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ARTICLE

The Impact of Peer Relationships and Teacher's Orientation Towards Learning on College Students' Acquisition of Music Aesthetic Literacy: Based on Perspective of Classroom Language Context

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ABSTRACT

In music aesthetic education classrooms, language communication between teachers and students, as well as among peers, plays a crucial role in the acquisition of students' music aesthetic literacy. This study, from the perspective of the classroom context, analyzes the influence of peer relationships and the teacher's orientation towards learning on the development of college students' music aesthetic literacy, thereby revealing the impact and role of the teacher's orientation towards learning and peer relationships in promoting the enhancement of students' music aesthetic literacy. The findings provide theoretical support and practical guidance for music aesthetic education practice. Specifically, this study employs Woodworth's S-O-R theoretical framework as the guiding structure. A comprehensive theoretical framework is established based on a thorough review of relevant scholarly literature. The study collected data from 305 valid responses from students who had previously participated in a course focused on musical aesthetic literacy. Pearson correlation and linear regression were used to analyze the relationship between Peer Relationships, Teacher's Orientation Towards Learning and Music Aesthetic Literacy. The results show that the Teacher's Orientation Towards Learning and Peer Relationships are positively correlated with the cultivation of Music Aesthetic Literacy in college students, With Teacher's Orientation Towards Learning

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having a stronger impact. This research contributes to the existing literature on the classroom language context and its role in aesthetic education, offering theoretical support for enhancing the instructional effectiveness of university educators. Additionally, it offers valuable insights and references for the ongoing aesthetic education reform in Chinese universities.
Keywords: Music Aesthetic Literacy; Classroom Climate; Non-Music Major College Students; Peer Relationships; Teacher's Orientation towards Learning

1. Introduction

Aesthetic education is an important part of education, which can not be ignored at any stage of education. The *2018 Chinese Education Conference* strongly recommended strengthening and expanding aesthetic education in all areas of schools, and insisting on the use of aesthetic education and culture to improve students' aesthetic literacy[1]. The Chinese government released its latest education document in 2020, requiring schools at all levels to push forward aesthetic education reform and improve the mental health and aesthetic literacy of Chinese students. Specific measures include setting up aesthetic education courses in various universities, carrying out aesthetic education teaching reform and artistic practice exploration[2].

The goal of music education is not only to cultivate excellent professional artistic talents, but also to stimulate emotions, improve intelligence, and expand the value of aesthetic education and moral education[3]. Chinese college educators should actively explore the curriculum reform direction of music aesthetic education, use scientific evaluation methods, give full play to the educational function of music aesthetic education, and improve the aesthetic quality of college students[4].

A report by the Ministry of Education of the People's Republic of China (2019) revealed that 87% of Chinese students receive music education in primary and secondary schools and only 9% of the total weekly instructional time for arts programs (including music and art) meets the requirements. This suggests that music education is not emphasized in primary and secondary schools, resulting in limited participation in music activities among college students[5]. In the current educational research in China, there are more studies on teaching methods and fewer studies on teaching from the perspective of classroom language context[6].

Incorporating a classroom language context perspective in curriculum design for music education suggests that the curriculum is based on the language cultural expressions, traditions, and practices of the local or larger community[7]. Research on classroom language communication has demonstrated its effectiveness in college classroom teaching[8–10]. In a friendly and supportive peer relationship, students are more willing to try out language, and mistakes are regarded as part of learning, forming a positive classroom language context, If there is a lack of trust or competition among peers, language interaction is reduced, and students are reluctant to express their views in class, which affects the language learning effect[11, 12]. The influence of teachers' Learning orientation on classroom language context is crucial. Constructivist-oriented Learning teachers have exploration and cooperation as the core in classroom language context and rich language interaction. The teachers of Transmission-oriented Learning focus on teaching, while the language interaction is less[13]. Thus, peer relationships and teachers' learning orientations jointly influence the quality of the classroom language context and students' learning outcomes. However, it has not yet been discussed and tested in the field of university music aesthetics programs, so further research is needed.

Based on the above research status, the two main research objectives (RO) are articulated as follows:

RO1: To identify the relationship between peer relationships(PR) and the acquisition of musical aesthetic literacy(MAL) among non-music majors college students based on the perspective of classroom language context.

RQ2: To identify the relationship between teacher's orientation towards learning (TOTL) and the acquisition of musical aesthetic literacy (MAL) among non-music majors college students based on the perspective of classroom language context.

Based on the above research objectives, four research questions are raised:

RQ1: What is the relationship between peer relationships(PR) and the acquisition of musical aesthetic literacy

(MAL) among non-music majors college students based on the perspective of classroom language context?

RQ2: What is the relationship between teacher's orientation towards learning (TOTL) and the acquisition of musical aesthetic literacy (MAL) among non-music majors college students based on the perspective of classroom language context?

This study first emphasizes the significance of music aesthetic education and the important role of peer relationships and the teacher's learning orientation in the acquisition of aesthetic literacy among college students in the classroom context. Subsequently, the literature review is carried out to explore the relevant theories supporting classroom context to influence learning effect, to sort out the application research of peer relationship and teacher's learning orientation in a classroom context.

Following this, the researcher aims to develop an experience-based conceptual model to illustrate the impact of peer relationships and teachers' learning orientations within the classroom context on the acquisition of aesthetic literacy among university students. Two hypotheses are proposed in this regard. The methods section provides a detailed explanation of the statistical techniques employed to measure the relationships between these constructs. Subsequently, the discussion and recommendations section follows. In conclusion, the article summarizes the relationships between peer relationships, teacher's orientation toward learning, and the acquisition of aesthetic literacy among university students in the classroom language context.

2. Literature Review

2.1. Theoretical Basis

The S-O-R theory, also known as the Stimulus-Organism-Response model, was initially proposed by Woodworth in 1929 to explain and analyze the influence of the environment on human behavior. The S-O-R model specifically refers to individuals situated in the environment, whose responses to stimulus variables in the environment are mediated by internal factors such as emotions and cognition. These responses involve approaching or avoiding behaviors in response to environmental stimuli. The connection between external stimuli (S) and the recipient's response (R) is not direct or mechanical. The internalized perception of stimuli by the organism (O), termed "organismic internal states," plays a crucial mediating role in the process from stimuli (S) to responses (R) in the behavior of the individual (O) influenced by internal factors[14].

In the contemporary context, the scope of external environmental stimuli (S) has expanded beyond traditional physical environments to include cultural and language contexts. The individual (O) now encompasses changes in both positive and negative emotions and extends to emotional and cognitive changes. Responses (R) have broadened from directional and avoidance behaviors to include participatory actions, learning outcomes, and other aspects[15].

In the field of education, the S-O-R model provides an effective framework for explaining how teachers and students respond to external stimuli in specific language contexts, such as peer relationships. The harmonious relationship between peers will reduce the anxiety of language communication, improve the enthusiasm of classroom interaction, and promote the input and output of language. which have a profound impact on their learning motivation, behavior, and outcomes[16]. When applying the S-O-R model to explore peer relationships, it is important to clearly define how peer interactions, cooperation, and even competition serve as external stimuli that directly influence students' psychological states and behavioral responses[17]. The individual differences of students (such as motivation, attitude, emotions, etc.) act as internal mechanisms that determine how they perceive and interpret these peer behaviors. Students' appropriate verbal expressions of peer behavior may manifest in more positive cooperation, higher learning engagement, and even improvements in learning outcomes. Zhang et.al research has validated how peer interactions, as external stimuli, trigger emotional and cognitive responses in students, which, in turn, further influence their learning behaviors and outcomes[18].

In terms of teacher's orientation toward learning, the S-O-R model also holds significant value[19]. The language expression mode and classroom management strategies employed by teachers serve as external stimuli that students face. Accordingly, The change in teachers' language expression style can lead to variations in students' learning behaviors and outcomes[20]. Therefore, the S-O-R model not only helps explain how teachers design and adjust their own language expression style to skillfully influence students'

learning attitudes and behaviors, but also effectively predicts the outcomes of teacher learning orientations, which have broad practical applications in education.

Overall, the S-O-R model offers a multidimensional analytical framework for education research, enabling a comprehensive examination of the interplay between external environmental factors, internal individual factors, and behavioral responses. Particularly, in the context of the dual impact of peer relationships and teacher's orientation towards learning on learning outcomes, the S-O-R model provides profound insights into language communication between teachers and students as well as between students in the classroom context. This makes it a powerful theoretical support for in-depth research in fields such as aesthetic education. Thus, it undoubtedly serves as a crucial tool for studying the complex behavioral mechanisms in the educational process.

Based on the exposition of the S-O-R theory, this study proposes the corresponding variable relationships, as illustrated in **Figure 1**. (S) represents the classroom language context, encompassing peer relationships and the teacher's orientation towards learning. (O) primarily includes two aspects of student cognition and attitudes toward music. The responses (R) involve engagement in learning behaviors, specifically the students' music learning habits and their abilities in music performance and appreciation. Student attitudes, cognition, habits, as well as music performance and appreciation skills, constitute the four dimensions for evaluating musical aesthetic literacy. Therefore, this study hypothesizes that peer relationships and the teacher's orientation toward learning in the classroom have an impact on the acquisition of musical aesthetic literacy among college students.

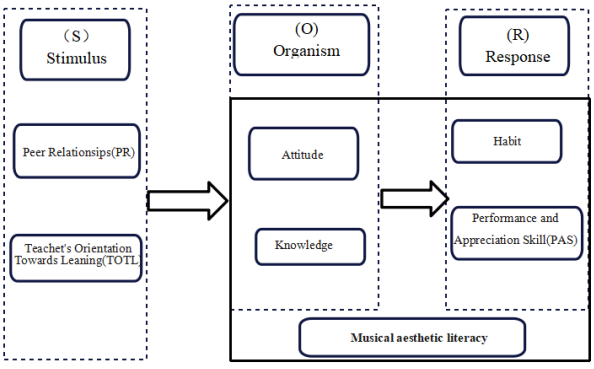

Figure 1. Variable relations based on the S-O-R theory.

2.2. Hypothesis Development

2.2.1. Peer Relationships

Peer relationships in the classroom language context refer to the mutual influence, support and collaboration among students through language communication. Through verbal communication between peers, students can receive positive feedback, recognition, and encouragement, increase self-confidence and self-efficacy, and stimulate learning interests and goals [21]. Music teachers can supplement traditional music teaching activities with two types of partnerships: reciprocal peer tutoring and small cooperative learning groups [22].

Small cooperative learning groups work together to achieve a common goal or complete a task, which may involve an oral or performance component, such as a group giving a speech together or singing or playing a piece together [23]. Peer assessment has long been recognized as an effective learning strategy in music education, and peer assessment at the language level makes it easier for learners to reflect on their performance [24]. Students can learn how to cooperate, communicate, negotiate, and resolve conflicts in the appropriate language with different people and develop a spirit of cooperation, responsibility, respect, and fairness [25]. Researchers have found that through peer-supported group instruction, interactions between students and their normally developing peers are positive, with their language communication ability significantly improved [26]. With this student-centered learning model, students are more likely to develop and use conversational skills, students develop meaningful friendships, increase appreciation and acceptance of individual differences, show a greater understanding and respect for all people, and have the opportunity to master new skills and content by practicing and teaching others [23, 27]. Through peer-to-peer learning, students are given more opportunities to participate in their individualized language communication to achieve social skills development goals [23].

The core of music education lies in stimulating students' emotions and creativity, which cannot be fully realized through technological means alone, while language communication between peers will enrich students' image thinking and stimulate their creativity, as well as develop good self-confidence and promote the development and enhancement of the quality of teaching and learning [28–31]. Based on this, Hypothesis 1 is put forward.

H1. *There is a significant positive relationship between peer relationships (PR) and the acquisition of musical aesthetic literacy (MAL) among non-music majors college students based on the perspective of classroom language context.*

2.2.2. Teacher's Orientation towards Learning

A teacher's orientation towards learning refers to the attitude, expression mode and tendency that teachers show when acquiring, understanding and applying knowledge. Teacher's learning orientation not only shapes their own teaching style, but also directly affects students' language acquisition and classroom participation. Therefore, optimizing the teacher's orientation towards learning helps to build a more efficient and inclusive classroom language context [32, 33].

Theoretically oriented music teachers attach importance to aesthetic education teaching theory, classroom language is more academic, teaching expression is systematic and clear, but the classroom atmosphere is serious, and students lack interactive communication [34]. Practice-oriented music teachers are good at using their own experience in teaching, emphasizing practical operation and interaction to enhance students' understanding, the classroom context is active and interactive, but the classroom language is more casual and lacks rigor [35].

Using question-and-answer and inquiry-based teaching methods to encourage students to describe the emotions and meanings of music in words can enhance interaction and emotional expression in aesthetic education [36]. Music teachers who are good at using encouraging language can establish encouraging classroom context, avoid one-way teaching, and allow students to participate in more discussions and sharing [37]. Music aesthetic education classroom not only imparts music knowledge, but also undertakes the task of cultivating students' aesthetic expression, emotional experience and creativity. The learning orientation of teachers plays a key role in this process, which determines how teachers organize language and use language to guide students to understand, express, and feel the beauty of music [38]. Hence, hypothesis 2 is put forward as follows.

H2. *There is a significant positive relationship between the teacher's orientation towards learning (TOTL) and the acquisition of musical aesthetic literacy (MAL) among non-music majors college students based on the perspective of classroom language context.*

Based on the above theoretical basis literature review, it is assumed that the relationship between classroom atmosphere and musical aesthetic literacy acquisition is as described above. Based on the above assumptions, a conceptual model linking the classroom atmosphere and musical aesthetic literacy was formed (as shown in **Figure 2**).

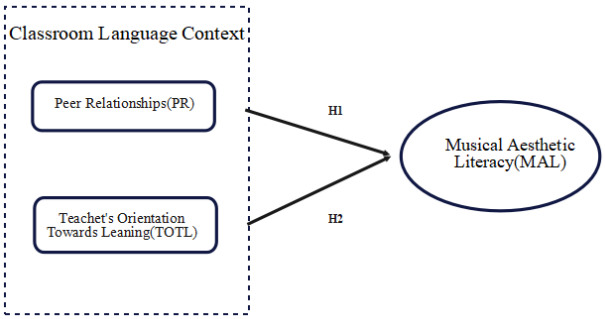

Figure 2. Proposed Conceptual Framework

2.3. Music Aesthetic Literacy

Bennett Reimer has long been recognized as a prominent advocate for music aesthetics, contributing extensively through numerous publications [39, 40]. He developed the notion that "aesthetics is at the heart of music education" and argued that music itself has an aesthetic character and that this nature is a prerequisite for music education. If music education can be summarized as a single, dominant purpose, we would have to say that music education is trying to become "aesthetic education" [39]. Reimer further suggests that the experience of beauty has increasingly intersected with social life, moving beyond its traditional association with the fine arts. Consequently, aesthetic concepts that transcend the conventions of modernism should be reconsidered, particularly with regard to how aesthetic literacy is measured, this reconsideration should include reflections on aesthetic language expression and social relations of daily life [41]. Aesthetic language expression and appreciation of the arts are essential parts of a prosperous life, and if education plays a role in enabling students to lead prosperous and meaningful lives, then we must incorporate aesthetic language expression into the aesthetic curriculum [42]. Therefore, music education must be aesthetic in nature, especially singing language in music education.

Regarding the connotation of aesthetic literacy, most

researchers generally agree that aesthetic education is the education of creating beauty, appreciating beauty, and cultivating beauty, and mainly explore its connotation and dimensions in terms of aesthetic knowledge of art, performance and skills in art, degree of attitude toward art, the habit of participating in art, aesthetic cognitive power, aesthetic experiential power, aesthetic expressive power, and aesthetic creativity[43–45], however, the study did not offer a comprehensive and reliable method for measuring aesthetic literacy. Wu, in contrast, explored aesthetic literacy in greater depth by examining four dimensions: art knowledge, art performance and appreciation skills, attitudes toward art, and participation habits in art. Based on this framework, Wu developed a measurement scale for aesthetic literacy, which was subsequently validated for both reliability and validity through empirical testing. This study will primarily draw upon Wu's scale to conduct related research[41].

3. Research Methodology

3.1. Data Collection

This study selected 1,100 sophomores and juniors who had completed the course because they had just completed the course. According to Etikan & Alkassim, the convenience sampling method is a non-probabilistic method in which individuals in the target population meet the criteria of accessibility, time availability, geographic convenience, and willingness to participate[46]. The questionnaires were then distributed to 1100 college students through random sampling and the final number of valid questionnaires received was 305. The minimum sample size is 129 which was calculated by G power with the F test being selected for the Linear Multiple Regression statistical test (Effect size, f 2 = 0.15, Probability of error, $\alpha = 0.05$, Power level $(1 - \beta) = 0.95$ and the number of predictors = 5). In this study, 305 eligible respondents were collected, which exceeded the minimum sample size. Questionnaire Star software was used to develop the questionnaire and it was distributed through online platforms such as WeChat and QQ, a Chinese social media.

3.2. Measurement Development

A self-administered questionnaire was designed for this study, and the measurement items of the questionnaire were adapted and used from previous literature[41]. The source of each measurement item is shown in **Table 1**. The research objectives and research questions corresponding to each measurement item are detailed in **Table 2**.

Table 1. Number and Sources of Measurement Items.

Structure	The Number of Measured Items	Cronbach Alpha	Source
Peer Relationships(PR)	5	0.87	López et al., (2018)[47]
Teacher's Orientation Towards Learning(TOTL)	5	0.84	López et al., (2018)[47]
Music Aesthetic Literacy (MAL)	25	0.94	Wu, (2017)[41]

Table 2. Measurement Matrix.

Research Objective	Research	Hypothesis	Paths	Analysis Tool	References
RO1	RQ1	H1	TR-MAL	SPSS	López et al., (2018)[47]
RO2	RQ2	H2	TOTL-MAL		Wu, (2017)[41]

3.3. Profile of Respondents

As shown in **Table 3**, a total of 305 respondents participated in this study, and in the distribution of Gender, there were 149 Male (48.85%) and 156 Female (51.15%). The distribution of Qualification: Junior has the highest percentage with 175 (57.38%), followed by Sophomore with 130 (42.62%). In the distribution of Professional category, there are 98 students in Humanities and Social sciences, accounting for 32.13%, 94 students in Science and engineering, accounting for 30.82%, and 113 students in Art (without Music), accounting for 37.05%. The above 305 students all completed the course of music aesthetic education.

Table 3. Demographic Frequency Analysis.

	Total	Percentage
Gender		
Male	149	48.85
Female	156	51.15
Qualification		
Sophomore	130	42.62
Junior	175	57.38
Professional category		
Humanities and Social sciences	98	32.13
Science and engineering	94	30.82
Art (without Music)	113	37.05
took a course		
Yes	305	100
No	0	0

3.4. Ethical Consideration

Ethical standards are strictly observed throughout the research process. Prior to participating in the study, all participants received informed consent. Participants are guaranteed confidentiality and anonymity, with the understanding that their responses will be used for research purposes only. In addition, the study was conducted in accordance with relevant institutional ethical guidelines and standards.

4. Data Analysis

4.1. Statistical Analysis Tool

SPSS is one of the most widely used and commonly employed software in quantitative research, gaining favor among many researchers in the field of education [48]. In this study, SPSS 26 software was utilized to analyze the collected data. Firstly, the data underwent cleaning and screening, resulting in a total of 305 valid samples. Subsequently, descriptive statistical analysis was performed on the data, calculating the mean, standard deviation, maximum, minimum, and other relevant statistics for each variable. Pearson correlation analysis was used to assess the associations between PR, TOTL, and MAL, providing insights into the strength and direction of these relationships. This analysis offers a preliminary understanding of how classroom environment factors are related to MAL outcomes. A linear regression analysis was then conducted to further explore the impact of classroom atmosphere on MAL. Using PR and TOTL as independent variables and MAL as the dependent variable, the significance, goodness of fit, and residuals of the regression model were tested. The aim was to determine the predictive power of PR and TOTL on MAL and highlight the specific contribution of each classroom environment factor to the development of music aesthetic literacy in non-music major students.

4.2. Measurement Model Assessment

The reliability of the measurement model was established by testing the composite reliability and Cronbach's alpha. In the process of evaluating external measurement models, both reliability and validity must be verified [49, 50]. Since all values of composite reliability and Cronbach's alpha exceeded or came close to reaching the recommended thresholds of 0.6 and 0.7 [51], respectively. As shown in **Table 4**, from Cronbach's alpha measure, a larger coefficient indicates a more reliable questionnaire and vice versa, with values fluctuating between 0 and 1. A coefficient value higher than 0.9 indicates that the questionnaire is highly reliable; a reliability coefficient between 0.7 and 0.9 indicates that the questionnaire is more reliable [49].

From **Table 4**, it can be seen that the reliability coefficients are all greater than 0.8, which indicates that the data of the study are of high quality. For the "alpha coefficient of item deleted", the reliability coefficient does not increase significantly after any item is deleted, thus indicating that the item should not be deleted. Regarding the "CITC value", the CITC values of the analyzed items are all greater than 0.4, which indicates that there is a good correlation between the analyzed items, and at the same time, it also indicates that the reliability level is good.

Validity refers to the degree to which a test or scale accurately measures the intended psychological and behavioral characteristics, indicating the accuracy and reliability of the test results. Generally, a smaller significance level in Bartlett's test of sphericity ($P < 0.05$) suggests a higher likelihood of meaningful relationships between the original variables. The Kaiser-Meyer-Olkin (KMO) value is used to assess the suitability of simple correlations and partial correlations among items, with values ranging from 0 to 1. The criteria for factor analysis suitability are: greater than 0.9, highly suitable; 0.7–0.9, suitable; 0.6–0.7, fairly suitable; 0.6–0.5, somewhat unsuitable; below 0.5, unsuitable [49].

The Bartlett sphericity test value is employed to examine whether the correlation coefficients between items

are significant. If the significance is less than 0.05, it indicates that each item is suitable for factor analysis [52]. In conducting a study on information condensation through factor analysis, the first step involves assessing whether the data is suitable for this analysis. From **Table 5**, it can be observed that the KMO is 0.940, exceeding 0.6, meeting the prerequisite for factor analysis, signifying that the data is suitable for factor analysis research. Additionally, the data passes the Bartlett sphericity test ($p < 0.05$), indicating that the research data is suitable for factor analysis.

Table 4. Cronbach Reliability Analysis

Variable	Cronbach α Coefficient
PR	0.883
TOTL	0.887
Music Aesthetic Literacy (MAL)	0.940

Table 5. KMO & Bartlett Test.

KMO Value		0.940
Bartlett Spherical Test	Approximate Chi Square	9753.443
	df	1176
	p Value	0.000

4.3. Predicted Relevance and Effect Sizes

From **Table 6** and **Table 7**, it is evident that Pearson correlation analysis was employed to investigate the relationships between PR, TOTL and MAL—comprising a total of two factors. Pearson correlation coefficients were used to quantify the strength of these relationships. Upon detailed analysis, it is observed that PR exhibits significant correlations with TOTL and MAL, with correlation coefficient values of 0.413 and 0.427, respectively. Furthermore, all correlation coefficient values are greater than 0, indicating a positive correlation between PR, TOTL and MAL, the correlation between PR and TOTL was weakest ($r = 0.275$). The correlation between PR and MAL was moderate ($r = 0.413$). The highest correlation between TOTL and MAL ($r = 0.427$).

Table 6. Descriptive Analysis of the Variables.

Constructs	Sample Capacity	Minimum Value	Maximum	Average Value	Standard Deviation
PR	305	1.2	5	3.567	0.799
TOTL	305	1.4	5	3.497	0.82
Music Aesthetic Literacy	305	1.805	4.677	3.504	0.617

Table 7. Correlation Analysis.

	Average Value	Standard Deviation	PR	TOTL	Music Aesthetic Literacy
PR	3.567	0.799	1		
TOTL	3.497	0.82	0.275**	1	
Music Aesthetic Literacy (MAL)	3.504	0.617	0.413**	0.427**	1

* $p < 0.05$, ** $p < 0.01$.

From **Table 8**, it can be observed that linear regression analysis was conducted with PR (Peer relationships), TOTL (Teacher's Orientation Towards Learning) as independent variables and Music Aesthetic Literacy(MAL) as the dependent variable. The model equation is presented as follows: The model's R-squared value is 0.277, indicating that PR and TOTL collectively explain 27.7% of the variance in MAL. Upon conducting an F-test on the model, it was found that the model passed the F-test ($F = 70.698$, $p = 0.000 < 0.05$), suggesting that at least one of the variables (PR, TOTL) has a significant impact on Music Aesthetic Literacy(MAL). Additionally, a test for multicollinearity revealed that all Variance Inflation Factor (VIF) values were below 5, indicating the absence of multicollinearity issues. And the D-W values are near the number 2, suggesting the absence of autocorrelation, indicating a lack of correlation among the sample data, making

the model robust.

The regression coefficient for PR is 0.246 (t = 6.273, p = 0.000 < 0.01), suggesting a significant positive effect of PR on MAL.

The regression coefficient for TOTL is 0.255 (t = 6.673, p = 0.001 < 0.01), implying a significant positive impact of TOTL on MAL.

In summary, PR and TOTL all exhibit significant positive relationships with MAL.

Table 8. Results of the Linear Regression Analysis(n = 305).

	Non-Standardized Coefficients		**Standardization Coefficient**	***t***	***p***	**Collinearity Diagnostics**	
	B	**Standard Error**	***Beta***			**VIF**	**Tolerance**
Constant	1.733	0.168	-	10.334	0.000***	-	-
PR	0.246	0.039	0.319	6.273	0.000***	1.082	0.924
TOTL	0.255	0.038	0.34	6.673	0.000***	1.082	0.924
R^2	0.277						
Adjust R^2	0.272						
F	*F (2,302) = 57.816, p = 0.000*						
D-W Value	2.012						
Dependent Variable: Music Aesthetic Literacy(MAL)							

* p < 0.05, ** p < 0.01.

5. Discussion

This study applies the S-O-R model theory to explore the relationship between peer relationships (PR), teachers' orientation toward learning (TOTL), and students' Music Aesthetic Literacy (MAL) in the classroom language context. The findings highlight the impact of external stimuli (peer relationships and teachers' orientation toward learning) on students' behavioral outcomes (MAL dimensions). This study extends the theoretical application of the S-O-R model in aesthetic education, an area that has often been overlooked in the existing literature. Previous studies have demonstrated the influence of peer relationship (PR) and teacher's orientation toward learning(TOTL) on students' learning outcomes, but empirical research on aesthetic music education from the perspective of classroom language context, especially among non-music majors college students, is still relatively underexplored [53].

The results of this study further validate the main problem that exists in Chinese college music aesthetic classrooms at present, which is the lack of student-student interaction, especially in the language communication aspect [25–28], and that pedagogical strategies to improve student-student interactions in the classroom language context are the key to the enhancement of the quality of teaching and learning in college music aesthetic classrooms. The study further confirmed that the peer relationship in the classroom context has a significant positive correlation with the acquisition of college students' music aesthetics [29–31]. Compared with PR, TOTL has a stronger influence on college students' music aesthetic literacy, which verifies teachers' orientation toward learning plays an important role in the classroom language context [32–38].

It is essential to explore how to skillfully adjust the classroom language context in course design to promote student interaction, thereby fostering students' aesthetic development [54]. Teachers play a core guiding role in the classroom. Their learning attitude, teaching method and understanding of beauty directly affect students' musical aesthetic experience. For example, practice-oriented teachers are more inclined to adopt interactive teaching, so that students can enhance their aesthetic perception in a diversified musical experience. Theory-oriented teachers may pay more attention to the systematization of music knowledge and help students build a theoretical framework for aesthetic judgment. Therefore, the teacher's learning orientation not only affects the classroom language environment, but also determines how students receive, understand and internalize the beauty of music [32–38]. The peer relationship also plays a positive role in improving the aesthetic quality of college students. In the classroom interaction and extra-curricular language exchange, the discussion among students, the common appreciation of music and the cooperation of singing and other activities help to broaden their aesthetic vision and enhance their understanding of music emotion. For example, in music appreciation classes, group discussions and peer

sharing allow students to feel different aesthetic perspectives, thus deepening their understanding of musical compositions. In addition, a good peer relationship can also create a supportive language expression environment, so that students can express their aesthetic feelings more confidently and improve their language expression ability [28–31, 55]. In addition, Introduce multi-modal teaching, use multimedia, body language, painting and other ways to assist teaching, and expand the richness of classroom language context. For example, let students use body language to represent different styles of music and enhance their aesthetic imagination and perception [39, 42].

6. Research Conclusion

This study found that peer relationships(PR) and teacher's orientation towards learning (TOTL) in the classroom language context are all positively related to the esthetic literacy acquisition of non-music majors college students, with teacher's orientation towards learning (TOTL) having the most significant effect on music aesthetic literacy acquisition, followed by peer relationships (PR).

This study reveals the influence mechanism of classroom context factors (teacher learning orientation and peer relationship) on the acquisition of college students' aesthetic literacy, and enriches the relevant theories in the field of music aesthetic education and aesthetic education. The application of classroom context theory in aesthetic education is deepened, which further proves the key role of classroom interpersonal language interaction in the development of aesthetic literacy. This paper expands the research on the influence of teachers' learning orientation on students' aesthetic ability, showing that teachers' learning style not only affects teaching effect, but also affects students' aesthetic expression and experience. At the same time, it also emphasizes the value of peer relationships in the development of aesthetic literacy. The improvement of aesthetic ability depends not only on individual perception, but also is shaped by social interaction.

The results of this study provide practical guidance for the optimization of music aesthetic education teaching in colleges and universities, and promote the professional growth of teachers: encourage teachers to optimize their learning orientation, adopt inquiry and experiential teaching, and improve students' music aesthetic ability. Optimize the classroom interactive environment: Through group discussion, cooperative performance and other ways, enhance the communication and interaction between peers, and improve students' aesthetic perception and expression ability. Building a supportive aesthetic education classroom: By improving the teacher's guiding power and the quality of peer interaction, creating a more inspiring and inclusive learning atmosphere, so that students can more actively participate in music aesthetic activities.

To sum up, this study not only enriches the theoretical system of aesthetic education, but also provides practical reference for the teaching reform of college music aesthetic education classrooms and promotes the effective implementation of aesthetic literacy training.

7. Limitations and Recommendations for Future Research

One limitation of this study is the geographical limitation of the respondents, which was only one university in Chongqing, China, thus limiting the applicability of the findings. In order to enhance the generality of the findings, future studies should consider data collection in different regions and types of educational institutions to more fully understand the impact of peer relationships and teacher learning orientation on students' aesthetic literacy [56]. Second, this study utilized a purely quantitative research technique (100% self-administered survey), The use of qualitative or mixed research methods, combined with in-depth interviews or classroom observations, will help to supplement the deficiencies in quantitative data and gain an in-depth understanding of students' specific experiences and emotional responses during the learning process. As pointed out by Goldstein & Drucker, qualitative research can compensate for some limitations of quantitative research, especially in understanding the complexity of students' personal feelings and social interactions [57]. Finally, this study only discusses the influence of peer relationships and teacher's learning orientation on students' aesthetic attainment in the classroom context, without considering other factors such as classroom physical and technical environment and students' language expression ability.

Future research should delve deeper into the subtle

factors that influence the relationship between classroom language context and Music Aesthetic Literacy (MAL), such as combining with the theory of situational learning, discussing the influence of classroom language context (such as teacher's expression style, encouraging language, etc.) on students' music aesthetic literacy. Focus on how non-linguistic factors (such as body language, musical expression, visual multimodality, etc.) affect students' aesthetic perception in music class. In addition, longitudinal research should be attached importance, long-term follow-up research should be conducted to observe the continuous influence of classroom context factors on students' aesthetic literacy, and analyze whether it has lasting or phased changes [58].

Author Contributions

Conceptualization, L.Z. and L.J.; methodology, L.Z.; software, L.Z.; validation, L.Z.; formal analysis, L.Z.; investigation, L.Z.; resources, L.Z., L.J.; data curation, L.Z., S.A.A.; writing—original draft preparation, L.Z., S.A.A., K.F.K.I.; writing—review and editing, S.A.A., K.F.K.I., L.J.; visualization, L.Z.; supervision, K.F.K.I., L.J.; project administration, S.A.A.; funding acquisition, L.Z. All authors have read and agreed to the published version of the manuscript.

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Institutional Review Board Statement

All participants participated voluntarily and gave written informed consent. All data were collected and analyzed anonymously. Ethical permission for this study was obtained from UCSI University Institutional Ethics Committee approval (Protocol code UCSI/IEC-2024-FOSSLA-0080 (A)), The approval date is 23rd September 2024.

Informed Consent Statement

Not applicable.

Data Availability Statement

Some or all data, models, or code generated or used during the study are available from the corresponding author upon request.

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Conflicts of Interest

There are no conflicts of interest involved in this research.

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