Problems and Countermeasures of Online Teaching of Humanities General Education in Universities in the Post-Epidemic Era

Jinhui Zhao, Cuiping Zhang

School of Liberal Education, Liaoning University of International Business and Economics, Dalian, China

Email address:

740134649@qq.com (Jinhui Zhao)

Abstract: The regular development of the new crown epidemic has led to a change in the teaching mode of universities around the world, with teaching using the Internet as a medium to transform from offline classes to online teaching classes, a phenomenon that brings new opportunities and challenges for the development of teaching in humanities general education courses. As humanities general education courses have a good foundation for online teaching, this provides certain advantages for their online teaching. The lack of offline monitoring and classroom practice by teachers can deprive the humanities general education classroom of its interactive dynamics and collaborative atmosphere. In this regard, the teaching of humanities general education should be based on the online-offline flipped class model, combined with the teaching characteristics of humanities courses, to explore educational and teaching reform paths. Special attention should be paid to the aesthetic practice process of humanities subjects, and the transition from "theoretical" teaching to "practical" teaching should be completed. Teachers should also make use of the SPOC platform and the 'flipped' second classroom to achieve dual teaching lines and create a multi-dimensional teaching space. In terms of teaching monitoring, dynamic management and supervision of online teaching quality can be achieved through in-class and out-of-class collaboration.

Keywords: Humanities General Education, Online Teaching, Countermeasure

1. Introduction

In the face of the sudden arrival of the Newcastle Pneumonia epidemic, the search for an efficient teaching model is a major issue in the reform of higher education teaching. Although the epidemic is currently in a regular stage of prevention and control, some areas are still under emergency prevention and control due to irregular outbreaks [1]. For example, the Dalian region has experienced five small-scale outbreaks in 2021, and the universities in Dalian have remained under closed management since 15 March 2022.

In this context, how to reform the general education curriculum to cope with the change of "sudden" online and offline hybrid teaching, and to ensure the quality of teachers' teaching and students' listening effect, has become an important issue that needs to be addressed. The article takes humanities general education as the research object, mainly from the advantages of humanities education teaching, analyzes the feasibility of humanities general education in the epidemic normalized online teaching, and discusses the online teaching dilemma of humanities general education from the aspects of aesthetic practice, teaching interaction and cooperation and sharing in humanities teaching, and then proposes countermeasures to solve the problem, aiming to provide reference for the teaching reform of professional courses in universities in epidemic-prone areas. The aim is to provide reference for the teaching reform of professional courses in universities in epidemic-prone areas.

2. Advantages of Online Teaching in Humanities General Education

For a long time, humanities general education has been based on the traditional classroom teaching model, which

consists of three parts: teachers, students and the classroom environment. With the advent of the "Internet+" era, new possibilities have been offered for the development of the humanities general education teaching model. In 2018, the Ministry of Education released the "Education Informatization 2.0 Action Plan", which calls for further accelerating the pace of education modernization and forming a "national public service system of digital education resources." [2]. It can be said that general education already had experience with online teaching before the explosion.

The online classroom of general education consists of five main components: teachers, students, online resources, online platform and environment. Among them, online resources are the foundation of online teaching, online education environment is the condition of online teaching, teachers and students are the participants of online teaching, and online course platform is the bridge of online education [3]. Compared with professional education, humanities general education covers a lot of content and is highly subordinate, which makes it very suitable for online teaching. Generally speaking, there are three teaching modes for humanities general education, namely, completely online teaching, online and offline hybrid teaching, and completely offline teaching.

The online resource base for humanities general education includes three forms: teacher-made courses, school-based online courses and cross-campus study. Self-produced courses are taught in a recorded or live format according to the school syllabus and cultivation plan. School-built online courses are completed by the school's quality teaching team and are oriented towards the school's characteristics, serving both the school and other institutions. Self-built courses have a long production cycle and generally require four steps to complete, from team building, teaching materials, platform interfacing and video recording. Cross-campus study draws on the online teaching resources of other schools to break the boundaries of geographical space, achieve resource sharing and improve the utilisation of quality resources.

The ample accumulation of resources, experienced faculty teaching, and the variety of delivery formats in the humanities general education online courses bring great advantages to online delivery during the epidemic period. However, there are undeniably many problems with fully online instruction. In the past, online classes would set up 4-8 flipped meet-and-greet sessions per semester, and even fully online classes were able to receive timely feedback and communication on campus. Fully online classes rely heavily on the course resource library, the quality of which is limited by factors such as teacher quality and recording level, and the teaching and learning process cannot be monitored due to the single way in which the resource library is taught and explained. Therefore, if we want to improve the effectiveness of online teaching in humanities general education, we need to explore the characteristics of humanities subjects and create novel teaching activity designs, so that the quality of online teaching can be improved.

3. The Pedagogical Characteristics of Humanities General Education

Humanities general education takes literature, history, philosophy and other disciplines as the main subjects, and carries out courses related to appreciation, writing and general history. The construction of humanities general education courses should unite the spirit of humanities and science, and should focus on the development of aesthetic knowledge and skills, as well as promoting the enhancement of students' will, quality and connotation [4]. It is difficult to take into account the comprehensive quality of students' physical and mental development in a single mode of delivery, therefore, humanities online courses need to take into account the aesthetic practice, teaching interaction and cooperation and sharing of humanities subjects.

3.1. Aesthetic Practices in the Teaching of Humanities Liberal Studies

With the continuous reform of educational philosophy, the functionalist viewpoint of over-pursuing employment and vocational ability has gradually revealed its shortcomings, and the previous educational approach of "instrumental rationality" and "practical rationality" replacing "cognitive rationality" needs to be changed. The educational approach of "instrumental rationality" and "practical rationality" instead of "cognitive rationality" needs to be changed, and the status of humanities general education is also increasing. Under the educational philosophy of university curriculum thinking and government, humanities general education constantly cultivates complete human beings with general knowledge, liberal spirit and healthy emotions [5].

Humanities general education should give full play to the aesthetic role of humanities subjects and influence students' ideology, consciousness and behavior in a subtle way [6], which requires attention to the teaching of aesthetic education for college students. Many educators and aestheticians in China have called aesthetic education an education of beauty [7], and through the teaching of aesthetic education in humanities subjects, it can achieve the effect of bathing the heart and sensitizing the emotions. Aesthetics in the humanities also requires students to engage in aesthetic experiences and practices. For example, in On the Tenets of Education, Wang Guowei outlines Confucius' process of aesthetic education "In addition to poetry and music, he especially made people play with the beauty of nature, so he practised rituals under the trees, spoke of his will in the farming mountains, swam in the summer dance, sighed on the river, and made his disciples speak of their will, alone with Zeng Deng." Through the viewing of poetry, music and natural landscapes on excursions, aesthetic experiences are formed and the effect of aesthetic education is achieved.

Between epidemics, there is less impact on the teaching of humanities theory, and students can often meet the teaching requirements through independent learning, online feedback and post-course practice. However, for most courses that

require reading, comprehension and appreciation, even though lecturers can enable students to grasp the characteristics and laws of subject aesthetics through online repositories, it is difficult for students to gain aesthetic experiences and reap the benefits of emotional values and moral education through theoretical learning alone. Therefore, the teaching of humanities subjects cannot be separated from the aesthetic practice of individual students; without the accumulation of aesthetic experience, it is impossible to talk about the enhancement of aesthetic ability and aesthetic concepts. Only by allowing students to actively participate in the appreciation of humanities courses and gain personal artistic experience can humanities teaching achieve an internalised effect. However, it is difficult to achieve a higher level of aesthetic teaching because of the lack of an experiential environment for entirely online teaching.

3.2. Pedagogical Interactivity in Humanities Liberal Studies Teaching

Unlike the natural and social sciences, which focus on the exploration of laws and the accumulation of knowledge, humanities subjects are concerned with the cultivation of divergent thinking and the ability to express oneself. The "one-word" classroom model tends to create aesthetic stereotypes among students, turning teaching into didacticism and failing to achieve the desired nurturing effect. For this reason, the humanities emphasise interactive teaching, in which students are fully engaged in acquiring perceptual knowledge. Generally speaking, the interactive mechanism is triggered by the teacher, the students and the text, all three interacting with each other to achieve the interactive effect.

In the German Teacher's Guide, Diesdorffer proposed that "the essence of the art of teaching does not lie in imparting, but in stimulating, inspiring and awakening."[8] This educational concept is widely used in the teaching practice of humanities, where teachers often create elaborate problem situations for teaching content, giving students ample time to read, think and communicate The interaction between the teacher and the students is also a way to mobilise the students' initiative in aesthetic art and to facilitate the formation of their critical thinking. The interaction also takes place between students, who are of a similar age, experience and mind, which means that there is little resistance to their interaction, and the collision of ideas can easily occur, resulting in a mutual resonance of emotion, experience and knowledge. [9] In the process of communication, students often share their own experiences, and teachers can use this to make targeted aesthetic interventions, summarising common emotional experiences and forming a higher level of aesthetic sublimation. The interactive nature of humanities teaching is also reflected in the interaction between students and the text. Reception aesthetics suggests that there is a certain tension between the reader and the text before the reader understands it. Humanities courses involve a large number of works of art in their teaching, which requires students to have an appreciation and aesthetic ability for literary works. It can be said that the interaction between

students and the text is the basis for interactive teaching in the humanities classroom, and that only when students have a 'pre-understanding' of the text can they interact effectively with the teacher and their peers. [10].

In the past, the interactive activities of humanistic general education were organized in the offline flipped classroom, which is also the purpose of carrying out the flipped meeting class in Colleges and universities. During the epidemic, the rules of classroom real-time monitoring interaction have been broken, and the form of interaction has changed from "voice" interaction to "silent" interaction. Especially when students have low initiative, they prefer to communicate with teachers through typing and voting, which also greatly reduces the quality of classroom interaction. Therefore, how to form an efficient form of aesthetic interaction in the online teaching mode and effectively monitor the quality of students' interaction is an urgent problem to be solved.

3.3. Cooperation and Sharing in the Teaching of Humanities General Education

General education courses often provide students with a general understanding of the courses they are studying through half a semester or a semester, which also determines that teaching and learning are difficult to go deeper in a short period of time. In order to achieve the teaching objectives of humanities education, teachers need to constantly improve their teaching methods and establish highly effective classrooms. The implementation of inquiry-based teaching not only greatly enhances students' sense of access, but also improves the efficiency of classroom teaching [11]. In collaborative inquiry, teachers and students interpret humanities-rich works together, improving students' humanities literacy in the process of appreciation, cognition and discernment.

The cooperation and sharing of the teaching of humanities and general education includes external and internal cooperation. Humanities courses have the mission of "establishing moral education", and through aesthetic practices, students can improve their patriotism and moral cultivation. Aesthetic practice is based on external cooperation, with both internal and external cooperation. In external cooperation, we can carry out rich moral education activities, build patriotic education bases, or invite experts from outside the school to give lectures, lead students to visit museums and art exhibitions, and form school-enterprise cultural cooperation. Aesthetic education is not only about classroom teaching, but also about getting students 'out there' and into the real world of the outdoor classroom.

In terms of internal collaboration, forms of practice in teaching and learning in the humanities can include problem-oriented collaboration and activity-oriented collaboration. It is because of the focus on creative processes of inquiry rather than fixed conclusions that humanities classrooms often collaborate in the process of problem-based inquiry. The ancient Greek wise man Socrates' famous 'maternity witchcraft' is the theoretical source of the question-and-answer model, where effective classroom

questioning provokes students to think, question and think critically. As the saying goes, "A thousand readers have a thousand Hamlets", and the essence of aesthetic appreciation of a work is the process of decoding to reconstructing the work [12]. Therefore, problem-based collaboration is conducive to enhancing students' absorption of the content. If problem-based collaboration is a form of collaboration organised on the basis of teacher questions, activity-based collaboration is more reflective of students' capacity for independent enquiry. Activity collaboration is one of the organisational strategies of aesthetic practice. Through independent exploration through cooperative group learning, students deepen their understanding of course content, transform from passive to active learning, and improve their ability to identify, analyse and solve problems.

The lack of a collaborative environment in a fully online course leads to poor communication and miscommunication between groups. Moreover, the different levels of students in the general studies elective course, the differences in motivation and the cross-disciplinary and cross-grade group members make online group collaboration difficult and lead to problems such as loose collaboration and low collaboration expectations. In particular, poor first-time online communication can directly affect students' confidence in collaboration. There is also a tendency to rely excessively on the group leader for the results of the collaboration, making 'collaboration' become 'individual work' and defeating the purpose and meaning of collaboration.

4. Responses to the Dilemma of Teaching Humanities Courses Online

Based on the characteristics of humanities general education teaching, in the post-epidemic era, the objectives, methods and effects of its teaching should be organically combined with the characteristics of online teaching, which requires giving full play to the hybrid teaching advantages of the general education SPOC and exploring the possibilities of practice, interaction and inquiry in SPOC platform teaching [13].

4.1. From 'Theoretical' to 'Practical' Teaching

Before the epidemic, blended teaching in general education was a combination of online learning through the SPOC platform and offline teaching summary-flipping. Online courses in humanities general education can continue to follow blended teaching, and fully offline classes can draw on flipped class teaching, making full use of the SPOC platform to complete students' learning of basic theory [14].

In addition, the aesthetic and practical nature of humanities teaching requires a further shift from 'theory' to 'practice' teaching on the basis of the SPOC platform. The aim of "practical" teaching is to get students to "move" and actively participate in classroom activities. Teachers have to design different teaching activities according to the attributes of

different courses to improve the quality of flipping. Our humanities general education courses are broadly divided into two categories: appreciation and practice. Appreciation courses include film and television appreciation, calligraphy appreciation, drama appreciation and classical masterpieces appreciation, while practical courses include basic university writing, modern Chinese and classical Chinese reading.

Appreciation courses focus on the object of appreciation and require students to actively view or read a particular work of literature. Students' tasting and appreciation is a 'pre-understanding' of the work, a process that is itself an aesthetic practice. Teachers therefore need to monitor the quality of their students' reading and use the examinations and tests of the SPOC platform to observe the extent to which students 'understand' the work. In addition, students' aesthetic skills can be enhanced through practical activities, such as work sharing, reading presentations, online classroom dramas and stage productions, to motivate students. Practical courses require not only indirect aesthetic skills, but also direct creative skills. Teachers build creative spaces through the SPOC platform and organise writing competitions and knowledge contests to enhance learning through competition for teaching and learning.

4.2. SPOC Platform and "Flipped" Second Classroom Co-teaching

During the full online class, teachers can use the SPOC teaching platform to interact with students. Before class, the teacher will upload the course materials to the SPOC platform, and the students will download and obtain the materials through the platform, so as to complete the "pre-understanding" of the learning content [15]. SPOC platform can also simulate the form of offline classroom interaction, and realize the basic interactive functions through pre-class check-in, in-class questioning and selection, and online discussion. The specific interactive form details of each platform are shown in Table 1.

Table 1. *Superstar, wisdom tree, Chinese University Mu class, rain class interactive rules.*

Platform name	Interaction rules
Superstar platform	Sign, vote, Roll call, grouping
Wisdom Tree	Sign, vote, Roll call
Chinese college students Mu class platform (mocc)	Sign
Rain class	Sign, vote, Roll call, grouping, bullet chat

The interactive format of the SPOC platform reveals a strong focus on student attendance and participation. Sign-in, voting and selection are teacher-to-student interactions, while group tasks, pop-ups and Q&A discussions are student-to-student interactions. After the lesson, a summary report on student engagement can be generated through the SPOC platform to effectively monitor the frequency of student interaction. However, it is difficult to solve the problem of 'silent' classes by relying exclusively on the interactive features of the SPOC platform, so it is also necessary to use the SPOC platform's interactive mode to create a 'flipped' second classroom using

live streaming and video conferencing.

In the second classroom, students can focus on solving various problems on the platform, and more lively and interesting online teaching activities can be designed to attract students' participation. For example, the course "Online Literature and Culture" takes "The Legend of Zhen Huan" as its theme, combining the textbook and extra-curricular knowledge of humanities and history to engage students in interaction through a task-punching mode, enhancing the frequency of aesthetic interaction among students. Designing online teaching activities that are relevant to students' interests effectively stimulates students' awareness of active aesthetics and enhances their aesthetic skills.

4.3. Internal and External Linkage Cooperation and Dynamic Management Supervision

It is true that the implementation of online collaborative inquiry must constantly overcome the lack of shared approaches and weak motivation to collaborate, but this does not mean that the importance of external collaboration is completely ignored. Online teaching can continue to develop new forms of external collaboration, for example by taking students to visit museums and art exhibitions through live classes, and by inviting experts from outside the school to give humanities lectures to provide new opportunities for students to experience.

It is even more important to focus on the effectiveness of the pedagogy applied in the classroom. New and vibrant problem-setting can attract students' attention, so setting a good problem is a prerequisite for students' online collaboration. Firstly, teachers need to form highly adaptable instructional design teams, delve into teaching methods for online inquiry activities, workshop and screen course questions, and continually improve their online teaching skills by listening to and evaluating each other's lessons. Secondly, teachers need to be fully aware of individual student strengths, such as presentation and reporting skills, writing skills and analytical skills. With free grouping there is a conscious effort to distribute students evenly, ensuring that each group has members at high, medium and low levels, and keeping the groups roughly even with each other. At the same time, it is not advisable to have too many people in the groups, keeping them to around five as far as possible to allow for dynamic supervision by the teacher. Finally, to ensure the authenticity of the practice, the refinement of the group division of labour should also be enhanced. When presenting work, each student should be involved as much as possible, and the 'collaborative' element should be split up as much as possible to ensure that each student is involved. It is also important to reinforce students' sense of collaboration by providing weekly summaries and feedback on their classroom performance and highlighting groups that have worked well together to reinforce motivation. Through internal and external linked cooperation and dynamic management and supervision, a better quality teaching and learning atmosphere is created for students and their sense of cooperation and teamwork is fostered.

5. Conclusion

Along with the normal development of the epidemic, the online teaching mode of humanities subjects needs to be constantly reformed and updated. Humanities disciplines focus on cultivating students' aesthetic and practical skills, interactive expression and cooperative inquiry skills. Therefore, the online teaching of humanities general education should give full play to the teaching characteristics of humanities subjects and carry out various aesthetic "practice" and interactive activities of inquiry in the "cloud classroom". Teachers should make good use of the SPOC platform, constantly explore methods and paths of online teaching practice, interaction and cooperation, and actively adjust their teaching status to respond to updates and upgrades of the online platform at any time.

References

[1] Zheng Ting, Wang Xiaodong, Bai Chengying, Zhang Lili, Qiao Yingjie, Yang Kun Teaching reform and Countermeasures of professional courses in Colleges and universities in epidemic prone areas [J] Science, education and culture exchange, 2022 (09): 52-54.

[2] Wu Shuangqin On the network teaching of college writing course in the post epidemic era -- Taking Lanzhou University of technology as an example [J] Gansu Education Research, 2021 (03): 13-17.

[3] Fu Weidong, Zhou Hongyu Challenges brought by the COVID-19 to online education in China and Countermeasures [j] Journal of Hebei Normal University (EDUCATIONAL SCIENCE EDITION), 202022 (2): 14-18.

[4] Chen Jingjing Analysis on the current teaching situation of general courses of aesthetic education in Colleges and universities [J] Literature Education (2), 2021 (05): 162-163.

[5] Ma zaoming, Gao Huangwei The evolution and turn of the value orientation of general education in universities [J] Educational research, 2016, 37 (04): 52-60.

[6] Wang Xuejian, Shi Yan Connotation, characteristics, difficulties and coping strategies of Ideological and political education in the new era [J] Journal of Xinjiang Normal University (PHILOSOPHY AND SOCIAL SCIENCES EDITION), 2020, 41 (02): 50-58.

[7] Du Wei Adhere to the education orientation, follow the characteristics of aesthetic education and explore the laws of Aesthetic Education -- Reflections on some concepts and methodologies of current general art education [J] Art research, 2022 (01): 110-114.

[8] Friedrich Adolf Wilhelm, German teacher training guide [M] Translated by Yuan Yian Beijing: People's education press, 1990: page 8.

[9] Li Benyou Text and understanding: a philosophical hermeneutic study of Chinese Reading Teaching [D] Southwest University, 2012.

[10] Wu Fei Understanding oneself before the text -- Paul Ricoeur's concept of text meaning [J] Research on literary theory, 2021, 41 (05): 176-183.

[11] Shen Xiao "Three concerns" in College Chinese Teaching [J] Chinese character culture, 2022 (07): 41-43.

[12] Bai Yun, Xu Weizhou, Ma Chunyan, Zhang Ningning Application of group teaching in classroom teaching reform in Colleges and Universities -- Taking Hybrid Teaching Based on SPOC as an example [J] Journal of Yulin University, 2022, 32 (02): 72-76.

[13] Wu Chunsheng Discussion on the teaching of ancient Chinese under the concept of inquiry learning [J] Journal of Shandong Agricultural Engineering College, 2021, 38 (12): 99-103.

[14] Gong Bei, Zhang Yu Research on the application of online teaching based on SPOC mixed teaching mode [J] Education and teaching forum, 2020 (36): 307-308.

[15] Liu Jie, Shi Lusheng, Liang Fenglan Exploration and practice based on SPOC teaching mode [J] Information and computer (theoretical Edition), 2021, 33 (17): 224-226.