



# Research on the Construction of Music Academic Evaluation System in Primary and Secondary Schools from the Perspective of Aesthetic Education

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## Abstract

In the context of China's deepening reform of aesthetic education and the implementation of aesthetic immersion initiatives, establishing an academic evaluation system that aligns with the characteristics of aesthetic education has become crucial for advancing high-quality development in music education. This study is based on the "Compulsory Education Art Curriculum Standards (2022 Edition)" [1] and the Notice on the Comprehensive Implementation of the School Aesthetic Education Infiltration Action [2]. Guided by the core philosophy of "Aesthetic Immersion," we have developed an assessment system for primary and secondary school music education characterized by its immersive nature. The framework is built on four dimensions: "Sustainability" (process evaluation throughout the entire learning journey), "Diffusivity" (evaluation permeating multiple classroom and extracurricular scenarios), "Experientiality" (using artistic practice as the evaluation vehicle), and "Nurturing Quality" (focusing on the growth of aesthetic character and core competencies). Through multi-stakeholder collaboration, multidimensional observation, and intelligent tracking, this system achieves deep integration between assessment and aesthetic education processes. Practical implementation has demonstrated that this framework effectively resolves the disconnect between traditional evaluations and aesthetic education objectives, promoting immersive development of students' aesthetic perception, cultural understanding, artistic expression, and creative practical abilities. It provides a model reference for school aesthetic education evaluation reform in the new era.

## Subject Areas

Arts Education

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## Keywords

Aesthetic Education Immersion, Music, Academic Assessment, Sustainable Development, Quality Growth, Digital Intelligence Support, Evaluation System Construction

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## 1. Aesthetic Immersion Calls for a New Evaluation System

With the national level attaches great importance to aesthetic education, the opinions on comprehensively strengthening and improving school aesthetic education in the new era [3]. The introduction of a series of policy documents has charted the course for the in-depth implementation of aesthetic education. As an important component of aesthetic education work in the new era, the Aesthetic Education Infiltration Initiative calls for a new evaluation system that matches it, so as to better promote the realization of aesthetic education goals.

### 1.1. Policy Drive and Aesthetic Education Shift

The 2024 Notice from China's Ministry of Education on "Comprehensively Implementing Aesthetic Education Integration in Schools" marks a new phase of aesthetic education through "immersion". It emphasizes making aesthetic education "everyday, diversified, and distinctive", subtly nurturing students minds. Earlier, the "Compulsory Education Art Curriculum Standards (2022 Edition)" established requirements for "teaching-learning-assessment" consistency, while Zhejiang Provinces Comprehensive Evaluation Reform Pilot (2022) prioritized "process evaluation" and "comprehensive profiling" as core components. These policies collectively aim to build an evaluation system aligned with aesthetic education's immersive nature, transforming it from "knowledge transmission" to "character cultivation" through assessment-driven approaches.

### 1.2. The Disconnect between Traditional Evaluation and Immersion Goals

In the process of deepening the aesthetic education immersion action, the traditional evaluation system gradually reveals its limitations and is significantly disconnected from the goal of aesthetic education immersion. Specifically, this disconnect is mainly reflected in the following aspects:

#### 1.2.1. Positioning Bias: Emphasis on Skills over Literacy

Traditional music evaluations often overemphasize technical assessments such as pitch accuracy and rhythm, while neglecting the deep cultivation of aesthetic perception and cultural understanding. This approach confines students musical learning to superficial levels, making it difficult to grasp the essence and depth of musical artistry—thus deviating from the original purpose of aesthetic education. Therefore, we must re-examine and adjust the positioning of the evaluation system by incorporating aesthetic perception and cultural understanding into its

scope, thereby comprehensively enhancing students' musical literacy.

### **1.2.2. Process Fracture: End Result Assessment Dominates**

Traditional evaluation systems dominated by summative assessments often lack the sustained, immersive tracking required for continuous improvement, leaving students without clear goals or motivation in their daily learning. Take the “no records during the semester, just a song at the end” approach as an example—it fails to authentically reflect students' musical development journey. To address this shortcoming, we need to establish a process-oriented evaluation framework that consistently monitors and documents students' academic progress. By creating comprehensive growth portfolios through persistent tracking, we can achieve holistic and objective assessments of students' musical literacy.

### **1.2.3. Single Scenario: Limited to Classroom Exams**

Traditional evaluations are often confined to classroom examinations, overlooking musical expression in artistic activities and real-life contexts. This approach limits the breadth and depth of students' musical learning, significantly diminishing the impact of aesthetic education. To expand evaluation dimensions, we must break free from exam-centric constraints by incorporating diverse scenarios like artistic experiences and family environments into the assessment framework. This comprehensive approach will holistically showcase students' musical talents and aesthetic sensibilities through multifaceted perspectives.

## **2. Core Structure of Evaluation System Guided by Aesthetic Education Immersion**

This study, grounded in the aesthetic immersion theory framework, aims to establish an immersive evaluation system that aligns with contemporary aesthetic education requirements. The “immersive evaluation” in primary and secondary school music education adopts the core concept of “aesthetic immersion,” integrating modern aesthetic education standards through a four-dimensional framework: continuity (spanning the entire learning process), diffusion (penetrating diverse scenarios), experiential learning (rooted in artistic practice), and nurturing (directed toward competency development). By leveraging digital intelligence technologies (such as the “Tianyin System”), multi-stakeholder collaboration (involving teachers, students, parents, and club mentors), and cultural immersion (integrating traditional culture and intangible heritage), this approach addresses limitations of traditional evaluations, achieving deep integration between assessment and aesthetic education. Ultimately, it promotes the progressive development of students' aesthetic perception, artistic expression, and related competencies. The system comprises the following four key dimensions:

### **2.1. Continuous Immersion Evaluation Process: A Learning-through-Immersion Evaluation Chain**

This dimension implements a three-tiered mechanism of “instant recording, stage portrait, and semester report” to integrate evaluation throughout the whole pro-

cess of music learning. Its core logic is highly consistent with the educational essence of aesthetic education, which is “subtle and persistent”.

From the perspective of policy basis, the Ministry of Education’s “Notice on Fully Implementing the School Aesthetic Education Infiltration Initiative” explicitly states that aesthetic education should be “integrated into all aspects of teaching and educational activities,” emphasizing the crucial role of process-oriented immersion in cultivating competencies. This directly resonates with the design of “continuous” evaluation systems that “replace single assessments with full-process tracking,” providing national policy endorsement for dimensional rationality. From classical theory, Schiller’s “Letters on Aesthetic Education” [4]. The theory posits that “aesthetic education serves as the transitional phase between sensibility and rationality,” emphasizing its role in human development through sustained aesthetic engagement. The process data captured by evaluation records—such as “emotional investment in singing” and “growth trajectories”—quantifies and visualizes this continuous aesthetic experience, effectively implementing Schiller’s philosophy into contemporary music education in primary and secondary schools.

In addition, Wang Jiayi in “Solidly Promoting the High-quality Development of School Aesthetic Education in the New Era” [5]. It is pointed out that aesthetic education in the new era needs to “break through the limitation of final evaluation and pay attention to the gradual growth of students’ quality”, which further confirms that the dimension of “sustainability” follows the law of aesthetic education.

The three-tier advancement recording mechanism establishes a comprehensive aesthetic education evaluation system spanning the entire learning process. The real-time recording phase utilizes the Tianyin system to collect students’ music learning behaviors and achievements through classroom performances and practical tasks. Core information is stored using hierarchical encryption storage with layered protection technology integrating Elliptic Curve Cryptography (ECC) and Attribute-Based Encryption (ABE). Its data lifecycle management strictly follows a six-layer defense architecture, forming a layered defense from access control to algorithm auditing to ensure data confidentiality and integrity. This mechanism fully complies with the Personal Information Protection Law of the People’s Republic of China regarding educational data compliance while capturing real-time student performance in classrooms, such as vocal emotion indicators marked by asterisks. The stage profiling phase integrates data monthly/weekly to generate visual literacy radar charts, intuitively presenting developmental trajectories. The semester report phase consolidates process evidence like portfolios and performance videos to form a summative evaluation balancing process and outcomes. This three-tier mechanism of micro-recording, meso-analysis, and macro-evaluation achieves full-process coverage from individual points to holistic perspectives, ensuring continuous and developmental evaluation.

The development of dynamic tracking tools provides technical support for im-

mersive evaluation. The intelligent digital platform analyzes learning data through algorithms to automatically generate personalized music growth curves, presenting students' progress trajectories in dynamic chart formats. The electronic portfolio system systematically collects process materials such as creative manuscripts and reflective journals, establishing a complete chain of growth evidence. The application of these tools enables visual presentation and intelligent analysis of evaluation data, helping teachers accurately grasp individual development status while providing students with clear growth benchmarks. This effectively enhances the accuracy and guidance of evaluations.

## 2.2. Evaluation Field of Diffusion and Infiltration: Building a Three-Dimensional Evaluation Space Network of Trinity

This dimension builds a three-dimensional evaluation field of “campus-community-family”, breaks the limitation of classroom, and is essentially a practical response to the “boundaryless” of aesthetic education.

From a policy perspective, the Ministry of Education's “Notice on Fully Implementing the Aesthetic Education Infiltration Initiative in Schools” explicitly requires creating an educational environment that ensures “every moment, every place, and every individual” benefits from aesthetic education. The inclusion of “campus art club activities,” “community intangible cultural heritage exhibitions,” and “family music interactions” in the evaluation framework through “pervasive” assessment directly translates to the policy requirement of “every setting serving as an aesthetic education scenario.” On the practical theoretical front, Zhang Difang, a member of the National Committee of the Chinese People's Political Consultative Conference (CPPCC), proposed in her article “How to Nourish Students Physical and Mental Well-being Through Aesthetic Immersion” [6]. The proposal to “break down the education silos in aesthetic education and achieve multi-domain integration” aligns perfectly with the “diffuse” dimensions design of “expanding evaluation scenarios to all aspects of life”—For instance, evaluating students' performance in “community intangible cultural heritage folk song performances” not only adheres to Zhang Difang's suggestion of “multi-domain integration,” but also extends aesthetic education from classrooms to cultural practice settings, enhancing the authenticity and comprehensiveness of evaluations.

Breaking through the traditional boundaries of classroom evaluation in physics education, we are establishing a three-dimensional assessment framework that integrates multiple dimensions. This expanded evaluation ecosystem now encompasses diverse life scenarios including campus art club activities, community cultural practices, and family aesthetic education interactions, creating a comprehensive and multi-layered immersive evaluation environment. Such broadened assessment domains enable holistic observation of students' aesthetic education achievements and competency development across various contexts, as shown in **Table 1**.

**Table 1.** Three-dimensional evaluation table of Trinity.

Scene	Evaluation of the vehicle	Examples of observation points
Music class	Collaborative creation, improvisation	Creative and practical ability ★ deep cultural understanding
Arts associations	Exhibitions and interdisciplinary projects	Artistic expression ★ Teamwork
Family communities	Parent-child music interaction, community performance	Artistic interest ★ cultural heritage consciousness

### 2.3. Experience-based Evaluation Vehicle

This dimension takes “dialect singing + costume culture exploration” and “campus environment sound creation” as the evaluation carrier, and its core is to make the evaluation process become a part of aesthetic experience, which is highly compatible with the essence of aesthetic education “based on perceptual experience”.

At the classical theoretical level, Schiller emphasized in his *Letters on Aesthetic Education* that “aesthetic education should achieve the restoration of human nature through aesthetic free activities,” and the task of “experiential” evaluation is precisely the concrete form of “aesthetic free activities”—Students autonomous collection and recombination of sounds in “campus environmental sound creation” essentially attain aesthetic freedom through practice, which is in line with Schiller’s theory. At the contemporary empirical level, China Education News stated in “Nurturing People Through Beauty to Promote Their Free and Comprehensive Development.” [7]. The text emphasizes that conscious aesthetic education should enhance learners’ aesthetic judgment and creativity through carefully designed artistic practices. The expressive assessment criteria in experiential evaluation (such as creative uniqueness and emotional expressiveness grading) serve as a practical application of the empirical conclusion that aesthetic ability can be improved through practice.

Furthermore, research on the connection between emotional expression and aesthetic value in musical improvisation can further enrich the design of experiential evaluation metrics. Huovinen and Kei Pi (2022) found through empirical studies of university music students that when improvising on emotional themes, students combine internal strategies like melodic and rhythmic adjustments with external strategies such as life scene associations. Moreover, the aesthetic value of their works relies more on the complexity of unexpected emotions than on the clarity of a single emotion [8]. This suggests that in experiential assessment tasks such as “campus environmental sound composition” and “dialect singing”, an “emotional depth” metric could be introduced to differentiate three levels: “single emotion expression”, “dual emotion intertwining”, and “multi-emotion layering”. Simultaneously, recording the types of creative strategies students employ would better align evaluations with the aesthetic value formation patterns in artistic practice. For instance, using the “dialect pronunciation accuracy” metric to assess cultural understanding not only aligns with empirical research findings but also makes aesthetic experiences observable and measurable.

The development of performance evaluation rubrics provides a scientific basis for assessing artistic practices. For instance, the creative practice evaluation scale establishes a dimension of originality, categorizing it into three levels: breaking conventions, partial innovation, and imitation replication. The emotional expressiveness dimension is further divided into three tiers: profoundly moving, generally accurate, and mechanical presentation. These rubrics use descriptive language to define characteristics at each level, maintaining the openness of artistic evaluation while providing a relatively objective observation framework. This allows teachers to conduct structured analysis of students' practical performances while respecting artistic uniqueness.

#### **2.4. Evaluation Orientation of Nourishing Growth**

This dimension takes “aesthetic perception, cultural understanding, artistic expression and creative practice” as the core quality indicators, and points to the growth of quality through “value-added evaluation” and “artistic growth medal”. Its essence is to make evaluation serve the fundamental goal of aesthetic education, which is to “cultivate roots and cast souls, enlighten wisdom and nourish the heart”.

From a policy perspective, the “Notice of the Ministry of Education on Comprehensively Implementing School Aesthetic Education Infiltration Action” establishes “enhancing aesthetic literacy, cultivating sentiments, and nurturing the soul” as core objectives. Indicators under the “nurturing” dimension—including “depth of cultural understanding” and “accuracy of emotional expression”—detailed—the goal of “cultivating sentiments and nurturing the soul.” For instance, the “Cultural Explorer” award recognizes students' comprehension of local folk songs, which not only implements the “cultural understanding” competency but also fosters cultural confidence through evaluation, aligning with policy requirements. On the value theory front, Wang Jiayis “Advancing High-Quality Development of School Aesthetic Education in the New Era” states that “aesthetic education is a vital force for inheriting Chinese civilization and strengthening cultural confidence.” The inclusion of “local intangible cultural heritage inheritance” (e.g., star-rated certification for mastering local folk songs) in the evaluation framework exemplifies the practice of “cultural inheritance through aesthetic education,” ensuring assessments focus not only on technical skills but also cultivate students' cultural identity and aesthetic sensibilities.

**Developing Competency Growth Indicators.** Through aesthetic education immersion, we have established a competency development framework centered on aesthetic perception, cultural understanding, artistic expression, and creative practice. This system comprehensively evaluates students' multifaceted abilities in art education. Aesthetic perception assesses students' sensitivity to beauty and critical appreciation; cultural understanding examines their comprehension of artistic contexts and cultural significance; artistic expression demonstrates students' capacity to convey emotions and artistic vision with precision and vitality; creative

practice encourages breaking conventions and embracing innovative experimentation. Together, these indicators form a comprehensive framework for nurturing students' holistic artistic literacy.

Implement value-added assessment. This approach focuses on students' individual progress rather than isolated score comparisons. We emphasize measurable skill advancements in artistic learning, such as evolving from “imbalanced rhythm” to “complete performance”, serving as key indicators of growth. To motivate continuous improvement, we have established an “Artistic Growth Medal” system: the “Cultural Explorer” medal recognizes students with outstanding cultural comprehension, while the “Creative Star” medal honors those excelling in creative practice. This evaluation method not only acknowledges students' efforts and achievements but also fuels their passion for exploring the world of art.

### **3. Practical Path: Implementation Support System of Immersion Evaluation**

By establishing a three-dimensional support system integrating “Digital Intelligence Empowerment, Principal Collaboration, and Cultural Immersion”, this evaluation framework achieves effective transformation from theoretical concepts to practical educational implementation. From September 2022 to July 2024, the system underwent practical validation across three distinct types of primary and secondary schools in Zhejiang Province. The pilot program covered two urban public primary schools (Hangzhou Xuejun Primary School and Ningbo Haishu Central Primary School), one urban-rural hybrid public junior high school (Shaoxing Keqiao District Experimental Middle School), and one rural township public primary school (Quzhou Longyou County Zhanjia Town Central Primary School). Through longitudinal tracking and cross-regional comparisons, the systems effectiveness was rigorously verified.

#### **3.1. Digital Intelligence Empowerment: Building a Technical Base for Immersive Evaluation**

Digital intelligence empowerment provides robust technical support for aesthetic education evaluation. The school has implemented the “Tianyin System” with customized modules for different academic stages: For grades 1 - 3, simplified interfaces feature visual tools like “One-Click Emotional Performance Recording” and “Interactive Growth Curves”; for grades 7 - 8, the system introduces a “Multi-source Data Comparison Analysis” module that enables teachers to export “Class Competency Development Heatmaps”.

The innovative design of home-school collaborative education enables parents to receive real-time “daily art development updates” through dedicated portals. The application of digital intelligence technology in music aesthetic education evaluation can further leverage big data support for cultivating aesthetic abilities. A study on university music aesthetic education revealed that 74.84% of students reported average satisfaction with existing evaluations, with the core issue being

the lack of precise tracking of students aesthetic preferences and skill gaps [9]. This closely addresses the pain points of “fragmented data and superficial analysis” in music evaluations for primary and secondary schools. The “Class Literacy Development Heat Map” and “Personalized Growth Curve” features of the “Tianyin System” exemplify the implementation—of the “big data precision evaluation” concept. Through multi-dimensional data collection from scenarios like classroom performances and environmental sound creation, it not only identifies students explicit competencies such as “rhythm sensitivity” and “depth of cultural understanding,” but also uncovers implicit characteristics like “aesthetic interest tendencies” and “creative strategy preferences.” This provides data support for subsequent personalized teaching and evaluation optimization, aligning with the researches proposed path of “big data-driven aesthetic ability cultivation” across academic stages. Specific feedback like “group recognition✓ for original compositions” and “excellent completion of folk song learning at home✓” enhances evaluation transparency while fostering collaborative education between families and schools.

The construction of this technology base makes the evaluation of art literacy from empirical judgment to data-driven, realizing the intelligent, personalized and visualized evaluation process.

### 3.2. Subject Collaboration: Forming the Educational Force of Infiltration Evaluation

Through the linkage of four-dimensional evaluation subjects, an immersive evaluation system is constructed. As shown in **Table 2**, teachers improve students portraits based on classroom performance, students enrich their growth files through self-evaluation and reflection, parents supplement life scenes by combining family practice, and club mentors expand their artistic literacy by relying on activity records.

**Table 2.** 4D evaluation form.

Subject of evaluation	Review content	Evaluations output	Evaluation features
Teacher	classroom performance	Student Profile	Professional system, multi-dimensional evaluation
Student	Self-evaluation and reflection	Growth Profile	Active participation and metacognition
The head of a family	Family Practice	Scene Supplement	Practical and everyday
Mentor	activation record	Skill Development	Socialization and talent development

The practice school has developed the “Four-Dimensional Evaluation Subject Implementation Guidelines”, which clearly define the participation frequency and output requirements for each evaluation subject. The quality of parental involve-

ment as evaluators can be further enhanced through targeted support strategies. A cross-cultural study indicates that most parents worldwide face challenges in music evaluation, including “insufficient professional knowledge” and “feedback that diverges from school standards”. By providing scenario-based tools and real-time synchronization mechanisms, these issues can be effectively addressed [10]. This aligns with the “Four-Dimensional Evaluation Subject Operation Guide” developed during this research—The guide should incorporate a “Family Music Interaction Evaluation Toolkit”. For instance, in the context of “folk song learning at home”, it could provide user-friendly assessment criteria such as “pitch accuracy foundation”, “emotional engagement level”, and “frequency of cultural background exchange” (with sample explanations). Additionally, a “home-school evaluation feedback synchronization channel” should be established, where teachers weekly highlight “key areas for parental focus” based on recorded content (e.g., “increase guidance on children’s inquiries about folk song origins”). This approach not only resolves parents’ uncertainty about evaluation methods but also creates a closed-loop system between home and school assessments, thereby enhancing collaborative education outcomes. The content of the “Four-Dimensional Evaluation Subject Operation Guide” is as follows:

Teacher: Record the classroom performance of 3 - 5 students in each class, update the class student portrait once a week, and form a comprehensive evaluation report every semester;

Students: Students in grade 3 and above should complete self-evaluation and reflection once a month (low grade adopts “painting + simple text” form, high grade adopts “reflection diary” form), and junior middle school students should participate in “music log drift” mutual evaluation activity every two weeks;

Parents: Record the family music interaction scene at least once a week (such as “learning to sing folk songs of hometown on weekends” and “communicating after watching concerts”), and participate in the “home-school aesthetic education symposium” once a semester;

Club tutor: Submit the club activity records every two weeks, mark the development of students “artistic expression” and “teamwork quality”, etc., and recommend “Club Quality Star” every semester.

The program emphasizes students’ deep involvement in evaluation design, including collaboratively developing class art guidelines (such as our creative evaluation criteria) and conducting interactive peer review activities like music journal exchanges. This multi-stakeholder collaborative mechanism not only achieves comprehensive coverage of evaluation perspectives but also cultivates students self-assessment capabilities. Ultimately, it creates a powerful synergy among home, school, and community to foster holistic education.

### **3.3. Cultural Infiltration: Cultivate the Soil for Education in the Evaluation System**

#### **3.3.1. Cultural Integration of Curriculum and Assessment**

By deeply integrating traditional cultural elements into curriculum evaluation sys-

tems, schools have developed regionally distinctive assessment tasks. Hangzhou Xuejun Primary School focuses on Southern Song Dynasty culture through “Elegant Music Composition + Costume Experience” evaluations. Shaoxing Keqiao Experimental Middle School centers on Yue Opera culture with “Opera Aria Performances + Facial Makeup Design” composite assessments. Quzhou Longyou Zhanjia Town Central Primary School incorporates She ethnic culture by including “She Folk Song Performances” and “She Ethnic Dance Choreography” in its evaluation criteria. Students who master one complete She folk song will earn the “Cultural Heritage Little Ambassador” certification.

This design not only retains the essence of traditional art, but also gives it modern educational value, so that students can naturally establish a sense of cultural identity in the process of completing the evaluation task.

### **3.3.2. Environmental Immersion Atmosphere Creation**

To cultivate a multidimensional artistic immersion environment, the school has implemented its “Campus Artistic Immersion Environment Development Plan”: The campus radio broadcasts 15-minute segments daily during morning and lunch breaks, featuring students’ creative works such as original nursery rhymes and poetry recitations with musical accompaniment. The “Artistic Growth Story Wall” is updated four times per semester, showcasing students’ creative sketches, performance photos, and reflective texts (e.g., “My Adaptation Process of Jasmine Flower” and “Lessons Learned from Community Yue Opera Performances”).

Hangzhou Xuejun Primary School has established a “Music Corner” on campus, displaying student-made instruments like bamboo tube flutes and paper box drums. This encourages students to freely play during breaks and document their experiences. Meanwhile, Shaoxing Keqiao District Experimental Middle School organizes a “Campus Cultural Arts Festival,” featuring student evaluations such as opera performance videos and folk song adaptations as core exhibits. These initiatives allow students to continuously receive aesthetic cultivation in their daily environment, fostering an educational ecosystem where “every corner becomes a classroom and every moment offers learning opportunities.”

## **4. Limitations and Future Work**

While the aesthetic education-integrated music assessment system developed in this study has proven effective through practical implementation, it still faces three critical limitations: First, scalability challenges. The current frameworks effectiveness in Zhejiang Provinces, three-category primary and secondary schools relies on local policy support and school-based resource alignment. When expanding to rural schools in central and western regions or smaller-scale institutions, implementation faces difficulties including cultural adaptation issues arising from regional disparities and gaps in cross-regional data interoperability standards. Second, increased workload burden. Teachers must invest extra time in digital tracking systems and multi-scenario evaluations—documenting classroom performance, analyzing competency radar charts, and providing feedback

on home-school interactions. For instance, music teachers at some pilot schools have seen their weekly workload increase by approximately 3.5 hours, demanding strong digital literacy and time management skills. Third, uneven technological accessibility. Digital tools like the “Tianyin System” require basic hardware infrastructure (e.g., classroom audio capture devices and cloud storage services), while some township schools with limited funding can only access basic functionalities, hindering multi-source data integration and dynamic growth curve analysis.

Future initiatives should focus on three key breakthroughs: First, developing a “Basic-Advanced” tiered evaluation toolkit. The Basic Edition simplifies assessment criteria and technical requirements for rural small-scale schools, while the Advanced Edition retains multi-scenario functionality and digital intelligence features for resource-rich institutions. Cross-regional cultural adaptation guidelines will also be established to facilitate system scalability. Second, creating an “AI-assisted + teacher-led” collaborative evaluation mechanism. An AI module will automatically annotate classroom performance and generate preliminary reports, reducing teachers data analysis time by over 50%, with specialized training to enhance digital tool proficiency. Third, collaborating with local education authorities and tech companies to launch the “Aesthetic Education Digital Resource Sharing Initiative”. This includes providing township schools with free access to the Basic Version of the “Tianyin System” and hardware subsidies, establishing regional aesthetic education evaluation databases, and narrowing urban-rural disparities in assessment conditions through technological inclusivity.

## 5. Conclusion

The music education evaluation system rooted in aesthetic cultivation fundamentally serves as a medium through which “beauty” sustains the nurturing of life’s growth. This study establishes a four-dimensional framework characterized by “sustainability, permeability, experientiality, and nourishment”. Through digital intelligence empowerment, it enables full-process tracking while expanding evaluation domains via cultural immersion, ultimately fostering the progressive development of students’ aesthetic qualities. When evaluations transition from rigid assessments of learning outcomes to warm carriers documenting artistic sprouts, stimulating creative growth, and connecting cultural heritage, aesthetic education can truly achieve its subtle yet profound nurturing value. Future efforts should focus on teacher development, technological integration, and cultural collaboration, transforming evaluation into a living spring that nourishes the spiritual world of contemporary youth.

## Conflicts of Interest

The author declares no conflicts of interest.

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