examine its performance in three dimensions: true perception and evaluation, goodness judgment and aesthetic experience. Such an evaluation system not only focuses on college students' aesthetic appreciation of music works, but also emphasizes the positive social effects and personal growth value of their music aesthetic activities, aiming to guide college students to form healthy, profound and creative music aesthetic concepts. Accordingly, this study designed the evaluation index system of college students' musical aesthetic values (Table 1).

Table 1

The evaluation criteria for the aesthetic values of music among college students

Standard classification	First level indicators	Second level indicators
Truth	Cognition and evaluation of music	Ability to distinguish different musical styles
		Ability to distinguish and evaluate different music types
		Understanding of vocal music skills
		Evaluation ability of folk cultural heritage
Goodness	Positive guidance brought by music	Positive emotions brought by listening to music
		Ability to express emotions through communication
Beauty	Musical aesthetic feeling	The development of musical aesthetic taste
		Realize the social beauty of music

Table 2

Diagnostic table for assessing the level of development of ethical values of college students through music

Indicators		Score and number of evaluators					
		0	1	2	3	4	5
1	Development of aesthetic taste (5 points)	3 (1.7%)	1 (0.57%)	8 (4.55%)	36 (20.45%)	48 (27.27%)	80 (45.45%)
2	Positive emotions from listening to music (5 points)	0 (0%)	0 (0%)	0 (0%)	15 (8.52%)	38 (21.59%)	123 (69.89%)
3	Awareness of the social beauty of music (5 points)	0 (0%)	0 (0%)	5 (2.84%)	27 (15.34%)	41 (23.3%)	103 (58.52%)
4	Ability to express emotions through communication (5 points)	0 (0%)	2 (1.14%)	6 (3.41%)	36 (20.45%)	44 (25%)	88 (50%)
5	Ability to distinguish between different styles of music (5 points)	1 (0.57%)	3 (1.7%)	10 (5.68%)	40 (22.73%)	44 (25%)	78 (44.32%)

Table 2 (cont.)

Indicators		Score and number of evaluators					
		0	1	2	3	4	5
6	Ability to distinguish between music genres and evaluate them (5 points)	1 (0.57%)	1 (0.57%)	16 (9.09%)	42 (23.86%)	41 (23.3%)	75 (42.61%)
7	Understanding of vocal music technique (5 points)	3 (1.7%)	8 (4.55%)	19 (10.8%)	43 (24.43%)	32 (18.18%)	71 (40.34%)
8	Assessment of cultural folk heritage (5 points)	2 (1.14%)	4 (2.27%)	21 (11.93%)	38 (21.59%)	36 (20.45%)	75 (42.61%)

Taking Henan University of science and technology as an example, this paper tests the development level of college students’ aesthetic values through music from multiple dimensions, such as music aesthetic taste, the impact of music on personal emotions, the social beauty of music, the ability to communicate and express emotions, the ability to distinguish music styles, the ability to distinguish and evaluate music types, the understanding of vocal music skills, and the ability to evaluate folk cultural heritage. 176 questionnaires were distributed and 176 valid questionnaires were collected (Table 2).

From Table 2, the test results are as follows:

3.1. The majority of college students have a positive attitude towards the development of musical and aesthetic taste

The following diagram shows that the majority of college students have a positive attitude towards the development of musical and aesthetic taste (Figure 2).

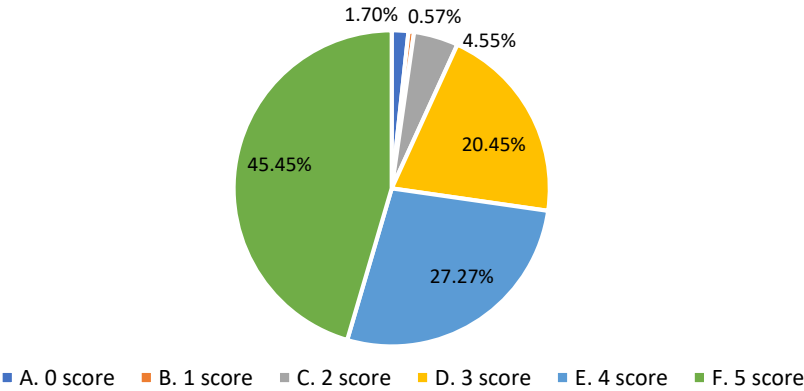


Figure 2
Diagram of the distribution of components for assessing the formation of aesthetic values of college students

Among the options, 45.45% of college students chose 5 points, indicating that they thought their musical aesthetic taste was well developed. In addition, 27.27% of college students chose 4 points, showing a high degree of recognition of the aesthetic taste of music on the whole. Only a few college students chose a lower score, indicating that the development of music aesthetic taste has been better evaluated on the whole.

3.2. The vast majority of college students believe that listening to music brings positive emotions

According to the survey results, 69.89% of college students chose 5 points, indicating that they thought the positive emotions brought by listening to music were very significant. In addition, 91.41% of college students chose 4 points or more, which further supports this conclusion.

3.3. Most college students believe that the social beauty of music is higher

Among all the college students interviewed, 58.52% gave the highest score (5 points), while only 2.84% gave the lowest score (2 points). This shows that most college students hold a positive attitude towards the beauty of music in society.

3.4. College students generally believe that they have strong ability to communicate and express emotions

It can be seen from the data that 50% of college students chose 5 points, indicating that they are very strong in the ability to express emotions through communication. The students who scored 4 and 3 also accounted for a considerable proportion, which were 25% and 20.45% respectively. This shows that most college students are confident in their emotional expression ability.

3.5. Most college students have a strong ability to distinguish music styles

From the survey results, 44.32% of college students gave the highest score of 5 points, indicating that they have strong ability to distinguish different musical styles. In addition, 69.32% chose 4 points or above, which showed that college students' confidence in the ability as a whole.

3.6. Most college students can better distinguish and evaluate music types

42.61% of college students gave the highest score of 5 points, indicating that they have strong ability to distinguish and evaluate different types of music. In addition, 23.86% and 23.3% of college students gave 3 and 4 points respectively, and only 0.57% of respondents chose 0 point, indicating that the vast majority of people have a certain ability to distinguish and evaluate music types.

3.7. College students generally have a good understanding of vocal music skills

It can be seen from the data that the proportion of college students who choose 5 points is the highest, reaching 40.34%. This shows that most college students think they have a good understanding of vocal music skills. The second is the college students who choose 3 and 4 points, accounting for 24.43% and 18.18% respectively. Therefore, on the whole, college students' understanding of vocal music skills tends to be higher.

3.8. Most college students hold a positive attitude towards the evaluation of folk cultural heritage

In the evaluation of folk cultural heritage, 42.61% of college students chose 5 points, indicating their high recognition of folk cultural heritage. On the whole, more than 80% of college students choose 3 points or above, indicating the importance of folk cultural heritage in college students' hearts.

From a horizontal perspective, the number of people who score basic indicators increases from 0-5 points in a ladder like manner, and the scores are mostly concentrated in the range of 3-5 points, the number of people who score 1-2 points is much less, and the number of people who score 0 points is the least. For these eight indicators, 10 students rated themselves as 0, 19 as 1, 85 as 2, 277 as 3, 324 as 4, and 693 as 5. Most college students fully recognize their music perception ability, think that music can bring positive emotions for themselves, and be aware of the social attributes of music. Music reflects the consensus of most people in society on the beauty of music. About 50% of college students believe that they have the corresponding ability and cognition in the development of aesthetic taste, the ability to communicate and express emotions, the ability to distinguish and evaluate different music styles, different music genres, the understanding of vocal music skills and the evaluation of folk cultural heritage. About 18-27% of college students basically or better have these abilities or levels. About 0-12% of college students do not have or only slightly have the ability and level in these aspects.

From the vertical view, the number of college students who rated themselves 5 points was close to 50% of the total number. College students generally hold a positive attitude towards the aesthetic taste and emotional expression ability of music, which reflects their strong confidence in music appreciation and understanding. The survey also shows that most college students perform well in the ability to distinguish different music styles and types, indicating their potential in music education and cultural exchange. At the same time, the understanding and attention to vocal music skills and folk cultural heritage reflect the concern and inheritance consciousness of contemporary college students for traditional culture. Especially in the positive emotions brought by listening to music and the recognition of the social beauty

of music, it has been significantly supported. College students scored 5 points for the two indicators of listening to music can bring positive emotions and being aware of the social beauty of music, accounting for 69.89% and 58.52% respectively. The vast majority of college students have strong positive emotional reactions to music, which shows that music plays an important role in college students' emotional life. Future education and cultural activities should pay more attention to the promotion of music education, and help students make better use of music as a tool for emotional expression and social communication.

Generally speaking, the development level of college students' aesthetic values of music shows a positive trend, but a considerable number of college students' aesthetic values of music show insufficient status, which may be related to college students' living environment, music education program, personality, gender, major and other factors, or they may not understand the options.

Conclusion

To sum up, people can only pursue the evaluation standard of the perfect integration of "truth, goodness and beauty" as an ideal. Society is a complex collection of people. People are constantly engaged in various practical activities when they are alive, which also makes the whole world in change all the time. Therefore, any evaluation standard formulated by people and used by people will be affected by various factors not only in the formulation process but also in the implementation process, and it is difficult to achieve comprehensive and perfect evaluation results. So is the evaluation standard of college students' music aesthetic values. In colleges and universities of different regions and levels, economic conditions, the attention of school leaders, the strength of teachers and other factors will affect the implementation of music aesthetic education in schools, and naturally affect the development level of college students' music aesthetic values and the formulation and implementation of evaluation standards of music aesthetic values. These issues will also be the focus of this study in the future. As university leaders, they should not only focus on the usefulness of music with a utilitarian attitude, but should actively create a good music education environment for college students under the guidance of the national education policy and in accordance with the existing conditions; As music educators in colleges and universities, we should not only stick to one teaching method or teaching mode, but also pay attention to the needs of students from different backgrounds and adjust teaching strategies in classroom teaching, and also carry out multi-dimensional evaluation of students' learning effect under the guidance of the standards of truth, goodness and beauty, and pay attention to the healthy development of students' personality.

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Kryteria oceny i poziomy kształtowania wartości estetycznych studentów szkół wyższych poprzez sztukę muzyczną

Streszczenie

Artykuł porusza problem kształtowania wartości estetycznych wśród studentów i podkreśla ich znaczenie w życiu ludzi. Pilność problemu wynika z szybkiego tempa rozwoju technologii sieciowych, w szczególności krótkich, niskiej jakości filmów (Little Red Book i TikTok), które poważnie wprowadzają w błąd niektórych studentów w kwestii wartości estetycznych. Jednak jakość wartości estetycznych często napotyka trudne warunki oceny. Niniejszy artykuł podejmuje próbę zbadania standardów oceny i poziomów wartości estetycznych kształtowanych przez muzykę wśród studentów w kontekście globalizacji. Prześledzono genezę problemu kształtowania wartości estetycznych w mieszanej sytuacji wielu kultur w Chinach. Podkreślono, że rozwój mediów prowadzi do erozji ich wartości estetycznych. Na podstawie analizy prac naukowców zidentyfikowano 4 poziomy rozwoju wartości estetycznych: początkowy, modny, zaawansowany oraz najwyższy poziom – poziom zawieszony. Zdefiniowano istotę pojęcia „oceny” i jego związek z takimi kategoriami, jak standardy, kryteria, normy. Analizuje się treść filozoficzną głównych kryteriów oceny wartości estetycznych: prawdy, dobra i piękna. Opracowano system wskaźników oceny wartości muzycznych i estetycznych studentów. Przeprowadzono badanie eksperymentalne w celu zidentyfikowania korzyści w rozwoju wartości estetycznych studentów, a następnie przedstawiono wyniki analizy takiego eksperymentu. Stwierdzono, że każdy standard oceny, sformułowany i stosowany przez ludzi, będzie podlegał wpływom różnych czynników.

Słowa kluczowe: wartości estetyczne, sztuka muzyczna, studenci szkół wyższych, ocena, wskaźniki.