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MUSLIMAH AESTHETIC EDUCATION AS AN INTEGRATED LEARNING STRATEGY FOR SECONDARY LEVEL FEMALE STUDENTS IN THE ERA OF THE DEATH OF EXPERTISE

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ABSTRACTS

Background: The era of the "death of expertise," characterized by an overwhelming flow of unverified digital information, poses a threat to the critical reasoning ability (bashirah) of students, particularly among females. **Purpose:** This study aims to design, implement, and evaluate an integrated Islamic Aesthetic Education model as a pedagogical strategy to enhance aesthetic sensitivity (dzauq) and critical thinking among female students in a modern Islamic boarding school. The model synthesizes Dewey's theory of experience with the concept of ihsan, emphasizing experiential and reflective learning. **Method:** Using a Participatory Action Research (PAR) design, the study actively involves students in each learning cycle. Findings reveal that the model significantly improves students' aesthetic sensitivity and critical reasoning, thereby strengthening their character. **Result:** This highlights the role of aesthetic education as an antidote to superficial information, equipping students to engage with content more thoughtfully and critically. Additionally, the model fosters the development of moral awareness, empathy, and social responsibility. These results underscore the importance of an education approach that not only focuses on information mastery but also on character-building and critical thinking, grounded in ihsan and meaningful experiences. **Conclusion:** Consequently, this model offers valuable insights for broader implementation in Islamic educational institutions, addressing similar challenges in today's digital age.

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A. INTRODUCTION

The contemporary digital era is characterized by the phenomenon of the death of expertise, where the massive and unfiltered flow of information blurs the line between valid knowledge and superficial content. This situation poses a serious challenge for education, particularly in Islamic boarding schools (*pesantren*) that aim to shape holistic individuals. Secondary-level female students are particularly vulnerable, as they are not only equipped with religious knowledge but also exposed to a digital landscape that has the potential to erode critical reasoning skills. Therefore, there is an urgent need to formulate a pedagogical strategy that not only transfers knowledge but also hones wisdom (*bashirah*) in selecting information.

In response to this challenge, this study proposes the concept of aesthetic education for Muslim women as an integrated learning strategy. This approach is not simply the addition of art subjects, but rather a holistic pedagogical framework that synthesizes John Dewey's theory of "Art as Experience" with the concept of **ihsan** in the Islamic tradition. The goal is to transform every learning experience into a spiritual practice of aesthetic value. Through this process, female students are trained to cultivate spiritual sensitivity (*dzaug*) and internalize the value of beauty in every action, which forms the foundation for the formation of noble character (*akhlak al-karimah*).

This research aims to design, implement, and evaluate an applicable model of aesthetic education for female students at the secondary level. Using a participatory action research design, a concrete learning model was developed and cyclically tested with teachers at a modern Islamic boarding school. The primary focus is to demonstrate that aesthetic experiences integrated with spiritual values can effectively hone critical reasoning (*bashirah*). The contribution of this research lies in the development of a tested pedagogical model that serves as an antidote to the negative impacts of the era of dying expertise on the younger generation of Muslim women.

The theoretical framework of this research is based on John Dewey's theory of "Art as Experience." Dewey argued that aesthetic experience is not the exclusive domain of artists or museum objects, but rather the quality of every experience as whole, integrated, and satisfying. In an educational context, this theory implies that true learning occurs when students actively engage in meaningful experiences. This approach is highly relevant for designing integrated learning strategies that transcend conventional subject boundaries in Islamic boarding schools (*pesantren*).

Dewey's theory was then adapted and enriched through the lens of the concept of **ihsan** in Islamic tradition. **Ihsan** literally means doing good or perfection, defined as "worshiping God as if you see Him, and if you cannot see Him, then truly He sees you." This concept transforms every action, including the learning process, into a spiritual practice with aesthetic value. Thus, the aesthetic experience in Muslimah education is not only about sensory beauty, but also about a profound awareness of the divine presence in every learning activity.

Aesthetic education rooted in *ihsan* is inherently connected to character formation or *akhlak al-karimah*. Muslim philosophers such as Al-Ghazali emphasized that true beauty (*jamal*) radiates from the perfection of character and actions. A focused aesthetic experience trains spiritual sensitivity (*dzaug*), empathy, and the ability to appreciate harmony, order, and refinement. Through activities that combine art, ethics, and spirituality, female students are encouraged to internalize noble values, so that beauty is not only understood cognitively but also embodied in everyday behavior.

In the context of an era of dying expertise, this framework offers an antidote. Integrated aesthetic education serves to hone critical reasoning and discernment in selecting information (*bashirah*). When female students become accustomed to an appreciation process that demands careful observation, in-depth analysis, and coherent, argument-based judgment, they will develop intellectual immunity to superficial content and hoaxes. They learn to recognize quality, authenticity, and integrity, both in works of art and in broader discourses of knowledge in the digital world.

Overall, the synthesis of Dewey's theory of experience and the concept of **ihsan** forms a solid theoretical foundation for a model of aesthetic education for Muslim women. This framework views aesthetics not as an additional subject, but as a holistic pedagogical approach that integrates intellectual, emotional, spiritual, and practical skills. Its implementation will take the form of an integrated curriculum that allows female students to explore beauty in the Quran, nature, Islamic art, and social interactions, in order to shape Muslim women with character, reasoning, and high civility.

B. METHOD

This research uses a qualitative approach with a participatory and collaborative action research design. This approach was chosen because its primary objective is to develop, implement, and refine an integrated learning strategy for Muslim women's aesthetics within a real-world context at a female Islamic boarding school. The action research design allows for a continuous cycle consisting of planning, action, observation, and reflection. Through this process, the researcher and the teachers (*ustadzah*) can collaboratively identify problems, design pedagogical solutions, and iteratively evaluate their effectiveness, ensuring the resulting model is truly contextual and applicable to the female students.

The implementation of this action research design will be carried out in several cycles. Each cycle begins with a planning stage, in which the researcher and a team of teachers formulate integrated learning modules and activities based on a synthesis of Dewey's theory and the concept of **ihsan**. The next stage is action, namely the implementation of the modules in a secondary classroom. During the action process, the researcher conducts participatory observation [4] and documentation to capture classroom dynamics and the female students' learning experiences. The cycle concludes with a reflection phase, a deep discussion session with teachers to analyze the data findings, evaluate achievements, and formulate improvements for planning the next cycle.

This design's alignment with the research's theoretical framework lies in its experiential and transformative nature. In line with Dewey's "Art as Experience" theory, this research not only examines a concept theoretically but also creates a comprehensive and meaningful learning experience for all parties involved. This reflective cyclical process inherently trains critical reasoning and **bashirah** for researchers, teachers, and female students. Therefore, an action research design is the most appropriate method for translating the abstract concept of Muslimah aesthetic education into concrete and tested pedagogical practices.

The location of this research is a modern Islamic boarding school for girls in urban West Java, which was selected purposively. The primary considerations for selecting this location were the institutional vision that is open to curriculum innovation and the management's concern for the challenges of the digital era for female students. This Islamic boarding school offers secondary education with adequate technological facilities, but faces challenges in equipping female students with critical literacy to navigate the flood of information. This situation makes the location an ideal representation of the problematic context of the "death of expertise," which is addressed through the implementation of integrated aesthetics education.

The primary subjects in this action research were a class of approximately 30 female students in senior high school (grade 10). Subjects were selected using a purposive sampling technique based on recommendations from the school and the class's willingness to actively participate throughout the research cycle. Selection criteria included heterogeneity in initial academic ability and level of exposure to digital media. In addition to the female students, the study also involved three teachers (*ustadzah*) in related subjects (e.g., Indonesian Language, Arts and Culture, and Islamic Religious Education) who would act as collaborators in designing and reflecting on pedagogical actions.

The research participants, both female students and *ustadzah*, provided informed consent after receiving a full explanation of the research objectives and procedures. The participating female students came from diverse socioeconomic backgrounds and had regular access to the internet within the Islamic boarding school. Prior to the intervention, they had never received an aesthetic education program systematically integrated with the values of *ihsan* and character building. This characteristic is highly relevant, as it allows researchers to more clearly measure the impact of the intervention in an effort to hone sensitivity (*dzauq*) and critical reasoning (*bashirah*) as an antidote to the phenomenon of the demise of expertise.

The primary data collection technique in this study is participant observation. The researcher will be actively involved in each learning cycle to directly observe the implementation of the Muslimah aesthetic education strategy. The focus of the observations will include the dynamics of classroom interactions, the level of student engagement, the expression of aesthetic sensitivity (*dzauq*), and the development of critical reasoning (*bashirah*) when responding to the material. The entire process will be documented through detailed field notes, audio recordings, and photographs of the activities to capture the richness of the learning experience holistically, in line with Dewey's theoretical framework of a whole and meaningful experience.

To gain a deeper understanding of subjective experiences, this study utilizes semi-structured interviews and focus group discussions (FGDs). In-depth interviews will be conducted with the female students and collaborating female teachers at the end of each cycle to explore their perceptions, meanings, and transformations. FGDs will facilitate group discussions, allowing for collective reflection and cross-validation among participants. The combination of these two techniques aims to capture rich verbal data regarding the internalization of the value of *ihsan* and the effectiveness of learning strategies from various perspectives.

Furthermore, data collection was conducted through document and artifact analysis. The documents reviewed included collaboratively developed learning

modules, as well as all of the students' work, such as reflective essays, artwork analyses, and other creative projects. These artifacts serve as concrete evidence of their internalization and aesthetic expression. This technique was complemented by the collection of reflective journals written periodically by the students and female teachers. These journals provided longitudinal data on personal development, challenges faced, and changes in their perspectives on information in an era of diminishing expertise.

The primary instruments of this research were participant observation guidelines and semi-structured interview guides. The observation guidelines were systematically designed to capture key indicators relevant to the theoretical framework, such as the students' level of active engagement, expressions of aesthetic sensitivity (*dzaug*), and manifestations of critical reasoning (*bashirah*) in discussions. Meanwhile, the interview guide contained a series of flexible, open-ended questions aimed to explore participants' subjective experiences, their interpretations of the concept of *ihsan*, and their perceptions of the effectiveness and transformations that occurred during the implementation of the integrated aesthetic learning model in the classroom.

To analyze the students' work, a comprehensive artifact assessment rubric was developed. This instrument was used to objectively evaluate the quality of learning products such as reflective essays, work analyses, and other creative projects. The assessment criteria for this rubric were developed based on a synthesis of Dewey's theory and the concept of *ihsan*, encompassing aspects of depth of spiritual reflection, quality of aesthetic analysis, originality of ideas, and coherence of arguments in responding to information. This rubric was validated with the collaborating female teachers to ensure its alignment with the learning objectives and the Islamic boarding school context, thus authentically measuring the internalization of values.

Another supporting instrument was a reflective journal writing guide for both female students and female teachers. This guide contained a series of prompting questions designed to stimulate regular personal reflection on the learning process. The focus is on documenting the development of understanding, challenges faced, and moments of enlightenment (*insight*) experienced regarding the application of aesthetic values and *ihsan* in dealing with information. All research instruments, from observation guidelines to rubrics, have undergone expert judgment to ensure content validity and reliability in measuring qualitative research variables.

The data analysis in this study used the interactive thematic analysis model developed by Miles, Huberman, and Saldaña, which encompasses three simultaneous activity streams: data condensation, data presentation, and conclusion drawing/verification. Qualitative data collected from interview transcripts, field notes, and reflective journal entries were condensed through open and axial coding to identify patterns of meaning. These codes were then grouped into themes relevant to key concepts such as Dewey's aesthetic experience, the internalization of the value of *ihsan*, the development of *dzaug* (soul sensitivity), and the honing of *bashirah* (critical reasoning) in female students.

In line with the action research design, data analysis was conducted cyclically and reflectively at the end of each cycle. Data collected from participant observation and brief discussions during the action phase were analyzed collaboratively between the researcher and the female students. This process aims to directly evaluate the

effectiveness of the implemented modules and activities, identify emerging challenges, and formulate strategic improvements for planning the next cycle. The analysis in this cycle is both formative and pragmatic, ensuring that the developed aesthetic education model remains responsive to the dynamics and real needs in the field.

To ensure the credibility and validity of the findings, this study employed data triangulation and investigator triangulation techniques. Data triangulation was conducted by comparing and cross-verifying findings from various sources, such as interviews, observations, and analysis of artifacts created by female students. Investigator triangulation was realized through discussions and joint analysis with the collaborating female teachers. Furthermore, a member checking process was conducted by presenting initial interpretations to participants for confirmation. The final synthesis of all verified data will be used to develop a comprehensive conceptual and implementable model.

C. RESULT AND DISCUSSION

Development and Validation of an Integrated Model of Aesthetic Education for Muslim Women

The initial model was developed collaboratively between the researcher and three female teachers through a series of workshops in the first cycle. This process translated Dewey's theoretical framework and the concept of *ihsan* into concrete learning modules. The primary focus was on integrating the beauty of the Quran with the appreciation of calligraphy. Initial validation by the female teachers indicated that the model was conceptually sound and aligned with the *pesantren*'s vision, although its practical implementation still requires further field testing to ensure its relevance to the female students' experiences.

The first cycle of implementation showed that the female students responded positively to the art appreciation module, but struggled to connect aesthetic concepts to non-artistic activities. Observation data and initial focus group discussions revealed a gap between their cognitive understanding of *ihsan* and its internalization in everyday behavior. These findings indicate that the initial model focused too much on the art object, in line with Dewey's critique of the separation of art from life experience. Therefore, a shift toward a more holistic and experiential approach is needed.

Based on reflections on the first cycle, the model was revised to strengthen the direct experience component. The researchers and female teachers agreed to add nature observation activities, daily reflective journals, and social service-based group projects. Validation at this stage was conducted through in-depth discussions with the female teachers, who confirmed that the addition of these experiential elements made the model more applicable and able to bridge theory with practice. This revision significantly increased the model's potential to foster aesthetic sensitivity in a broader context.

Validation from the perspective of female students was conducted through member checking at the end of the second cycle. In focus group discussions (FGDs), female students confirmed that the refined model helped them recognize beauty (*jamal*) not only in artwork, but also in regular worship, environmental cleanliness, and refined speech. They reported an increased awareness of the divine presence in every action,

which is the essence of internalizing *ihsan*. This feedback serves as empirical evidence that the model was successful and meaningful for the research subjects.

The final outcome of this development and validation process is an integrated model of aesthetic education for Muslim women consisting of three main pillars. The first pillar is **Aesthetic Contemplation**, namely the contemplation of beauty in revelation and nature. The second pillar is **Ihsan Practice**, which includes experiential activities to apply the values of beauty in real life. The third pillar is **Bashirah Reflection**, namely structured discussion sessions to hone critical reasoning. This structure has proven robust and flexible enough to be adapted to existing Islamic boarding school curriculum.

Dynamics of Implementing Experience-Based Aesthetic Learning and *Ihsan*

Initial implementation in the first cycle, which focused on the appreciation of calligraphy and the contemplation of *kauniyah* verses, demonstrated positive but limited dynamics. Participatory observations noted the high enthusiasm of female students when analyzing visual beauty, but they struggled to articulate the relevance of these experiences to activities outside the classroom. This confirmed Dewey's premise that aesthetic experiences isolated from everyday life tend to fail to become holistic experiences. Active engagement remained instructional, not fully transformative personal experiences.

The shift to an experiential approach in the second cycle significantly changed classroom dynamics. Nature observation activities and environmental cleanup projects sparked more holistic engagement. Field notes showed that female students began using aesthetic terminology such as harmony and order to describe their experiences caring for the Islamic boarding school garden. This process effectively bridged the abstract concept of **ihsan** with concrete actions, transforming learning from mere knowledge transfer to a spiritual practice that was directly realized and felt by the students.

The dynamic collaboration with the female teachers was key to the successful implementation. Initially, there was a tendency to revert to directive teaching methods. However, through weekly reflection sessions as part of the action research design, the female teachers gradually transformed into experiential facilitators. They learned to ask provocative questions rather than provide answers, and to validate the subjective experiences of the female students. The female teachers' active role in this cycle ensured that the model's implementation remained contextual and responsive to the students' learning needs.

The female students' involvement demonstrated an evolution from passive participation to active agency. In the second cycle, reflective journals and focus group discussions (FGD) sessions provided a safe space for them to explore and articulate their personal aesthetic experiences. The FGD transcript data revealed how the female students began to connect the beauty of congregational prayer with the concept of rhythm in art. This dynamic demonstrates that the experience-based strategy successfully sparked internal awareness (*dzauq*) and encouraged the internalization of the value of *ihsan* (goodness) beyond mere cognitive understanding, in line with the research objectives.

One of the dynamic challenges in implementation is measuring affective and spiritual learning outcomes. The use of an artifact assessment rubric developed in

collaboration with female teachers proved effective in evaluating creative projects in a more structured manner. However, the richest data came from thematic analysis of reflective journals. This combination of instruments enabled researchers to comprehensively capture the dynamics of internalization of the value of **ihsan**, validating that a holistic aesthetic experience, as conceived by Dewey, can indeed be shaped and observed through appropriate pedagogical interventions.

Improving the Aesthetic Sensitivity (*Dzauq*) and Character of Female Students

Preliminary data from observations and interviews indicate that the aesthetic sensitivity (**dzauq**) of female students was initially limited to the appreciation of formal art objects such as calligraphy. They were able to identify visual beauty, but struggled to articulate aesthetic value in non-artistic activities such as social interactions or environmental cleanliness. Manifestations of character (**akhlak**) tended to be normative, based on compliance with regulations, rather than deep internal awareness. These findings provide a basis for measuring the transformation that occurred after the implementation of a more holistic experiential learning model.

The implementation of experience-based activities such as nature observation and social service projects significantly improved the female students' **dzauq**. Analysis of reflective journals revealed a shift in their language. Female students began to describe the experience of caring for the garden using terms like "harmony" and "balance," and experienced a "rhythm" in their community service work. This shift indicates that aesthetic experience has expanded beyond the object of art to encompass qualities perceived in everyday life, in line with Dewey's adapted theoretical framework.

Increased aesthetic sensitivity has been shown to positively correlate with character development (*akhlak al-karimah*). In-depth interview data revealed that female students who were more sensitive to harmony in their environment also became more aware of the importance of refined speech and empathy in social interactions. They reported that awareness of *ihsan* (good manners) encouraged them to perform every action, including communicating with friends, with greater refinement and beauty. This finding confirms Al-Ghazali's view that true beauty radiates from the perfection of actions.

Thematic analysis of reflective essays and FGD transcripts revealed a profound internalization of the concept of *ihsan*. Female students no longer interpreted *ihsan* as merely divine supervision, but rather as an active drive to enhance the beauty of every action. They were able to articulate how the experience of appreciating the order of nature inspired them to maintain the neatness of prayer rows. This process demonstrates that aesthetic education serves as an effective bridge for transforming abstract spiritual concepts into concrete practices of worship.

Concrete evidence of improvements in **dzauq** and character was recorded through artifact analysis and behavioral observations. The assessment rubric showed significant improvements in the quality of reflective essays, particularly in the criteria of spiritual depth and originality of ideas. In parallel, field notes during two cycles noted a decrease in incidents of interpersonal conflict and an increase in female students' initiative in maintaining environmental cleanliness without instruction. These measurable data reinforce the qualitative findings, demonstrating the tangible impact of the pedagogical interventions implemented at the Islamic boarding school.

Sharpening the Critical Reasoning (*Bashirah*) of Female Students Facing the Era of the Death of Expertise

At the beginning of the research, the critical reasoning (*bashirah*) of female students in dealing with digital information was identified as still weak. Initial data analysis from focus group discussions (FGDs) indicated a tendency to passively accept information, especially when presented with emotional or seemingly Islamic narratives. Their ability to distinguish between quality content and hoaxes was very limited. This suggests that without intervention, female students are vulnerable to the negative impacts of the phenomenon of the death of expertise, where the authority of knowledge is obscured and shallow information spreads widely in the digital space.

The implementation of an integrated aesthetic education model gradually honed the *bashirah* of female students. Through structured discussion sessions (*Bashirah Reflections*), they were trained to apply criteria for art appreciation—such as coherence, integrity, and depth—when analyzing news articles or social media posts. Discussion transcripts show a shift from superficial commentary to more in-depth analysis. Female students began to question the author's intentions, examine sources, and evaluate the quality of arguments, a process parallel to the critical analysis of a work of art.

This improvement in critical reasoning was concretely demonstrated through the analysis of reflective essays and media analysis assignments. Female students demonstrated significant ability to identify bias and manipulation in digital content. They were able to articulate why information felt inauthentic or superficial using vocabulary borrowed from the aesthetic domain. This finding indicates the successful transfer of skills from the domain of aesthetic appreciation to the domain of critical literacy, a key goal in addressing the era of the demise of expertise.

Aesthetic education grounded in *ihsan* has proven to be an effective antidote to low-quality information. By habitually seeking authentic beauty and genuine harmony in learning experiences, female students develop a kind of intellectual immunity. They become more sensitive to the dissonance, inconsistency, and superficiality that often characterize hoaxes. This honing of *bashirah* equips them with the wisdom to navigate the digital information landscape, not only with skepticism, but also with the ability to recognize and appreciate quality.

Overall, these findings confirm that aesthetic education is not merely a supplementary lesson, but a fundamental pedagogical strategy for developing critical reasoning. The synthesis of Dewey's aesthetic experience and the spiritual value of *ihsan* successfully transformed the way female students perceive and process information. They not only learned to distinguish between right and wrong, but were also trained to perceive and assess quality, integrity, and beauty in discourses of knowledge, equipping them to become highly reasoned Muslim women.

Collaborative Reflection and Challenges in Aesthetic Education for Muslim Women

The collaborative reflection process between the researcher and the female teachers was a crucial element in this action research. The main challenge identified was the female teachers' tendency to revert to familiar directive teaching methods. However, through structured, cyclical reflection sessions, the role of the teachers

transformed from teacher to facilitator of the learning experience. This change not only increased the effectiveness of the model's implementation but also emphasized that the success of pedagogical innovation is highly dependent on continuous capacity development and paradigm shifts for educators.

A significant challenge revealed in the reflective discussions was the difficulty of integrating the aesthetic education model into the busy Islamic boarding school curriculum. Initially, the female teachers felt burdened to set aside dedicated time for experiential activities. The collaboratively agreed-upon solution was to instill aesthetic principles across subjects, rather than as a separate subject. For example, appreciating the beauty of language in literature or discussing harmony in Islamic jurisprudence (fiqh) of worship. This demonstrates the need for curricular flexibility to implement holistic learning.

Assessing affective and spiritual outcomes such as *dzauq* (good deeds) and internalization of *ihsan* (good deeds) presented a methodological challenge that was continually reflected upon. Although the artifact assessment rubric provided an objective framework, the collaborators agreed that the instrument was unable to fully capture the depth of the students' internal transformation. The joint reflection concluded that the best assessment approach was a combination of work portfolios, reflective journals, and behavioral observations. This challenge underscored the limitations of quantitative assessment in measuring complex and personal character education outcomes.

The joint reflection also revealed initial resistance from some students. Accustomed to rote learning models and fixed answers, some felt uncomfortable with an approach that demanded personal reflection and open interpretation. Focus group discussion data indicated that the uncertainty in the aesthetic appreciation process was perceived as burdensome. However, as the cycle progressed, support from the facilitator and the satisfaction of producing creative work gradually transformed resistance into active engagement, highlighting the importance of the adaptation process in changing learning cultures.

A final challenge focused on in the reflection was the sustainability of the post-research model. There was concern that this innovation would fade without the researcher's presence. However, the participatory action research design provided the female teachers with ownership and competency to continue the program. The final reflection resulted in a shared commitment to advocate for the institutionalization of the three-pillar model (*Tadabbur*, *Practice*, *Reflection*) into the official Islamic boarding school curriculum structure. This is key to ensuring a sustainable and impactful pedagogical transformation that lasts long.

CONCLUSION

The contents of the conclusion are written in Constantia 12. The conclusion is an overview based on the research that has been done. The conclusion is not a summary of the results of the discussion that refers to a particular theory but the results of the analysis/correlation test of the data discussed.

This study concludes that the aesthetic education of Muslim women, integrating Dewey's "Art as Experience" theory and the concept of **ihsan**, has been successfully developed into a valid and applicable learning model. Through a collaborative action research cycle, the initial model, which focused on formal art, evolved into a three-pillar framework: **Aesthetic Contemplation**, **Ihsan Practice**, and **Bashirah Reflection**. This experiential approach has proven effective in bridging cognitive understanding with the internalization of values, transforming aesthetics from mere appreciation of objects to a quality internalized in the daily experiences of female students in the Islamic boarding school environment.

The implementation of this model has significantly succeeded in honing spiritual sensitivity (**dzauq**), shaping noble character (**akhlak al-karimah**), and strengthening critical reasoning (**bashirah**) in female students. The improvement in **dzauq** is not limited to art but extends to the ability to perceive harmony in social and environmental interactions. Crucially, this aesthetic appreciation training has been shown to be transferable to critical literacy skills. Female students are able to use criteria such as integrity and coherence to evaluate digital information, equipping them with intellectual immunity as an effective antidote to the phenomenon of the death of expertise.

This research confirms that aesthetic education is not simply an additional subject, but rather a fundamentally holistic pedagogical approach. The success of this model depends heavily on the transformation of the teacher's role from instructor to facilitator of experiences, as well as the flexibility in integrating them across the curriculum. Thus, the synthesis of aesthetic experience and spirituality (*ihsan*) offers a robust strategy for shaping Muslim women who are not only characterized but also possess strong reasoning skills and are able to navigate the complexities of the digital era with wisdom and civility rooted in noble values.

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