



A Study on Aesthetic Education Practice of Black-and-White Woodblock Printing at Linzhi Vocational and Technical School in Tibet from the Perspective of Art Therapy

Yunbiao Li, Huilu Cai*

South China Normal University, University in Guangzhou, China

*Corresponding author

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Abstract— *Against the backdrop of the synergistic advancement of aesthetic education immersion, cultural nurturing in Tibet, and mental health education in the new era, this practice-based study addresses several challenges faced by Nyingchi, Tibet, including limited forms of aesthetic education, inadequate access to psychological counseling for adolescents, and the gradual weakening of local cultural heritage. Using black-and-white woodblock printing as a medium and grounded in art therapy theory, a six-month systematic pilot program was conducted at Nyingchi Vocational and Technical School. Employing empirical methods such as questionnaire surveys, classroom observations, and semi-structured interviews, the study developed a tiered curriculum system aligned with vocational schools' skill-oriented and employment-focused goals. The curriculum integrated visual elements throughout the woodblock creation process, including the natural landscapes and folk patterns of the Kongpo Tibetan community, Lingnan cultural characteristics, and symbols of the Chinese national community. The practice demonstrates that the printmaking classroom, infused with art therapy principles, serves a dual educational function: on one hand, it broadens aesthetic perception, reinforcing local cultural identity and national confidence; on the other, it provides a low-barrier outlet for emotional expression, effectively alleviating the multifaceted psychological stress among students in plateau regions stemming from academic advancement, high-altitude adaptation, and career planning. Ultimately, this approach achieves the unified realization of three educational values: aesthetic cultivation, psychological support, and the preservation of regional cultural heritage.*



Keywords— *Art Therapy; Black-and-White Woodblock Prints; Aesthetic Education in Ethnic Regions; Aesthetic Education Immersion*

I. INTRODUCTION

1.1 Policy Background and Practical Context

In 2020, the General Offices of the Communist Party of China Central Committee and the State Council issued

the “Opinions on Comprehensively Strengthening and Improving Aesthetic Education in Schools in the New Era”, explicitly promoting the integrated development of aesthetic education and mental health education. The document encourages localities to develop distinctive school-based curricula leveraging local ethnic cultural resources, with a focus on addressing deficiencies in aesthetic education at grassroots schools in border and rural areas [1]. Concurrently, special initiatives such as “Educational Aid to Tibet” and “Cultural Nourishment in Tibet” mandate using campus aesthetic education as a vehicle to foster ethnic cultural integration and cultivate adolescents’ sense of community for the Chinese nation [2].

However, the provision of mental health education for adolescents in high-altitude regions remains structurally inadequate. Students at Linzhi Secondary Vocational School face sustained psychological stress from academic pressures and adapting to the plateau environment. Current on-campus psychological support is limited to one-on-one counseling, yet most students are reluctant to seek help proactively due to psychological defenses, resulting in a severe lack of non-verbal, immersive, and experiential outlets for emotional release. Art therapy, which utilizes visual creation as an alternative to verbal disclosure, significantly lowers psychological barriers and effectively addresses the limitation of singular pedagogical mediums in ethnic regions.

Black-and-white woodblock printing stands as a quintessential art form within China’s modern fine arts system. The sequential, physically engaging process—involving carving, scraping, inking, and printing—guides creators to actively divert and release pent-up negative emotions. Relying solely on gradations of black, white, and gray to convey narrative while eschewing chromatic complexity, it substantially reduces the cognitive threshold for novice students. This aligns closely with the core theoretical premise of art therapy: achieving self-emotional integration and inner reconciliation through complete artistic creation. Regarding the broader landscape of aesthetic education in domestic primary and secondary schools, systematic printmaking programs are predominantly concentrated in urban schools across China’s first- and second-tier inland

cities. There remains a notable scholarly gap concerning specialized, long-term pedagogical research tailored to Tibet’s high-altitude border context and integrating art therapy theory.

In Linzhi, routine art classes have long focused on sketching, color still-life, and Thangka copying, with systematic printmaking courses rarely offered. Local art teachers generally lack formal training in printmaking techniques, let alone pedagogical methods related to art therapy. Instructional materials seldom incorporate local folk customs or visual motifs from Lingnan culture, preventing campus aesthetic education from effectively fulfilling its core function of inheriting regional ethnic culture. Consequently, local adolescents possess only a superficial and vague understanding of traditional folk arts and ethnic cultural symbols. Addressing these multifaceted practical challenges, this study employs black-and-white woodblock printing as its core medium. By embedding art therapy principles into extracurricular aesthetic education interest classes at Linzhi Vocational School, it conducts a six-month pilot program to explore an immersive aesthetic education model. This model aims to be adapted to the learning context of plateau ethnic regions while offering value in both psychological intervention and cultural preservation.

1.2 Core Research Questions

A review of domestic scholarly literature reveals three critical limitations in current studies. First, the vast majority of art therapy classroom practices in China are implemented in primary and secondary schools and special education institutions in inland cities, with scant targeted field research conducted in high-altitude ethnic regions like Tibet. Existing teaching protocols lack culturally adaptive adjustments, readily resulting in a “one-size-fits-all” pedagogical model detached from students’ lived realities, thus failing to accommodate the unique cultural and psychological characteristics of adolescents on the plateau. Second, existing research on printmaking education using black-and-white woodcuts predominantly focuses on technique instruction and foundational skill development. While occasional observations note that printmaking creation can help calm students’ restlessness, these remain superficial descriptions. There is a conspicuous absence of a systematically

constructed pedagogical framework integrating “hands-on printmaking creation, internal emotional regulation, holistic personality development.” Third, within current aesthetic education research in ethnic regions, vocational school students must balance practical skill acquisition with academic and career advancement. However, standardized, non-differentiated art curricula fail to meet their diverse developmental needs.

Accordingly, this study establishes three core research questions: First, how can an aesthetic education curriculum centered on black-and-white woodblock printing be developed based on established art therapy theories to align with the core educational objectives of Nyingchi Vocational School? Second, how can the natural landscapes of Tibet, scenes of folk life, and visual symbols of ethnic unity be deeply integrated into woodblock printmaking to simultaneously achieve the tripartite educational goals of alleviating adolescent psychological stress, enhancing aesthetic literacy, and inheriting ethnic culture? Third, in response to the widespread shortages of aesthetic education resources in grassroots schools in border areas, how can a set of practical, replicable, and regionally scalable implementation strategies for printmaking-based therapeutic aesthetic education be formulated?

1.3 Research Subjects and Empirical Methods

This study selected Linzhi Vocational and Technical School as the pilot site. In the preliminary phase, 226 questionnaires were distributed, with 207 valid responses collected (valid response rate: 91.5%). Additionally, 14 in-depth interviews were conducted with art teachers, psychology teachers, and teaching administrators. The researcher was embedded in the school for six months to conduct full-cycle observations of a printmaking therapy interest class, employing participant observation to document students’ creative behaviors and emotional dynamics.

Three empirical methods were adopted:

(1) Questionnaire Survey: Pre- and post-intervention scales were administered to quantitatively assess changes in students’ indigenous cultural awareness, interest in art learning, psychological stress levels, and willingness to express emotions.

(2) Participant Observation: Creative behaviors were

documented throughout the intervention, and typical cases were systematically analyzed.

(3) Semi-Structured Interviews: Conducted with both students and teachers to identify pain points and gather feedback and suggestions.

II. LITERATURE REVIEW AND CORE THEORETICAL FRAMEWORK

2.1 A Systematic Review of Relevant Domestic and International Research

Art therapy, an interdisciplinary field bridging psychology and art, traces its academic origins to the 1930s, when Margaret Naumburg first proposed that visual art creation possesses psychological counseling functions. In the 1980s, the American Art Therapy Association formally defined its core essence: utilizing non-verbal visual media to help clients externalize emotions, lower psychological defenses, and achieve self-integration. Empirical studies abroad indicate that art forms requiring sustained physical exertion—such as printmaking and sculpture—yield superior therapeutic outcomes compared to flat painting. The rhythmic, repetitive motions of carving effectively alleviate adolescent anxiety, while monochromatic imagery reduces cognitive load for creators.

Domestic research in this field began relatively late, with most findings focusing on primary and secondary schools in China's inland cities. Ji Ruixiang (2023) noted that modern art education can simultaneously serve the dual functions of intangible cultural heritage preservation and mental health development [3]. Empirical data confirm that integrating art therapy concepts into art classrooms significantly enhances students' concentration and alleviates academic anxiety. However, targeted practices have rarely been extended to ethnic regions in Tibet. Existing programs lack localization tailored to the cultural and psychological characteristics of Tibetan students, resulting in a "one-size-fits-all" approach that fails to accommodate the unique educational context of this highland border area.

2.2 Research on Aesthetic Education through Black-and-White Woodblock Printing

Black-and-white woodblock printing, characterized by its low operational threshold and rich expressive power,

is widely recognized in academic circles as a high-quality medium for aesthetic education in primary and secondary schools. Yu Tao (2024) systematically outlined its pedagogical pathways in school settings, emphasizing that “using the knife as a pen” helps students break free from the psychological constraints of conventional drawing [4]. Zhang Yue (2024) highlighted the medium’s psychological healing potential and proposed practical strategies for classroom implementation [5].

However, existing research exhibits three key limitations. First, most studies focus on technique instruction and artwork appreciation; while they note woodblock printing’s capacity to “calm restlessness,” few integrate art therapy theories to construct a closed-loop teaching framework. Assessments remain centered on aesthetic criteria, neglecting its role in emotional regulation. Second, instructional materials predominantly draw on cultural symbols from the Central Plains, lacking deep integration with Tibetan ethnic elements—thus failing to meet the strategic demands of “cultural enrichment in Tibet.” Third, standardized curricula struggle to simultaneously address the dual objectives of cultivating humanistic literacy and vocational competence.

2.3 Research on Aesthetic Education and Intangible Cultural Heritage (ICH) Preservation in Ethnic Minority Regions

With the advancement of policies such as “Cultural Enrichment in Tibet” and “ICH into Campuses,” aesthetic education in ethnic minority regions has emerged as a prominent research focus. Yuan Jun and Zhou Hai (2019), using Cantonese Opera as a case study, noted that ICH faces a crisis of transmission in the information age, and that “integration into school education” constitutes an effective strategy to address the gap in successors—a conclusion equally applicable to the Kongpo culture of Tibet [6]. Chen Li (2025), leveraging ethnic art therapy to alleviate students’ psychological distress, proposed establishing a long-term collaborative education mechanism [7]. Li Juan (2025) advocated for the development of locally rooted art curricula in Tibetan schools, grounded in the “Cultural Enrichment in Tibet” initiative [8].

Focusing on Tibet, the Sichuan Fine Arts Institute established an aesthetic education practice base in

Mainling City, Nyingchi, in 2025, launching printmaking courses themed on “Ethnic Unity.” The Third Nyingchi Campus Culture and Arts Festival incorporated indigenous cultural elements such as the Kongpo loud arrow (Tibetan crossbow archery) and the Zhanian lute (Tibetan lute). While these initiatives offer valuable practical insights, they also reveal a significant shortcoming: aesthetic education and mental health education remain siloed. The former prioritizes cultural preservation, while the latter relies heavily on talk-based counseling, with no substantive integration achieved between the two.

2.4 Research Gaps and Positioning of This Study

In summary, three key gaps persist in the current literature. First, art therapy theory has yet to be localized in Tibetan ethnic regions, leaving a dearth of empirical evidence on non-verbal interventions targeting psychological stressors among adolescents on the plateau—such as test anxiety, environmental maladjustment, and career uncertainty. Second, the teaching of black-and-white woodblock printmaking remains insufficiently integrated with art therapy, and the logical chain linking “hands-on creation–emotional catharsis–personality development” has yet to be established. Third, aesthetic education in ethnic regions lacks clearly defined, differentiated learning objectives tailored to secondary vocational schools. Addressing these gaps, this study constructs a tiered, differentiated printmaking-based aesthetic education curriculum grounded in the three-dimensional framework of art therapy, thereby filling a critical void in this interdisciplinary field.

2.5 Core Theoretical Framework: The Three-Dimensional Cognitive Practice Model of Art Therapy

(1) Non-verbal Dual-Channel Emotional Expression Mechanism. Art therapy simultaneously provides visual and tactile channels for expression. In printmaking, students receive visual input through image observation and achieve tactile release via manual carving. The synergy of these dual channels lowers the barrier to psychological expression, aligning with Mayer’s Cognitive Theory of Multimedia Learning [9].

(2) Cognitive Load Optimization and Flow Immersion Principle. Black-and-white woodcuts dispense

with complex colors, relying solely on shades of black, white, and gray to construct imagery, thereby reducing intrinsic cognitive load (Sweller's Cognitive Load Theory) [10]. The carving process demands sustained focus, naturally inducing a state of "flow" that temporarily shields individuals from external stress—an approach well-suited to the psychological traits of adolescents in high-altitude regions.

(3) Three-Stage Self-Integration Mechanism in Active Creation. This mechanism comprises three phases: information selection, organizational construction, and self-integration. Students autonomously select resonant materials→organize compositions through carving techniques and linear textures→narrate their emotional states in relation to the printed images post-printing, achieving deep integration between external imagery and internal cognition.

Building on this, the study extends to a four-stage practical pathway: perceptual selection of materials→woodcut technique-based compositional creation→integrated emotional expression through imagery→innovative transformation into regional cultural and creative products.

III. TIBET NYINGCHI VOCATIONAL SCHOOL AND SECONDARY SCHOOL PRE-INSTRUCTION SURVEY ANALYSIS ON AESTHETIC EDUCATION

The vast and sparsely populated geography of Tibet profoundly shapes the daily psychological landscape of local adolescents. Pre-class interviews and observations reveal that due to highly dispersed settlements, boarding school systems, and the nomadic livelihoods of some families, students have an extremely limited social radius outside class and spend little time with immediate family members, resulting in widespread feelings of loneliness and emotional deprivation. Several interviewees admitted, "I'm often alone on weekends," or "I have no one to talk to when something's on my mind." This collective sense of isolation makes conventional talk-based counseling more prone to resistance, underscoring the urgent need for non-verbal, immersive artistic mediums that can be engaged with individually.

3.1 Basic Information of the Survey Sample

The survey covers one secondary vocational school in Nyingchi. Student sample: 226 secondary vocational students; ethnic composition: 86.4% Tibetan, 10.1% Han, 3.5% Monpa and Lhoba; gender ratio: 47.3:52.7. There are six art teachers currently employed, only one of whom has received short-term training in printmaking, and none have been exposed to art therapy.

3.2 Core Issues at the Student Level

(1) Weak awareness of local culture and a lack of regional distinctiveness in aesthetic education. Only 17.4% of students can identify the patterns of Gongbu Tibetan costumes or the features of traditional woodblock prints; 43.5% hold only vague impressions of snow-capped mountains and peach blossoms; and 39.1% have never engaged with local folk art. Regarding access channels, 62.3% rely on short videos, while a mere 8.7% learn through art classes.

(2) Limited avenues for psychological support and a lack of experiential outlets. When feeling distressed, 76.3% of students report having no suitable means of emotional release; 68.1% are reluctant to seek help from school counselors due to shyness. Most express a preference for immersive creative activities—such as painting and handicrafts—as channels for emotional regulation.

(3) Rigid formats in art instruction, yet strong interest in woodblock printmaking. While 83.1% have never tried black-and-white woodblock printing, 92.7% are willing to participate long-term after learning about the creative process. In terms of subject matter, 61.4% wish to depict ethnic customs such as Thangka figures, snow-capped mountains, animals, and peach blossoms; 27.6% prefer folk scenes like festivals and Guozhuang dance. Local themes thus provide a natural foundation for emotional resonance.

3.3 Shortcomings at the School Level

(1) Insufficient hardware support. The art classrooms are cramped, lacking dedicated workbenches for printmaking, with severe shortages of consumables such as carving knives, plywood, and printing ink. There is no permanent exhibition space for printmaking, resulting in a weak aesthetic atmosphere.

(2) Shortage of interdisciplinary teaching staff. Teachers lack systematic training in printmaking and

theoretical grounding in art therapy. Classes focus solely on appreciation of printmaking works, neglecting emotional guidance. With fully packed weekly teaching schedules, there is no time allocated for specialized training.

(3) Homogeneous curriculum without differentiated student pathways. The school prioritizes simple imitation over in-depth creative expression and emotional support.

IV. PRACTICAL EXPLORATION OF A TIERED AESTHETIC EDUCATION APPROACH IN BLACK-AND-WHITE WOODCUT PRINTMAKING GUIDED BY ART THERAPY

4.1 Phase I: Material Perception and Selection—Dual-Channel Sensory Input to Reduce Psychological Defense

Corresponding to the "information selection" mechanism, this approach enables immersive perception of local materials through dual visual and tactile channels.

Multimedia loops showcase short videos of the Peach Blossom Valley in Nyingchi, Lulang Forest, Tibetan watchtowers, customs of the Kongbo New Year, and Guozhuang dance, while high-resolution images of local themes—such as folk woodblock Thangkas and Monpa wood carvings—are displayed simultaneously. A tactile zone features authentic Tibetan wood carvings and wooden panels for hands-on exploration. Students are encouraged to independently choose subjects that resonate with them emotionally, avoiding rigid, assigned topics.

Practical feedback indicates that local themes rapidly bridge the psychological gap between students and printmaking. Students report feeling relaxed when depicting familiar snow-capped mountains and Tibetan villages, confirming the calming, therapeutic role of local materials in early-stage emotional healing.

4.2 Phase II: Woodcut Technique-Based Creative Practice—Flow-State Immersion for Emotional Externalization

By channeling sustained carving motions into a constructive outlet, internal stress is transformed into etched lines. A tiered, step-by-step technique is implemented to manage cognitive load.

The approach follows three core principles: simplified entry, gradual progression, and free creative expression.

Learners begin with straight and curved hatching exercises, practicing on outlines of peach blossoms and mountain ranges. They then advance to block hollowing and black-and-white negative space techniques, carving small objects such as prayer wheels and butter sculptures. In the second session, students undertake complete compositional creation, guided to associate emotions with line styles—using bold, intersecting short strokes for suppressed feelings and smooth, flowing long lines for calmness. Assessment prioritizes process over technical perfection, with instructors focusing solely on safety supervision.

Observational records indicate that students commonly enter a flow state during carving. Post-session feedback reveals that the process offers temporary relief from distress, with negative emotions dissipating through each carving stroke—demonstrating the tactile medium's psychological healing potential.

4.3 Phase III: Visual Emotion Integration—Narrative Sharing of the Work, Achieving Self-Acceptance through Insight

After the rubbing process, students enter the cognitive integration phase, where a low-pressure, non-judgmental sharing session is established.

Students may voluntarily present on stage to share the emotions and stories behind their creations; those reluctant to speak can opt to write creative journals. Teachers and peers act solely as active listeners, offering positive encouragement without aesthetic judgment. This approach significantly facilitates emotional catharsis.

Post-class data reveals that 78.2% of students reported effective release of long-suppressed emotions and gained clearer self-awareness of their feelings, while 89.3% developed a deeper appreciation and stronger sense of identity with local and Lingnan culture—achieving synchronous cultivation of psychological healing and cultural affirmation.

4.4 Phase IV: Enhancing Healing Through Interactive Networks—The Triad of Teacher-Student Dynamics, Peer Relationships, and Tool Utilization

The healing power of printmaking workshops emerges not only through individual creation but is continually amplified by the multidimensional interactions among instructors, peers, and artistic tools.

Teacher-Student Interaction: Teachers shift from being "technique judges" to "companions," replacing harsh criticism with non-judgmental language. When carving mistakes occur, teachers guide students to reframe these "errors" as integral parts of their visual narrative. As one student shared in an interview, "Instead of saying I'd carved it wrong, my teacher suggested turning it into the swirling lines of wind and snow—I felt instantly at ease." This secure dynamic helps students embrace imperfections in their creative process and transfer this mindset to how they handle personal setbacks.

Peer interaction level: Group collaboration created low-density social connections. During breaks, neighboring students often spontaneously shared their hands-on experience and techniques. Some vocational classes attempted collaborative carving of the same printing plate in pairs. Throughout the collaborative process, originally introverted and taciturn students gained a sense of value affirmation from being needed by their peers while completing tasks together. Many students reflected: "When two people carve together, we don't need to talk much, but knowing there's someone beside you working alongside makes you feel less alone."

Student-tool interaction level: The resistance of the engraving knife, the tactile sensation of wood shavings, and the rustling sound of rolling ink constituted a multi-sensory cathartic ritual. 82.6% of students agreed that "when chipping away the blank areas, the things weighing on my heart were also chipped away"; 73.9% regarded the repeated process of rolling ink and making prints as "bargaining with one's emotions," with the eventual clear image bringing a sense of control and order.

Threefold interactions intertwine, transforming the printmaking classroom from a mere skills workshop into a transitional space where plateau adolescents find emotional solace.

4.5 Phase V: Regional Cultural and Creative Innovation and Transformation — Extending Printmaking into Daily Life for Long-Term Value

Promote the application of works in real-world scenarios to sustain the long-term effects of aesthetic education and psychological comfort.

Outstanding works are made into campus commemorative postcards and permanent display boards,

and regular printmaking exhibitions are held to enhance students' sense of self-identity. Based on original patterns, canvas bags, notebooks, scenic-spot souvenir cards, and ornaments are designed and connected with local cultural and creative shops and campus cultural product stores, transforming the activity into a vocational practice project and broadening employment pathways.

Post-class surveys show that 25.7% of students hope to use printmaking for campus decoration; 63.4% are willing to participate in the development of Tibetan-style printmaking cultural and creative products. The tiered transformation pathways are highly aligned with students' developmental needs.

V. MULTIDIMENSIONAL OUTCOMES OF PRACTICE AND KEY EXISTING ISSUES

5.1 Multidimensional Practical Outcomes

(1) **Psychological Education:** Psychological assessments indicate a significant reduction in anxiety and negative emotion scores among participating students. 91.3% identified printmaking as a stable and reliable emotional outlet, filling a gap in non-verbal art therapy resources on campus.

(2) **Cultural Preservation:** Students' awareness of local traditional visual symbols surged from 17.4% before the course to 79.6% afterward. A large number of students actively integrated motifs such as snow-capped mountains, Tibetan villages, and ethnic unity into their creations, fostering an appreciation for their homeland's culture and the tapestry of multi-ethnic integration, thereby advancing the "Cultural Nourishment for Tibet" strategy.

(3) **Aesthetic Education:** We established a closed-loop pedagogical system featuring tiered techniques, leveled materials, and differentiated transformation. This shifted the traditional teacher-centered model toward greater student engagement, enhancing creative practice skills and addressing the lack of a systematic printmaking curriculum in Tibet's border regions.

(4) **Social Impact:** The resulting cultural and creative products can be channeled into the local cultural tourism market. This approach not only preserves folk art but also opens practical training and employment pathways for students, achieving synergy among aesthetic education, cultural dissemination, and local economic development.

5.2 Four Types of Prominent Problems

(1) Chronic shortage of hardware and supplies. There is no dedicated printmaking classroom, local procurement channels for consumables are limited, and supply is insufficient, constraining teaching effectiveness.

(2) Huge gap in composite-skilled teachers. Teachers generally lack training in printmaking practice and art therapy, making it difficult for them to independently design courses and guide emotions; there is a lack of regular access for local intangible cultural heritage inheritors and therapy experts to enter schools.

(3) Curriculum not integrated into the regular system. It relies solely on after-school interest groups, resulting in limited class hours and narrow coverage; without standardized syllabi and diversified evaluation systems, it is difficult to achieve school-wide popularization.

(4) Weak school-local government linkage and limited transformation channels. Vocational secondary school cultural and creative works lack stable channels for practical application, cooperation with art museums and cultural tourism enterprises is fragmented, and the market value of professional skills has not been fully realized.

VI. STRATEGIES FOR OPTIMIZING AESTHETIC EDUCATION THROUGH LINZHI BLACK-AND-WHITE WOODBLOCK PRINTING UNDER THE GUIDANCE OF ART THERAPY

6.1 Deepen University-Local Resource Collaboration, Address Hardware Shortcomings, and Co-Create Shared Aesthetic Education Platforms

Promote long-term partnerships between pilot schools and the Nyingchi Art Museum, the Intangible Cultural Heritage Protection Center, and cultural tourism enterprises to share collections of traditional woodblock prints and Thangka artworks. Organize regular gallery visits and invite artists to conduct on-campus demonstrations.

Establish a permanent campus printmaking exhibition space to expand offline learning resources. Collaborate with art schools from inland universities supporting Tibet to provide targeted teaching tools and course materials, thereby easing the burden of hardware supply.

6.2 Establish a Tiered, Integrated Faculty Development System to Address Gaps in Dual-Domain Teaching Competency

Establish a regular on-campus training mechanism for teachers, and collaborate with universities supporting Tibet to offer workshops on printmaking techniques and art therapy, covering all in-service art teachers to simultaneously strengthen practical skills and emotional guidance capabilities.

Build a tiered team of part-time instructors by recruiting local handicraft inheritors, printmaking teachers from inland regions, and school psychologists to deliver courses and guide student clubs. Leverage the "Educational Aid to Tibet" initiative to implement a teacher rotation and learning program, introducing proven practices from inland areas.

6.3 Refine the Tiered Standardized Curriculum System and Integrate Printmaking Therapy into Regular Instruction

Develop the "Practical Curriculum Standards for Printmaking-Based Cultural and Creative Design in Linzhi Secondary Vocational School's Fine Arts Program", specifying class hours, progressive technical modules, a catalog of local artistic resources, and guidelines for emotional engagement. Formally integrate the course into the fine arts' elective offerings.

Establish a holistic, multi-dimensional assessment system that moves beyond sole reliance on technical proficiency, incorporating criteria such as the coherence of emotional expression, application of cultural motifs, and classroom participation.

6.4 Establish a University-Local Cultural and Creative Transformation Collaboration Platform to Extend the Long-Term Value of Aesthetic Education

Establish partnerships between schools and local cultural tourism attractions and creative product stores to procure original printmaking artworks by secondary vocational students. This integrates vocational skills with the cultural tourism industry, broadening career pathways.

Regular citywide joint exhibitions of student printmaking achievements will be held, fostering cross-district teaching exchanges to expand the reach of Tibetan-style printmaking in aesthetic education. Through youth creativity, we drive the intergenerational

transmission of regional ethnic culture in a vibrant, contemporary form.

VII. CONCLUSION

Set against the backdrop of advancing cultural enrichment in Tibet, aesthetic education immersion, and the integrated development of mental health, this study adopts art therapy theory as its core framework. A six-month pilot program on black-and-white woodblock printmaking was conducted at Nyingchi Vocational and Technical School. Employing empirical methods including questionnaires, observations, and interviews, the study established a four-stage, tiered instructional pathway: "Perception and Selection of Visual Sources—Organization and Creation of Woodcuts—Integration of Emotional Expression in Imagery—Innovative Transformation into Cultural Products."

Empirical findings robustly demonstrate that the printmaking curriculum, integrating art therapy principles, yields triple educational value: First, it establishes a low-threshold, non-verbal channel for emotional catharsis through immersive, hands-on processes such as carving and printing. This effectively alleviates psychological stress among adolescents on the plateau and addresses the limitation of singular approaches in mental health education within ethnic regions. Second, by centering on local natural landscapes and folk symbols, the curriculum guides students to connect with their hometowns and ethnic cultures through creation, significantly enhancing cultural identity and awareness of the Chinese national community, thereby implementing the strategy of cultural enrichment in Tibet. Third, it transcends the homogenization prevalent in vocational education by developing a distinctive aesthetic education model tailored to the learning context of frontier ethnic regions.

The therapeutic efficacy observed extends beyond the technical execution of printmaking. It is fundamentally supported by the secure psychological environment fostered through teacher-student dialogic companionship in the classroom, the socio-emotional support derived from low-intensity peer collaboration, and the multi-sensory cathartic channel established through deep interaction between the individual, tools, and materials. These

findings mechanistically address the pre-survey observation of collective loneliness among Nyingchi adolescents, a condition exacerbated by geographical dispersion. The woodblock printmaking classroom—characterized by its non-verbal nature, capacity for solitary immersion, and allowance for limited social interaction—simultaneously fulfills the dual functions of psychological counseling and cultural identity reinforcement within aesthetic education. This provides a viable implementation pathway for constructing an integrated "Aesthetic Education + Therapy" paradigm in frontier ethnic regions.

Current efforts toward institutionalization face four primary obstacles: material shortages, insufficient specialized faculty, the absence of the curriculum from formal systems, and inadequate channels for creative transformation. To address these, this paper proposes four optimization strategies: sharing resources between schools and local governments, implementing tiered faculty training, developing standardized curricula, and fostering school-enterprise collaboration for cultural product innovation. These strategies offer a replicable model for other regions in Tibet and similar frontier ethnic areas nationwide.

This study acknowledges certain limitations: the pilot duration was limited to six months, lacking long-term follow-up data; the sample was confined to public schools in urban Nyingchi, necessitating further refinement of simplified protocols for county and rural schools. Future research will expand coverage to rural counties, extend the observation period, and continuously optimize the woodblock printmaking therapy model for plateau villages. The ultimate goal is to promote the sustainable, integrated development of aesthetic education, mental health, and indigenous cultural preservation in China's frontier ethnic regions.

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