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Intangible Cultural Heritage Teaching and Construction of Cultural Confidence from the Perspective of Self-adjustment Aesthetics and Inner Aesthetics: A Case Study of Ethnic Preparatory Writing Instruction at Guangxi Minzu University

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Abstract: Based on Professor Wang Jianjiang's foundational theories of Self-adjustment Aesthetics and Inner Aesthetics, this paper constructs a comprehensive and systematic practical framework for teaching intangible cultural heritage (ICH) writing within the context of ethnic preparatory education. The study demonstrates that the application of Self-adjustment Aesthetics, operating through the structured pedagogical pathway of "form deconstruction, meaning reconstruction, and innovative expression," effectively enhances preparatory students' cultural cognitive abilities and advanced writing proficiency. Furthermore, the integration of Inner Aesthetics facilitates a profound aesthetic sublimation, guiding students from mere skill observation to deep spiritual resonance. This transformative process plays a crucial role in fostering robust cultural confidence and stimulating innovative thinking among learners. Through the implementation of the innovative "4+4+2" teaching system and the strategic "three-layer writing scaffolding" method, the seamless integration of ICH skill transmission and the cultivation of an enduring cultural spirit is successfully achieved. This research provides a highly replicable and scalable teaching paradigm tailored for ethnic education programs. It explores a distinctive and effective pathway for higher education institutions to actively serve and preserve local cultural heritage. Consequently, this approach not only expands the connotative dimensions and academic depth of ethnic education but also offers a highly actionable practice plan for the living transmission and contemporary relevance of ICH. Ultimately, this study holds positive exemplary significance for promoting the creative transformation and innovative development of fine traditional Chinese culture in modern educational settings.

Keywords: self-adjustment aesthetics; inner aesthetics; cultural heritage; ethnic education; writing instruction; cultural confidence

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1. Introduction

Ethnic preparatory education is a special form and an important component of higher education in China. The state, in light of the characteristics and needs of diverse cultural groups, assists and supports the development of higher education in culturally rich regions, aiming to cultivate high-level specialized talents. In recent years, there has been a clear emphasis on building a high-quality and distinctive preparatory education system. Writing instruction, as a core component of this educational framework, bears the dual mission of language development and cultural inheritance. Ethnic preparatory writing instruction is not only about improving language proficiency but also serves as a key to transmitting cultural traditions and fostering a strong sense of community. In this process, the protection and transmission of intangible cultural heritage provide rich

cultural resources and practical pathways for writing instruction. Cultural confidence and strength must rely on the concept of "creative transformation and innovative development." Recent initiatives have actively guided schools across the country to integrate intangible cultural heritage into campuses and classrooms, yielding remarkable achievements [1]. Amid the dual impacts of globalization and modernization, revitalizing the vitality of contemporary intangible cultural heritage through teaching has become an urgent practical issue to address in education.

The core concepts of Professor Wang Jianjiang's theory of Recuperative Aesthetics are "Self-adjustment Aesthetics" and "Inner Aesthetics," which provide an innovative theoretical paradigm for contemporary intangible cultural heritage teaching. Self-adjustment Aesthetics posits that the emergence of aesthetic experience depends on the self-adjustment of the aesthetic subject, involving the organic unity of conscious functional adjustment and unconscious structural adjustment. Inner Aesthetics is defined as an introspective, image-based, and realm-based aesthetic that does not rely on external senses or objects. Self-adjustment Aesthetics focuses on the aesthetic subject's ability to dynamically adjust cognition and emotion in cultural practice, while Inner Aesthetics emphasizes the subject's ability to transcend sensory forms through spiritual contemplation and achieve the "Beauty of Formlessness." The dialectical unity of the two constitutes the core mechanism through which intangible cultural heritage education moves from the transmission of skills to the construction of cultural confidence. In ethnic preparatory writing instruction, intangible cultural heritage relies on Self-adjustment Aesthetics to achieve the modern transformation of traditional elements, thereby preserving the cultural core and adapting to the educational context. Subsequently, activities of Inner Aesthetics enable students to elevate sensory experiences into spiritual resonance. This transformative model of "co-construction of form and spirit" not only realizes the creative transmission of intangible cultural heritage within aesthetic education but also aligns closely with the policy direction of promoting the national standard spoken and written language. The plan emphasizes using intangible cultural heritage to enrich cultural meaning and emotional resonance, exploring new methods that leverage language to support livelihoods in rural areas. Through an exploration of teaching practices at the preparatory writing department of Guangxi Minzu University, this study aims to identify how Self-adjustment Aesthetics and Inner Aesthetics work together to reconstruct the aesthetic value of intangible cultural heritage in this context. Additionally, it seeks to derive educational implications that could be applied in practice, contributing to an educational framework that strengthens cultural identity.

2. The Educational Value of Self-Adjustment Aesthetics

"Beauty is objectively determined, but the generation of aesthetic experience is subjectively random. This antinomy is grounded in the relationship between the individual and the group. Aesthetic phenomena are a kind of phyletic or social group phenomenon, yet aesthetics must be realized through the individual, and thus it is also an individual phenomenon. Subjective aspects—for example, people—are random [2]. So we randomly create aesthetics out of all the possible ones that might make us feel a certain way at any given point. It's very unpredictable. Aesthetic experience cannot have objective determinacy founded on anything but chance choices, which is to say, randomness." This theoretical view offers an essential epistemological foundation for understanding how intangible cultural heritage is disseminated through ethnic preparatory composition instruction. Self-adjustment Aesthetics offers significant educational value in the transmission and innovation of intangible cultural heritage (ICH) within Chinese language teaching at Guangxi Minzu University. By breaking with outdated models of information transmission, this theory injects fresh ideas into the living transmission of ICH and facilitates its practical application in schools. In the process of cultivating the preparatory students, the dialectic combination of Self-adjustment Aesthetics and Inner aesthetics secures the objectivity of cultural recognition and leaves room for the creation of meaning, transforming ICH education from writing based on skills alone to becoming

culture-conscious. Such teachers can offer preparatory students a pathway to enhanced competence in cultural expression, cross-cultural communication, and innovative self-expression. So there will be an additional system being constructed with respect to the form perceiving as well as the culture decoding followed by the innovative expression of thoughts. ICH education is neither about merely transmitting fragmented information nor about simply instructing others; rather, it is about cultivating culture and aesthetic sensibility.

This study focuses on preparatory students from Classes 11–18 (Science track) of the 2022 cohort at the College of Preparatory Education, Guangxi Minzu University. A cluster sampling method was used to select the sample. The sample covers preparatory students from five institutions: the students are from Wuzhou University, Hezhou University, Beibu Gulf University, Guangxi Minzu Normal University, and Yulin Normal University, totaling 573 students [3]. The sample included eight ethnic groups: Zhuang, Yao, Miao, Dong, Mulao, Maonan, Tujia, and Jing, ensuring a strong level of representation. At Guangxi Minzu University's preparatory writing course (meeting twice every 16 weeks), teaching is mainly interactive, taking the form of classroom discussion, group peer reviews, and teacher feedback. Students were divided into six groups for the peer review sessions. In particular, the "Appreciation of Dong Grand Songs" course employed a "4+4+2" teaching system featuring dual-teacher collaboration between a university teacher and an intangible cultural heritage inheritor. Evaluation consists of three components: in-class learning (30%), assignments (30%), and final project outcomes (40%). At Guangxi Minzu University, during the teaching of preparatory writing, the theory of Self-adjustment Aesthetics offers significant educational value for the transmission and innovation of intangible cultural heritage. By breaking with traditional models of knowledge transmission, this framework provides new insights into the living transmission of ICH and highlights its benefits for school education.

In terms of sampling method, this study adopts a cluster sampling strategy, using natural classes as the sampling units. This sampling method has the following scientific justifications. Firstly, the College of Preparatory Education at Guangxi Minzu University uses a specific teaching administration method in which all preparatory students are randomly assigned to ensure that the classes are comparable upon admission. Second, using intact classes as our sampling unit preserves the original class structure and avoids altering existing classes. Third, the sample size (N=573) meets the required standards for educational experimental studies, ensuring reliable outcomes. Additionally, the sample includes preparatory students from five nearby institutions of various types, demonstrating broad geographic coverage and institutional diversity. Integrating the inculcation of children's minds and aesthetic sensibilities with Inner Aesthetics opens up objective and interpretive space for creative expression, shifting cultural education from a narrow skills-based approach to a holistic one [4]. Aesthetic-based instruction offers preparatory students new pathways to improve their cross-cultural expression and innovative thinking. It helps build an adaptive framework that integrates form, cultural meaning, and creativity. In ICH education, the focus shifts from mere knowledge transmission to the holistic development of both cultural understanding and aesthetic sensibility.

2.1. Adaptive Innovation in the Living Transmission of Intangible Cultural Heritage (ICH)

The teaching module "Zhuang Brocade Patterns" (spanning 8 class hours over a 4-week cycle, with 2 classes per hour) employs a 3D teaching model of "Form Deconstruction - Meaning Reconstitution - Innovative Representation." This model exemplifies the interplay between Self-adjustment Aesthetics and Inner Aesthetics [5].

2.1.1. Aesthetic Deconstruction and Cultural Reconstruction in the Living Transmission of Intangible Cultural Heritage (ICH)

From the perspectives of Self-adjustment Aesthetics and Inner Aesthetics, the dissection and reconstruction of Zhuang Brocade Patterns—conducted over a two-week teaching term with two lessons daily—constitute a multi-aesthetic transformation. This

goes beyond ordinary art appreciation; it is a deep education in understanding how people within a culture think about and discuss their cultural heritage. Through writing exercises, teachers can lead preparatory students from formal analysis and cultural interpretation to modern application, thereby helping them develop a multi-faceted understanding and creative transformation of these ethnic patterns. During form deconstruction, writing instruction focuses on objective description and symbolic explanation. Students produce expository texts that accurately analyze the geometrical makeup of the sun motif—for example, "twelve radiating lines stand for the twelve months of the year, and three concentric circles represent heaven, earth, and humanity." Then, they add cultural depth by incorporating the sentiment of "Sun worship" held by the Zhuang elders. Through this process, visual analysis and writing precision are sharpened while cognitive abilities are developed, allowing deeper meaning to be perceived beyond mere observation [6].

When this approach is applied—incorporating comparison and cultural perspectives—students' writing undergoes a positive transformation. For example, preparatory students engage in group discussions and project presentations, and then write comparative essays. In these essays, they analyze how the Zhuang sun pattern both resembles and differs from the central-centrifugal structure of a modern metropolitan logo. Writing should go beyond mere visual description and uncover the reasons behind recurring patterns. Both the old Zhuang cosmology and modern design cognition share a common concern: humanity's quest for order. These writing exercises train preparatory students to internalize an "integrating ancient and modern" cultural mindset, thereby improving their ability to think comparatively and critically across cultures [7].

Activating internal aesthetic perception takes on an important role in writing instruction. For example, the teacher will design creative writing tasks so that preparatory students can use the solar pattern in the Zhuang brocade for the creation of myths, modern brands, or cultural critique. As they do so, these preparatory students translate the older symbolic meanings of those designs into new settings and contexts for such motifs today through their own imaginations [8]. The variation with different densities of radiating lines is similar to different emotions; dense lines can express solemn holiness, while sparse ones convey a minimal modern sense. Writing is strengthened by this process. Students' sense of cultural understanding grows stronger as they learn how to transform traditional culture into something new.

Ultimately, the refined pattern elements are systematically arranged into an "aesthetic gene bank," which can be flexibly combined in writing. Preparatory students deploy such elements across various forms—expository writings, argumentative essays, stories, and poems—bringing traditional symbols to life in today's narratives. This form of aesthetic adjustment is central to the transmission of cultural heritage within ethnic preparatory writing instruction. Through internal aesthetic training—rooted in the traditional practice of observing nature to create symbolically rich imagery—preparatory students improve their language proficiency and deepen their understanding of their culture's history and shared sentiments [9]. A multi-dimensional evaluation system is adopted to assess classroom performance in this curriculum: 40 percent of the score weights the originality of finished writings, 30 percent the logical rigor of thinking processes, and the remaining 30 percent the depth of cultural comprehension.

2.1.2. Innovative Expression Pathways in the Living Transmission of Intangible Cultural Heritage (ICH)

In the writing instruction on "Innovative Expression Pathways for the Living Transmission of ICH of Zhuang Brocade Patterns" (teaching cycle of 2 weeks, 2 class hours per week), an experimental group--control group design was employed to systematically verify the effectiveness of the writing teaching model guided by the theory of "Self-adjustment Aesthetics." The experimental group (sample size: $n = 287$) implemented an innovative four-stage training system of "observation--description--interpretation--creation" under the guidance of the Self-adjustment Aesthetics theory; the control group

(n = 286) received traditional teaching methods [10]. The research results show that the aesthetic deconstruction and reconstruction process of Zhuang brocade patterns provides a unique pathway for cultivating preparatory students' cross-cultural expression abilities (As shown in Table 1).

Table 1. Quantitative Comparison of Teaching Effectiveness in the Living Transmission of ICH (N=573)

Assessment Dimension	Experimental Group (n=287)	Control Group (n=286)	Between-Group Difference	Statistical Significance	Effect Size
Observation accuracy rate (%)	85	43	+42	$\chi^2=36.21$, $p<.001$	$\varphi=0.43$
Synesthetic description rate (%)	73	31	+42	$t(571)=7.85$, $p<.001$	$d=1.32$
Philosophical interpretation rate (%)	65	28	+37	$\chi^2=58.37$, $p<.001$	$\varphi=0.56$
Innovation transformation rate (%)	78	41	+37	$t(571)=8.92$, $p<.001$	$d=1.47$
Total writing score (M±SD)	4.15±0.62	3.08±0.71	+1.07	$t(571)=9.43$, $p<.001$	$d=1.61$
Improvement in accuracy of detail description (%)	+40 (post-improvement)	—	—	$F(1,571)=35.024$, $p<.001$	$\eta^2=0.38$

Note: M±SD = mean ± standard deviation; χ^2 = chi-square value; t = t-test value; F = F-test value; p = significance level; φ = Phi effect size (for chi-square test), d = Cohen's d effect size (for t-test). Interpretation of effect sizes: $\varphi > 0.5$ indicates a large effect, $d > 1.2$ indicates a very large effect, $\eta^2 > 0.14$ indicates a large effect.

During the observation phase, the experimental group used an interactive learning system based on 3D digital modeling technology, which features the following characteristics: (1) This system uses high-precision 3D scanning technology (accuracy 0.1 mm) for digital reproduction of Zhuang brocade patterns [11]. (2) An interactive platform created using the Unity3D engine that allows for full 360-degree viewing, separate warp/weft thread analysis, and dynamic lighting effects. (3) An integrated smart cultural identification function that can link and understand features and meanings simultaneously. Among the experimental group, 287 students (85%) could give an accurate description of the structures of the designs (i.e., the differences between "the strict axial symmetries in Northern Guangxi's patterns" and "the wavy asymmetries of Southern

Guangxi's patterns"), and this proportion is 42 percentage points higher than that of the control group, where 286 students (43%) gave correct answers ($\chi^2 = 36.21, p < 0.001$).

During the description phase, the experimental group employed augmented reality (AR) multi-sensory interaction technology, with specific implementations including: (1) Intelligent superimposition of virtual patterns on real-world scenes using a mobile application. (2) A tactile feedback device that reproduces varying textures of different types of cloth [12]. (3) A smart audio system playing examples of ethnic music that match the pattern. In this experience, 209 students (73%) from the experimental group provided vivid descriptions using synesthetic rhetoric, such as comparing "the sharp turn of a diamond pattern to a sudden key change in a mountain song melody," while only 89 students (31%) in the control group achieved similar outcomes ($t = 7.85, p < 0.001$).

The interpretation stage highlighted the unique value of Inner Aesthetics thought. In the experimental group, 186 participants (65%) explored the cultural philosophy embedded in patterns (e.g., how the bronze drum's concentric circles evoke ceremony through repeated visuals that trigger an inner aesthetic sense), compared to only 80 participants (28%) in the control group—a 37 percentage point increase ($\chi^2 = 58.37, p < 0.001$). Furthermore, 186 students (65%) in the experimental group could also identify the craft feature of "warp-weft interwoven" and the Zhuang cosmology's principle of "harmony between all three levels." This demonstrates the deeper significance of brocade as a material carrier of the Zhuang people's cosmic cognition [13].

Qualitative analysis from the creation phase showed that 224 students (78%) in the experimental group produced works that achieved a creative transformation of cultural symbols [6]. The preparatory students demonstrated remarkable cultural transformative abilities, such as turning the cloud-thunder spiral into the "Cultural DNA of the Digital Age," creating science-fiction-themed works (which accounted for the largest proportion, 62%), passing on traditional designs through sci-fi, reinterpreting brocade songs in modern poetic language (literary translation score: 4.5/5), and achieving a "literary translation of craft memory." These creative works verify the aesthetic domain pursued: transcending appearance to access core essence (Inner Aesthetics). The goal is to elevate cultural inheritance from mere mimicry of skills to meaningful creations. In the control group, only 117 students (41%) achieved the same level of innovation ($t = 8.92, p < 0.001$).

The post-test results revealed that the overall score of the experimental group on culture-related writing was significantly higher at $4.15 \pm 0.62/5$ compared to the control group's 3.08 ± 0.71 , with a difference of 1.07 points ($t = 9.43, p < 0.001, d = 1.61$). This dual-line teaching approach enabled 244 students (85%) in the experimental group to develop precise mental layouts regarding the details of different ethnic cultural symbols, which were 40% more accurate ($\eta^2 = 0.38$). Additionally, it fostered an "understanding-by-way-of-writing" type of thinking. Typically, learners who read academic essays on "geometric wisdom within brocade patterns" progressed beyond mere observation to develop cultural self-perception.

This paper demonstrates that the teaching model shaped by "Self-adjustment Aesthetics" and "Inner Aesthetics" can significantly enhance the Chinese expressive competence of preparatory ethnic-group students [14]. Simultaneously, their cultural awareness and innovative thinking were cultivated, enabling them to become a new generation of writers and interpreters for the contemporary inheritance of national culture. The experimental group achieved an improvement of over 50% in multiple assessment dimensions, conclusively demonstrating the effectiveness and innovative value of this teaching model.

2.2. Stage-Based Cultivation of Cultural Identity

The theory of Self-adjustment Aesthetics emphasizes the dynamic and adaptive nature of the subject during aesthetic processes, while Inner Aesthetics transcends sensory forms to explore the "Formless Beauty" of the soul [15]. These concepts are synthesized dialectically, providing a theoretical foundation for the stage-based cultivation of ICH cultural identification. This gradual process progresses through distinct stages: beginning

with "sensory experience," advancing to "cultural decoding," and culminating in "innovative rendering."

2.2.1. Sensory Activation: The Starting Point of Aesthetic Adjustment

Aesthetic adjustment begins with sensory stimulation transitioning into cultural perception. In the context of teaching writing about the "Miao Ethnic Group's Slope Festival" (a two-week teaching period with two class hours per week), the teacher first guides pre-university students to observe and document the festival's real-life scenes. At the festival site, students are instructed to describe in detail the actions of the sheng players, such as the rapid movement of their fingers on the bamboo tubes and the forceful puffing of their cheeks, as well as the interplay between the low-pitched and high-pitched sheng, characterized by their rich and clear sounds. Additionally, students record the reactions of the onlookers, such as elderly individuals nodding to the rhythm and children imitating dance steps. This constitutes sensory-level recording within Self-adjustment Aesthetics, requiring both objectivity and precision [16]. The teacher then encourages students to reflect on the cultural significance of these auditory and visual elements, for example:

The polyphonic harmony of the lusheng transcends mere musical technique, symbolizing the harmonious coexistence of families within Miao villages;

The spontaneous formation of circle dances by onlookers embodies the Miao community's values of "unity and equality";

The participation of both elders and children highlights the vitality of intergenerational cultural transmission [3].

Through this transformation of Inner Aesthetics, students elevate "hearing the sheng music" to "hearing the footsteps of ancestors' migration" and reinterpret "seeing the crowd dancing" as "witnessing a nation measuring history with their feet." A teaching practice demonstrated that after such training, the proportion of students' essays that mechanically described "exciting scenes" decreased from 78% to 21%, while in-depth descriptions incorporating cultural metaphors increased from 12% to 65% (see Table 2).

Table 2. Comparison of Description Type Training Effects

Description Type	Pre-Training Proportion	Post-Training Proportion
Mechanical description of "lively scenes"	78%	21%
In-depth description incorporating cultural metaphors	12%	65%

This teaching method avoids both empty cultural slogans and superficial folkloric exoticism, transforming intangible cultural heritage into a perceptible, thinkable, and expressible living cultural resource [17].

2.2.2. Metaphor Decoding: The First Emergence of Inner Aesthetics

During the cultural decoding stage, Self-adjustment Aesthetics achieves the modern transformation of traditional elements through semiotic analysis [18]. In the writing instruction on the "Appearance of the Dong Bronze Drum" (teaching cycle of 2 weeks, 2 class hours per week), the teacher first guides preparatory students to conduct detailed observation of the object itself. For example:

Preparatory students are required to accurately describe the physical features of the bronze drum [17].

The drumhead has a diameter of approximately 50 cm, the drum body is hourglass-shaped, and the entire surface exhibits the distinctive bluish-green luster of bronze; at the center of the drumhead is an eight-pointed sun pattern, surrounded by four three-dimensional frog sculptures, while the waist of the drum is decorated with a continuous frieze of feather-wearing dancers [5, 10].

The above describes the stage of formal cognition within Self-adjustment Aesthetics [14]. Subsequently, we enter the stage of meaning interpretation within Inner Aesthetics:

The sun patterns on the drumhead center are not merely decorative—they also embody the Dong people's reverence for nature's cycles, with the eight rays symbolizing all directions and the four seasons.

The four frog carvings are not completely arbitrary decorations; they relate to the Dong people's agricultural knowledge that "frogs call for rain," and they express a desire for rainfall [9].

The feather-wearing dance frieze encircling the belly depicts many scenes of dancing at Eastern ceremonies. The figures in these postures are dressed up and wear large feather crowns with feathers spread out. This creates an atmosphere of ceremony. There is also a sense of longing—as if people want something but cannot reach it from above.

In writing practice, preparatory student Xiao Zhang initially could only write:

The bronze drum is very big, and it has many patterns on it [16].

After training, his description became:

In the middle of the drumhead is a sun design, like a distinguished old person whose eight directions mark the passing of time. The four frogs are all set to jump off and seem about to land on the field right now, as if they are going to give you some indication of whether it's going to rain soon or not. The feathered-crowned dancer carries her prayer up to the sky.

The teaching material showed that after this "outside to inside" guidance, the proportion of prepared students who could correctly describe the pattern increased from 53% to 89%, and the proportion of descriptions containing cultural content rose from 37% to 76%. This kind of teaching can ensure the correctness of the ICH knowledge and at the same time excite the cultural imagination of the preparatory students [5] (As shown in Table 3).

Table 3. Comparison of Data Before and After Training in Dong Bronze Drum Writing Instruction

Assessment Item	Pre-Training Proportion	Post-Training Proportion
Proportion of accurate pattern description	53%	89%
Proportion of interpretation incorporating cultural connotations	37%	76%

2.2.3. Cultural Empathy: Completion of the Adjustment Mechanism

At the innovating stage, Self-adjustment Aesthetics encourages students to transform traditional cultural memories into personal narratives. Inner Aesthetics ensures that this process goes beyond mere imitation of skills, fostering a deeper spiritual resonance. For instance, when students reinterpreted the patterns of the bronze drum into digital illustrations, they adhered to geometric principles (reflecting self-adjustment) while also incorporating reverence for the "spirit of the bronze drum" (reflecting Inner Aesthetics). This resulted in creations that seamlessly blend traditional heritage with contemporary aesthetics [1].

During the innovative expression stage of writing about the Dong ethnic group's bronze drums, the teacher guided students to transform their cultural understanding into personalized narratives. Taking the writing practice of student Xiao Li as an example:

The first draft consisted of a simple description of the drum's appearance:

The bronze drum in the village is placed on a sacred altar, with patterns on the drumhead and red cloth hanging beside it.

After applying Self-adjustment Aesthetics, Xiao Li refined the objective description:

On the sacrificial altar, the bronze drum glows with a dim light; the eight sharp rays of the sun pattern at its center resemble paths stretching out in all directions. Four bronze frogs squat by the edge of the drum, while twelve feather-wearing dancers on the waist of the drum perform an ancient dance.

Then, guided by Inner Aesthetics, he incorporated cultural understanding:

The sun pattern on the drumhead is what Grandpa calls "the measure of day and night." Every line is etched with the Dong people's devout measurement of the cycle of heaven and earth—this is not merely a marker of time, but also the ancestors' reverence for nature, reminding us that all things have their order, that life moves in cycles, endlessly renewing itself [9].

Those frogs, poised to leap, remind me of the proverb, "When frogs croak, rain will come." Their bronze-cast eyes still gaze toward the terraced fields, as if in the next moment they might spring into the ripples of spring plowing—they are not just decorations, but incarnations of agricultural wisdom, symbolizing the harmony between humans and nature, where rain nourishes the earth, and the frogs on the bronze drum embody the ancestors' prayers for a bountiful harvest.

Most magical of all are the feather dancers on the waist of the drum. Whenever the night breeze passes by, their sleeves and sashes seem still to flutter, continuing the dialogue with the divine that began a thousand years ago. I hear the rustle of glutinous rice ears sprouting within the drum's chamber, and see the clouds and mists in the patterns drifting over where the drumstick falls. These feather dancers are not static designs; they are witnesses to the Dong people's belief in animism, connecting the human realm with the spiritual, making every beat of the drum an echo of the ancestors.

The final presented works not only feature accurate depictions of the real objects but also naturally incorporate cultural insights. Such training has increased the proportion of works in the class that integrate descriptions of intangible cultural heritage objects with cultural understanding from 32% to 85%, achieving the teaching goal of "letting the relics speak." Professor Wang Jianjiang's theory of cultivation aesthetics has elevated the teaching of intangible cultural heritage from the inheritance of skills to the construction of cultural confidence, realizing the dynamic inheritance of intangible cultural heritage through the "integration of form and spirit."

In essence, this approach blends tradition with modernity. The theories of Self-Adjustment Aesthetics and Inner Aesthetics provide the foundation for this. The ethnic preparatory writing training program at Guangxi Minzu Normal University includes several intangible cultural heritage projects, such as Zhuang Brocade, Miao Slope Practices, and Dong Bronze Drums. The students' writing demonstrates that intangible cultural heritage symbols can gain new life through contemporary writing practices. The "deform—interpret—renew" teaching approach guides students from initial impressions to spiritual resonance and ultimately to cultural identity formation. This process enhances students' observational, expressive, and creative abilities while awakening their cultural perception through aesthetic refinement, allowing traditional symbols to be reborn in the present. The "Understanding Through Writing" mechanism is more than a teaching innovation—it provides a working model for ethnic preparatory education. By gaining confidence through creative writing rooted in tradition, students enable intangible cultural heritage to become perceptible, thinkable, and creatively malleable as aesthetic forms. It has been proven that intangible cultural heritage education goes beyond skill imitation; it requires deeper meaning reconstruction. Preparatory students are cultural inheritors and innovators. Further research could explore the application of Self-Adjustment Aesthetics to other disciplines. Over time, this approach may serve as a spiritual bond connecting past and future, self and nation, while supporting creative efforts to transform rich traditions into enduring and relevant cultural expressions.

In summary, this approach blends tradition with modernity. Self-Adjustment Aesthetics and Inner Aesthetics make this possible. The ethnic preparatory writing training practice at Minzu College in Guilin covers intangible cultural heritage projects like Zhuang Brocade, Miao Slope Practices, and Dong Bronze Drums. The students' work

clearly demonstrates that intangible cultural heritage symbols gain new life through modern writing practices. The teaching process follows three steps: deform, interpret, renew. It begins with the students' raw impressions, leads them to spiritual resonance, and ultimately builds cultural identity. This improves students' ability to observe, express, and create, while awakening their cultural perception through aesthetic refinement, allowing traditional symbols to be reborn in the present. The "Understanding Through Writing" mechanism is not merely a teaching innovation—it offers a proven model for preparing students in ethnic education programs [11]. Intangible cultural heritage becomes perceivable, thinkable, and creatively malleable when students gain confidence through creative writing rooted in tradition. It has been demonstrated that intangible cultural heritage education goes beyond skill imitation; it requires deeper meaning reconstruction. Preparatory students are not only inheritors of culture but also innovators. Future research could explore the application of Self-Adjustment Aesthetics to other disciplines. Over time, this approach may help connect the past and future, while supporting creative efforts to transform rich traditions into enduring and relevant cultural expressions.

3. The Educational Function of Inner Aesthetics

Inner Aesthetics emerges not merely due to the maturation of aesthetic history and theory, but because of its relevance to contemporary aesthetic realities and human needs. This theory has activated profound cultural psychological mechanisms within the intangible cultural heritage education framework in the writing instruction of the ethnic preparatory program at Guangxi Minzu University, thereby constructing a distinctive educational pathway. The framework transcends a superficial understanding of traditional skills transmission, guiding preparatory students from perceptual engagement with form to spiritual resonance, fostering a deeper construction of national cultural identity [7]. In the ethnic preparatory writing teaching practice, the dialectical unity of Self-regulated Aesthetics and Inner Aesthetics ensures both the objectivity of intangible cultural heritage cognition and the expansion of interpretive space for creative expression. The aesthetic transformation from external form to internal spirit enriches the cultural depth of preparatory writing instruction. Concurrently, students' cross-cultural expression abilities and innovative thinking are cultivated through cognitive and emotional interaction, underscoring the unique value of aesthetic education in nurturing ethnic preparatory talents. The educational functions activated by internal aesthetic theory can be categorized as follows:

3.1. The Dimension of Spiritual Nurturing in Intangible Cultural Heritage (ICH)

In the "Appreciation of Zhuang Ethnicity's Mazi Dance" writing teaching (with a teaching period of 2 weeks, 2 class hours per week), the Self-regulating Aesthetic theory guided the pre-university students to conduct systematic observation and deconstruction of the dance movements. Based on the biomechanical characteristics of the dancers, such as the 135-degree knee bend during the "frog leap" and the parabolic trajectory of the arms during the "chase," preparatory students analyzed the videos at slow speed and established an objective understanding of the dance form.

The direct result of the subject's self-adjustment aesthetics is the further improvement of the subject's aesthetic psychological structure and aesthetic ability, enabling them to receive more aesthetic information and engage in more profound and comprehensive aesthetic appreciation. This empirical observation training enabled 85% of preparatory students to precisely describe the biomimetic connections between the dance of the grasshopper and the actual behavior of frogs, laying a scientific foundation for subsequent cultural interpretation. The course adopts a three-dimensional assessment system: action analysis report (40%), cultural metaphor writing (30%), and creative performance (30%). Specifically: the first dimension assesses whether students can accurately measure and describe dance movements (such as the angle of knee bending); the second dimension evaluates whether students can explain the cultural meanings behind the movements

(such as the frog leap symbolizing the prayer for a bountiful harvest); the third dimension examines whether students can create creative adaptations of the dance or written works. Teachers will grade based on detailed scoring criteria sheets and also organize peer evaluations among students.

The theory of Inner Aesthetics, building on this cognitive foundation, opens up a deeper level of cultural realization. When preparatory students describe the dancers' knee-bending movement as "the farming ritual of bowing to the earth," or interpret the sequence of continuous pounces as "the ecological dialogue between pests and beneficial insects in the rice paddies," they are, in effect, activating the shared unconscious of the Zhuang people's "Frog God worship." The Zhuang "Frog God worship" is a belief system that takes the frog (or frog-shaped totem) as a deified symbol [4]. It embodies the Zhuang rice-cultivating civilization's reverence for natural fecundity and abundant rainfall, giving rise to cultural expressions such as sacrificial rituals, bronze drum decorations, and mythological narratives. For example, preparatory student Xiao Huang's composition:

Every time the dancer stretches his neck forward, it is as if a frog is asking the Thunder God for news of the rainy season; and those recurring figure-eight dance steps are clearly the ecological code that ancestors inscribed upon the land with their footprints [2].

The transition from formal observation to spiritual resonance reflects an inner connection between what we see in practice and the internal aesthetic experience --- what this study calls Inner Aesthetics. After training, most preparatory students' writings demonstrate the ability to grasp both movement traits and cultural metaphors at once. This affirms the synergy of Self-adjustment Aesthetics, cultural components, and Inner Aesthetics --- a synergy that opens the students' spiritual realm. As a result, students move beyond superficial imitation to an authentic understanding of the tradition, achieving what in Chinese aesthetic discourse is called "attaining the spirit" (*deyi*). According to the data assessment, 78% of preparatory students have met both requirements --- movement analysis and cultural interpretation. This represents an increase from 43% under traditional teaching methods. Through the bidirectional interaction between formal deconstruction and cultural interpretation, this teaching approach elevates ICH culture from a mere set of surface skills to a living source of spiritual sustenance for preparatory students. It also achieves the contemporary transmission of cultural heritage by integrating intellectual knowledge with aesthetic enjoyment.

This transformation from form observation to spiritual resonance vividly illustrates that Inner Aesthetics serves as the neural pathway connecting material practice and inner spiritual experience. Teaching tracking shows that after training, most pre-university students can simultaneously grasp the action features and cultural metaphors in their works, confirming the collaborative effect of Self-adjustment Aesthetics in providing specific cultural elements and Inner Aesthetics in opening up spiritual connotations. Ultimately, this leads to an aesthetic elevation of intangible cultural heritage appreciation from "similarity in form" to "attainment of spirit." Assessment data indicates that 78% of preparatory students can meet both the requirements of action analysis and cultural interpretation, a 43% improvement compared to traditional teaching. These teaching activities, through the two-way interaction of form deconstruction and cultural interpretation, enable intangible cultural heritage to ascend from its technical appearance to become a dynamic resource nourishing students' spiritual world, achieving the modern inheritance of cultural genes in the integration of scientific cognition and aesthetic experience.

3.2. The Personified Presentation of the Artistic Conception in Writing

In the writing teaching of "The Culture of Dong Ethnic Group's Rain Bridge" (with a teaching period of 2 weeks, 2 class hours per week), the theory of Self-regulated Aesthetics and Inner Aesthetics has unique guiding value. A person with strong aesthetic ability will adjust their mental state in a timely manner to enter into aesthetic appreciation. This viewpoint is fully validated in the teaching practice [1]. The teaching adopts a three-

dimensional assessment system comprising process-based, stage-based, and summative evaluations. In the process-based assessment, students are required to complete two tasks: first, use a mobile phone to photograph details of the wind and rain bridge, select three most distinctive architectural features, outline them in the form of simple sketches, and accompany each with about 100 words of text explaining the appearance characteristics. The teacher grades according to the criteria of observational meticulousness (40%), descriptive accuracy (30%), and linguistic vividness (30%). Second, students use AR glasses to observe a virtual model of the bridge, with the system automatically recording the number and duration of interactions. The stage-based assessment also includes two parts: first, students are given five bridge design features (e.g., the 37-degree angle of the water-dividing point) and asked to write about their cultural significance. Second, they complete three exercises transforming architectural features into sensory descriptions, such as describing the upturned eaves as "a lark about to take flight." The summative assessment involves writing a 1,500-word cultural essay, which undergoes double-blind review by two teachers.

The teacher first guides preparatory students, through the self-adjustment mechanism, to systematically observe the construction wisdom of the wind and rain bridge: through photography and sketch exercises, students focus on architectural features such as the mortise-and-tenon joints of the bridge corridor pillars, the curved characteristics of the upturned eaves, and the geometric patterns on the bridge railings. This formal cognition lays an objective foundation for cultural writing. Subsequently, Inner Aesthetics activities push preparatory students beyond the material level. When students describe the curve of the corridor as "the gentle arm of the Dong village," or interpret the upturned eaves as "a song flying toward the clouds," they are effectively connecting the bridge's form with the ethnic cultural psyche [5, 12]. The most profound writing often appears at the fusion of the two: for example, one preparatory student, through observing the design of the water-dividing point at the bridge pier (an empirical analysis enabled by Self-adjustment), associated it with the Dong philosophy of "three parts river water, seven parts human sentiment" (an artistic elevation enabled by Inner Aesthetics), ultimately writing the sentence: "This angle not only diverts the river's flow but also measures a nation's wisdom in living in harmony with nature"---a statement combining technical accuracy with cultural insight. This transformation of objective architectural features into a vivid and personalized expression is a concrete practice of the personified presentation of the artistic conception in writing. Teaching practice data show that after this type of training, the proportion of preparatory students who can grasp both architectural features and cultural connotations in their compositions increased from 32% to 79%, demonstrating the pedagogical effectiveness of Self-adjustment Aesthetics in establishing formal norms and Inner Aesthetics in activating cultural spirituality. 92% of preparatory students successfully completed the observation tasks, and 85% of their works met the basic requirements of "meticulous observation and accurate description." (As shown in Table 4).

Table 4. Assessment System for Dong Wind and Rain Bridge Writing Instruction

Assessment Type	Assessment Content	Scoring Criteria	Assessment Method
Process-based Assessment	1. Architectural detail photography and simple sketches	Observational meticulousness: 40%	Teacher scoring System recording
	2. AR model observation	Descriptive accuracy: 30% Linguistic vividness: 30%	

Stage-based Assessment	1. Cultural interpretation of design features	Depth of cultural understanding: 50%	Assignment grading
	2. Sensory description exercises	Quality of creative expression: 50%	
Summative Assessment	1,500 - word cultural essay	Content depth: 40% Structural logic: 30% Language expression: 30%	Double - blind review

Assessment Type Assessment Content Scoring Criteria Assessment Method

In the writing instruction on "Appreciation of the Jing Nationality Single-String Zither (Duxianqin)" (teaching cycle of 2 weeks, 2 class hours per week), this study, based on the theoretical framework of "Self-adjustment Aesthetics" and "Inner Aesthetics," adopted a comparative design with an experimental group (n=287, using 3D audio visualization technology, i.e., converting acoustic wave parameters into dynamic 3D waveforms through spectrum analysis algorithms, and achieving real-time interactive visualization of audio parameters via the Unity engine and AR technology) and a control group (n=286, traditional listening training), constructing a three-stage aesthetic pathway of "perception -- experience -- sublimation." In the perception stage, the experimental group used spectrum analysis software to display timbre characteristics in real time, confirming the emphasis of Self-adjustment Aesthetics on "the subject's active grasp of object form." Preparatory students were able to accurately identify the "Yin" technique (spectral fluctuations like gentle ripples, recognition rate 83%), the "Rou" technique (waveform rhythms resembling ocean swells), and the "Hua" technique (frequency glides resembling seabird trajectories), significantly outperforming the control group (47%). In the experience stage, the characteristic of Inner Aesthetics---"transcending sensory limitations to achieve spiritual transcendence"---was fully demonstrated: the experimental group used AR technology to transform musical tones into dynamic visual images (e.g., glissandos generating animations of a beach extending into the distance). 76% of preparatory students constructed synesthetic expressions such as "the endless sandy beach under moonlight" (compared to only 29% in the control group), which is a typical manifestation of Inner Aesthetics' "transition from form to spirit." By the cultural identity stage, 58% of the experimental group's compositions naturally incorporated cultural metaphors such as "the single string is like the maritime Silk Road traveled by the Jing people, connecting the ancestral homeland on one end and today's fishing port on the other," achieving the realm of "recuperative aesthetics." When preparatory students could hear "the sound of the entire Beibu Gulf's tides hidden within the single string," their aesthetic experience had risen from "formal adjustment" to "cultural awareness." The achievement rate of recuperative aesthetics in the experimental group (68%) was significantly higher than that in the control group (22%, p<0.01). Teaching data show that 83% of preparatory students could accurately describe the characteristics of performance techniques, 76% could construct sound-image synesthesia, and 58% of the works naturally integrated cultural memories such as the migration history of the Jing people. This fully demonstrates the theoretical essence of Self-adjustment Aesthetics ("form-spirit interaction") and Inner Aesthetics ("supra-sensory experience"). When preparatory students transform the abstract zither sound into "the lingering longing of the maritime Silk Road," the intangible cultural heritage technique gains new life through this personified presentation of artistic conception. This confirms the progressive aesthetic education effect of "technical cognition -- emotional resonance -- cultural identity," truly

elevating ICH transmission from skill imitation to cultural awareness (As shown in Table 5).

Table 5. Quantitative Comparison of Duxianqin (Single-String Zither) Teaching Effectiveness (N=573)

Assessment Dimension	Experimental Group n=287	Control Group n=286	Improvement Margin
Technique recognition rate	83.0%	47.0%	36.0%
Synesthesia construction rate	76.0%	29.0%	47.0%
Cultural metaphor integration rate	58.0%	15.0%	43.0%
Recuperative aesthetics achievement rate	68.0%	22.0%	46.0%

In other words, when the ideas of Inner Aesthetics are applied to the actual practice of instructional writing for ethnic preparatory students, Guangxi Minzu University has succeeded in creating pathways that link students' ICH-related skills with cultural spirit. According to the teaching pathway---"from form deconstruction to meaning reconstruction, and then to innovative expression"---preparatory students have understood how to appreciate ICH culture and have developed cultural insight and innovative expression. Through the ecological wisdom embodied in the Zhuang Frog Dance, the structural concept of the Dong wind and rain bridge, and the emotional expression of the Jing single-string zither, preparatory students achieve aesthetic enlightenment as they develop their writing skills. It shows clearly that this combination can cultivate cultural consciousness in preparatory students; they would then become competent cultural transmitters and thinkers who are able to innovate by integrating Inner Aesthetics and Self-adjustment Aesthetics. This teaching model, which is based on aesthetic education as a link, brings new ideas to the writing teaching in ethnic preparatory schools and also explores a sustainable educational path for the dynamic inheritance of intangible cultural heritage.

4. Comprehensive Effectiveness: Fostering Virtue and Cultivating Talents Along with the Construction of Cultural Soft Power

At Guangxi Minzu University, the teaching practice of ethnic preparatory writing uses the theories of Self-adjustment Aesthetics and Inner Aesthetics to achieve both moral character cultivation and talent development. Following the three-stage pathway of "skill inheritance → cultural identity → innovative manifestation," this approach improves students' professional and writing abilities, strengthens their cultural confidence, and cultivates their innovative thinking. By integrating intangible cultural heritage transmission into modern education, it has formed an instructional model that can be summarized as "educating through aesthetics and building character through culture." This approach facilitates the innovation of ethnic culture and cultivates talented individuals who can serve as foundational pillars for local cultural development [15]. By organically combining art education, cultural transmission, and the acquisition of new knowledge, this method provides effective strategies for developing educational institutions that cater to diverse student populations in contemporary society.

The writing teaching in the ethnic preparatory program of Guangxi Minzu University has applied the theory of Self-regulated Aesthetics and Inner Aesthetics, achieving the dual goals of fostering moral character and building cultural soft power.

This theoretical framework follows the progressive path of "skill inheritance → cultural identity → innovative manifestation," which has enhanced the professional quality and writing ability of preparatory students, cultivated cultural confidence and innovative thinking, promoted the integration of intangible cultural heritage preservation and modern education, formed a characteristic educational model of "cultivating through beauty and educating through culture," promoted the creative transformation of ethnic culture, provided talent support and intellectual support for the construction of local cultural soft power, and this innovative practice that integrates aesthetic education, cultural inheritance, and talent cultivation has provided beneficial references for the development of ethnic education in the new era [17].

4.1. Cultivation of Cultural Confidence in Ethnic Preparatory Students

In the writing teaching of "Tujia Drum Tower" (with a teaching period of 2 weeks, 2 class hours per week), the self-regulating aesthetics and internal aesthetics theories jointly constructed the "co-education of form and spirit." The cultivation of cultural confidence in ethnic preparatory students at Guangxi Minzu University is systematically supported by this theoretical framework through the two-way pathway of "externally shaping the form --- internally internalizing the spirit." When a preparatory student imagines the 13 eaves of the drum tower as the unique ancient calendar of the Dong people, "twelve months plus an intercalary month," they are engaging with the ethnic understanding of time; the layered eaves resemble an open calendar recording important moments such as sowing, harvest, and festivals. The thick central pillar of the drum tower is endowed with deeper meaning by the preparatory students: some say it is like an ever-growing tree whose roots are anchored in the soil of Dong culture and whose branches reach toward the future sky; others compare it to an invisible bond, connecting the wisdom of ancestors above with the hopes of descendants below. The most touching descriptions are written by the preparatory students when they describe the drum sounds echoing from the drum tower:

The deep, resonant drum sounds echo and reverberate through the layered eaves, like the gentle admonitions of village elders through the generations; the ever-burning central pit at the drum tower is like the enduring memory of this ethnic group, warming everyone who steps inside.

Such writing is no longer a mere architectural description; it has become a form of cultural transmission and spiritual dialogue [1]. Teaching practice shows that after this training, 76% of preparatory students are able to produce excellent compositions that both accurately depict the features of the drum tower and profoundly embody its cultural connotations, representing an improvement of over 50% compared to traditional teaching methods. The theory of Inner Aesthetics further deepens the understanding of cultural spirit. Li Wang, a preparatory student of Dong ethnicity, interprets the 13 eaves as The Wooden Calendar:

Each layer is the cooking smoke drifting from Grandfather's pipe; the upturned corner of the 13th layer is the extra drinking song in the intercalary month [7].

The teacher guides preparatory students to conduct bilingual translation [3]. First, they analyze the "mechanical beauty of the post-and-beam structure" in Chinese, and then record it in the Dong language:

meix louc nyaoh wungh, nyenc laox baov jenc jih. (The drum tower stands in the village; the elders say it is a mountain.)

This bilingual intertextual practice gradually improved the excellence rate of preparatory students' "cultural translation ability," and the project effectively promoted positive changes in their cultural identity. 38% of the preparatory students spontaneously produced short videos explaining the drum tower culture.

The unique value of Professor Wang Jianjiang's theoretical framework lies in the following: the "formal norms" established by Self-adjustment Aesthetics (such as measurement data, professional terminology) provide a fulcrum for cultural cognition, while the "artistic conception space" opened up by Inner Aesthetics (such as bilingual

translation, cultural metaphors) facilitates spiritual identity. When a Dong preparatory student, Xiao Wu, wrote: "The sound of the drum tower's eaves cutting through the morning mist flows in my blood," this creative fusion of architectural acoustics (Self-adjustment) and ethnic memory (Inner Aesthetics) is the best interpretation of the generation of cultural confidence. The project ultimately formed a closed loop of cultivation--"formal cognition-- cultural translation -- subjective awakening"---providing a replicable theoretical-practical paradigm for ethnic education.

4.2. The Practical Paradigm of Universities Serving Local Cultural Heritage

In the practice of universities serving local cultural heritage, the ethnic preparatory writing course at Guangxi Minzu University deeply integrates the teaching of "Appreciation of Dong Grand Songs" and constructs a cross-disciplinary paradigm of "theoretical guidance -- practical transformation -- cultural symbiosis." This paradigm is driven by the dual-track theories of Self-adjustment Aesthetics and Inner Aesthetics, following a three-stage pathway of "formal analysis -- cultural interpretation -- aesthetic creation," and achieves three-dimensional goals for preparatory students: the transmission of musical skills, the enhancement of cultural cognition, and the cultivation of writing ability [7, 11]. The specific implementation adopts the "4+4+2" teaching model: 4 class hours of theoretical instruction (2 hours per week for 2 weeks) systematically teaching the musical characteristics and cultural connotations of Dong Grand Songs; 4 class hours of practical workshops (2 hours per week for 2 weeks) in which ICH inheritors demonstrate singing techniques and guide preparatory students in polyphonic deconstruction training; and 2 class hours of fieldwork (conducted on weekends) organizing preparatory students to visit Dong villages and experience the song hall culture firsthand. Students are required to complete one music observation note of at least 500 words.

In the specific implementation of ethnic preparatory writing instruction, the creative integration of Dong Grand Song elements, the stage of music ontology training, and polyphonic deconstruction enable preparatory students to grasp the harmonic principle of "multiple low voices supporting a single high voice," and to accurately describe voice coordination techniques in expository writing, significantly improving the professionalism of most preparatory students' music analysis texts. During the cultural translation stage, through the "Musical Imagery Writing Workshop," preparatory students transform the Dong "cicada chirping" vocal technique into prose works such as *Listen*, *the Echo of the Valley*, achieving a leap from auditory perception to literary expression. In response to the cultural cognitive characteristics of preparatory students, the course developed a "three-layer writing scaffold" with particular attention to the following: the foundational layer focuses on objective description of musical elements and recording the sound field effects of the drum tower song hall; the intermediate layer guides students to construct cultural metaphors, likening cyclic melodies to "the breath of rice civilization"; the innovative layer encourages personalized aesthetic expression, for example, reconstructing family memories in *Grandmother's Songs*. This spiral pathway of music, culture, and writing has proven highly effective.

Follow-up data show that after participating in the project, preparatory students' cultural accuracy in writing about Dong topics increased by 58%, and their literary expressiveness increased by 42%. The project implements an innovative dual-teacher guidance mechanism: university teachers are responsible for writing paradigm training, while ICH inheritors guide the interpretation of cultural connotations. Together, they cultivate outstanding texts of both academic and ethnic quality, such as *The Solar Terms in Grand Songs* and *The Brocade of Sound*. This model of transforming ICH aesthetic experience into writing teaching resources expands the connotation of ethnic preparatory writing instruction and constructs a complete chain of "skill transmission -- cultural identity -- creative output" within university cultural heritage services, providing an operational teaching paradigm for preparatory students' writing about their native culture (see Table 6).

Table 6. Implementation Points and Effectiveness of Dong Grand Song Writing Instruction

Dimension	Specific Content	Implementation Method	Effectiveness Data
Teaching Model	"4+4+2" teaching system	4 theory lessons + 4 workshops + 2 fieldwork sessions	100.0%
Core Training	Polyphonic deconstruction	Live demonstration by ICH inheritor	63.0%
Writing Scaffold	Three - layer training system: 1. Foundational layer: description of musical elements 2. Intermediate layer: construction of cultural metaphors 3. Innovative layer: personalized expression	Tiered writing task assignments	Cultural accuracy: 58.0% Literary expressiveness: 142.0%
Guidance Mechanism	Dual - teacher collaborative teaching	University teacher + ICH inheritor	15
Post - class Extension	"1+1" learning model	1 online discussion + 1 observation note per week	92.0%
Typical Achievements	Student representative works	Listen, the Echo of the Valley, The Solar Terms in Grand Songs, The Brocade of Sound	76.0%

Note: The data are derived from the writing teaching experiment conducted in Classes 11--18 (Science track) of the 2022 cohort at the College of Preparatory Education, Guangxi Minzu University (N=573). All improvement margins are calculated in comparison with traditional teaching methods. The table highlights four key dimensions: teaching model, core training methods, quantitative effectiveness, and typical outcomes.

At Guangxi Minzu University, they've been trying out some new approaches to teaching writing for ethnic preparatory students. Two theories --- Self-adjustment Aesthetics and Inner Aesthetics --- got integrated into actual classroom teaching. The goal was to see whether this could help build a better system for passing down intangible cultural heritage (ICH). Research shows that this theoretical framework can enhance the cultural cognitive abilities of pre-university students (by 58%), as well as their writing expression levels (by 42%). It can also foster cultural confidence among preparatory students (with an excellent rate of 76%) and innovative thinking (with an independent creation rate of 38%). At the same time, through the cultivation path of "form cognition -

cultural translation - subject awakening," it integrates the inheritance of intangible cultural heritage skills and the cultivation of cultural spirit, forming a "theory - practice" model that can be replicated and promoted. This model adopts the "4+4+2" teaching system and innovative methods such as "three-layer writing scaffolds," successfully promoting the creative transformation of national culture and cultivating a group of new era talents with cross-cultural capabilities [4]. The course produced 15 high-quality texts such as "Seasons in the Grand Song," providing new ideas for the innovative development of ethnic education and exploring a distinctive development path for serving local cultural inheritance in universities. This practical outcome enriches the theoretical connotation of ethnic education and provides a reference "Guangxi solution" for the dynamic inheritance of intangible cultural heritage (ICH).

5. Conclusion

This article systematically applies the theories of Self-regulating Aesthetics and Inner Aesthetics to construct an innovative teaching system for pre-college intangible cultural heritage writing education in ethnocultural contexts. It has achieved notable advances in three dimensions: theoretical construction, practical approach, and educational effectiveness. At the theoretical level, Self-regulating Aesthetics provides a mechanism for "formal deconstruction and meaning reconstruction," while Inner Aesthetics contributes the function of "spiritual contemplation and realm elevation." Their integration forms a new paradigm characterized by the co-construction of form and spirit and the cultivation of both inner and outer dimensions. This differs from conventional intangible cultural heritage teaching, which often emphasizes skill transmission while giving insufficient attention to spiritual cultivation. The proposed framework extends aesthetic education beyond sensory experience toward a more reflective and value-oriented pursuit, thereby offering theoretical support for contemporary intangible cultural heritage transmission. At the practical level, the study develops two core tools: the "4+4+2" teaching system and the "three-layer writing scaffold" method. Both follow the pathway of "formal cognition → cultural translation → subjective awakening." Through these tools, intangible cultural heritage skill transmission is organically integrated with the cultivation of cultural spirit. In terms of educational effectiveness, this system has significantly improved the comprehensive qualities of preparatory students and demonstrated the value of this teaching model in cultivating talents equipped with both cultural inheritance capacity and innovative awareness. Through teaching practices involving projects such as Zhuang weaving, Dong folk songs, and Miao hill-meeting culture, an operational and replicable implementation plan has been developed.

The innovative value of this research is mainly reflected in three aspects. First, it establishes a new practice-oriented model of aesthetic education by integrating abstract aesthetic theory with concrete teaching practice, thereby opening a new path for the integration of intangible cultural heritage preservation and aesthetic education. Second, it explores a distinctive approach through which universities can support the inheritance of local culture, forming a "Guangxi Plan" with broader applicability and providing a useful paradigm for cultural inheritance work in universities located in culturally diverse regions. Third, it applies modern educational technologies in an innovative manner, using digital tools such as 3D modeling and AR to promote the dynamic transmission and creative transformation of intangible cultural heritage, thus advancing the deep integration of traditional culture and modern technology.

These findings not only enrich the connotations of ethnocultural education and expand the application boundaries of aesthetic theory, but also provide important practical examples for promoting the creative transformation and innovative development of excellent traditional Chinese culture. They further offer new perspectives and feasible pathways for exploring the construction of a Chinese-style aesthetic education system.

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