

# The application dilemma and strategy of intangible cultural heritage in school art curriculum

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**Abstract:** Art education is an important component of quality education. With the continuous promotion of quality education, the art subject is increasingly valued, and how to improve the quality of middle school art teaching has become a concern in the education industry. As one of China's excellent intangible cultural heritage, wire enamel painting has strong artistic learning value. Integrating it into secondary school art teaching can not only enrich the content of intangible art teaching, but also achieve the inheritance and development of intangible cultural heritage. This article takes Zhengzhou Fengyang Foreign Language School as the topic to offer an intangible cultural heritage course on wire enamel painting, analyzes the challenges faced by the application of intangible cultural heritage courses in school art courses, and proposes countermeasures to solve these challenges, so that students can better learn and understand the excellent intangible cultural heritage culture of wire enamel painting, which is conducive to the inheritance and development of excellent traditional culture.

**Keywords:** Intangible cultural heritage, art curriculum, secondary education, teaching difficulties, teaching strategies

## 1. Introduction

With the continuous acceleration of social development and the impact and influence of multiculturalism, the inheritance and development of traditional ethnic customs and intangible cultural heritage have been affected to a certain extent, which is very detrimental to cultivating students' confidence in ethnic culture. Based on this social situation, Zhengzhou Fengyang Foreign Language School fully integrates traditional culture with middle school art teaching, and offers a course on intangible cultural heritage of silk-pinching enamel painting. This is not only conducive to the inheritance and development of intangible cultural heritage, but also an important content of quality education. Schools are important places for cultural dissemination and are of great significance for the development and inheritance of intangible cultural heritage. However, many problems and difficulties have also emerged in the education process, and how to propose effective countermeasures to solve these problems is currently the focus of research.

## 2. The application significance of intangible cultural heritage in secondary school art teaching

Excellent traditional culture, as the crystallization of China's historical development, is diverse and profound in variety. With the development of society and the impact of Internet resources, people's inheritance and attention to excellent traditional culture is gradually weakening, which is very unfavorable for the inheritance and development of China's excellent traditional culture. Many excellent traditional culture and intangible cultural heritage are facing the problem of loss. Therefore, in the era of multicultural integration and development, how to do a good job in inheriting and developing excellent traditional culture is an important issue that is widely concerned by all sectors of society. Middle school art, as an important carrier of student art education, has abundant and diverse curriculum teaching resources in daily teaching processes. The deep integration of intangible cultural heritage and middle school art teaching has a very positive promoting effect on art teaching and cultural inheritance. Specifically, the teaching significance of the integration of the two is mainly reflected in the following three aspects.

### ***2.1 Helps to enhance students' interest in learning art***

Middle school art, as an important component of basic education, has a significant impact on cultivating students' artistic literacy and aesthetic ability. Influenced by the traditional exam oriented education philosophy, many teachers treat art teaching as a secondary subject, resulting in the teaching of art as a subject that has always been in an awkward position. Under the influence of this educational ideology, students do not attach enough importance to the study of art, and their active learning awareness and interest in classroom teaching are relatively low. The in-depth integration of intangible cultural heritage and secondary school art teaching can not only promote the further development of the inheritance and innovation of intangible cultural heritage, but also give new vitality to secondary school art teaching, improve the interesting characteristics of curriculum teaching content, and better stimulate students' interest in art learning.

### ***2.2 Helps to strengthen students' cultural confidence and national pride***

Intangible cultural heritage, as an important component of China's traditional culture, is a collection of various excellent cultural resources and traditional skills gradually accumulated in China's historical development. In the teaching process of high school art, cleverly integrating intangible cultural heritage into the art classroom can enable students to intuitively understand China's excellent traditional culture, and enhance their cultural confidence and national pride through diversified learning interactions. This is extremely beneficial for the development of students' core academic literacy and the formation of correct values.

### ***2.3 Contribute to the inheritance and development of China's intangible cultural heritage***

As an important component of China's traditional culture, the inheritance and development of intangible cultural heritage have a very positive and practical significance for protecting national culture. As mentioned earlier, under the impact and influence of diversification, people's attention to traditional folk skills is constantly weakening, and intangible cultural heritage is facing the dilemma of loss. In order to effectively inherit these excellent traditional folk skills, the country has also taken a series of measures, such as the "National Folk Cultural Heritage Protection Project". The effective integration of intangible cultural heritage and secondary school art can cultivate students' sense of identity with national culture from an early age, which is conducive to the inheritance and development of intangible cultural heritage.

## **3. The application dilemma of intangible cultural heritage in school art curriculum**

In the process of integrating intangible cultural heritage into secondary school art teaching, there are many practical problems that urgently need to be solved, resulting in relatively low quality and efficiency of the integrated teaching of the two, and the expected teaching effect has not been achieved. Specifically, the application difficulties of intangible cultural heritage in secondary school art teaching are mainly reflected in the insufficient professional abilities of teachers, the lack of positive attitudes between schools and parents, a single teaching form, and insufficient resource supply.

### ***3.1 Insufficient professional ability of teachers***

"To achieve good teaching results, teachers first need to have strong teaching literacy. They not only need to understand the relevant content of the art teaching system, but also need to have a deep understanding of traditional culture, including cultural connotations, sources, allusions, and other aspects." [1] Some art teachers and school education managers have low awareness of intangible cultural heritage. ", The lack of correct understanding of the artistic characteristics and aesthetic value of intangible cultural heritage results in the inability to integrate intangible cultural heritage content with art teaching in the teaching of intangible cultural heritage, and the expected teaching effect cannot be achieved. As an important person responsible for implementing classroom teaching activities, art teachers have a close relationship between their professional quality and teaching ability and the quality of classroom teaching. In the teaching process, due to some teachers not having a deep understanding and research on intangible cultural heritage, the rigid teaching method has also resulted in the integration of the two only staying at a shallow level of teaching. The problem of "art teachers not understanding intangible cultural heritage, and intangible cultural heritage inheritors not understanding

teaching" is very prominent.

### ***3.2 The attitude of schools and parents is not positive***

Schools and parents generally lack enthusiasm for carrying out intangible cultural heritage education in primary and secondary schools, and the fundamental reason is still related to the education system. The school looks at the enrollment rate, and although it has also offered related intangible cultural heritage projects, the focus is still on disciplinary projects. Some parents also express that intangible cultural heritage education can help children understand and inherit the excellent traditional culture of their own nation, and they are very supportive from the bottom of their hearts. However, now children's education mainly focuses on cultural achievements, and they are worried that too many intangible cultural heritage education activities will occupy their children's learning time and affect their future.

### ***3.3 Single teaching format***

The common way for middle school students to learn and understand intangible cultural heritage is to let them appreciate the works of others, without allowing them to freely express themselves through practical teaching of intangible cultural heritage. Although this approach can quickly improve students' horizons to a certain extent, a single learning method for a long time can cause students to subconsciously imitate the works of others in their own creative process, resulting in uniform expressions and thoughts in their works. In addition, in actual teaching, there is a phenomenon of "valuing skills over culture" and "valuing achievements over processes". This approach is extremely detrimental to the cultivation of students' all-round artistic thinking and cultivation.

### ***3.4 Insufficient resource supply***

The resource supply of intangible cultural heritage in the application of school art courses is still relatively weak. The main reason is that, on the one hand, the government and schools themselves have insufficient investment in intangible cultural heritage education resources, and the related funding guarantee is insufficient, resulting in a serious shortage of resources such as teachers, venues, and equipment. On the other hand, the development of intangible cultural heritage courses and textbooks is limited, lacking unified planning and organization, resulting in scattered teaching resources and uneven quality. In addition, there is insufficient support from all sectors of society for the resources of intangible cultural heritage education in schools, and the participation enthusiasm of enterprises and civil organizations is not high; Teachers themselves have limitations in their understanding of intangible cultural heritage, and their ability to develop and utilize resources needs to be improved. Finally, national and local policies lack systematic measures to support the supply of intangible cultural heritage education resources. Various factors have led to a serious mismatch in the supply of intangible cultural heritage education resources in schools at present.

### ***3.5 Fuzzy teaching positioning***

The current intangible cultural heritage courses offered by schools have a certain degree of ambiguity in the positioning of course attributes. Mainly manifested in the following aspects: in terms of teaching objectives, it is necessary to impart knowledge of intangible cultural heritage, cultivate relevant skills, and promote traditional Chinese values. This broad and diverse goal not only lacks focus, but also easily leads to teaching content that is too abstract and vague, detached from students' cognitive level. There is also a certain degree of blindness in the selection of teaching content, focusing only on certain well-known national intangible cultural heritage projects, while neglecting the protection of intangible cultural heritage with local characteristics. This not only causes duplication and singularity in the purpose of intangible cultural heritage, but also easily deviates from the actual needs of local intangible cultural heritage protection. In terms of teaching evaluation system, currently most intangible cultural heritage courses have single and non-standard teaching evaluations, mainly focusing on theoretical teaching and skill testing, which cannot comprehensively test the learning effectiveness of students in intangible cultural heritage, nor can they timely and effectively evaluate and improve intangible cultural heritage courses.

“The school actively communicates with relevant government departments, strives for support from government departments and organizations for intangible cultural heritage courses, and through the

efforts of the government and society, enables people to have a comprehensive understanding of the protection and development of local resources, ensuring that courses can be set around local cultural resources, fully playing its role and function, effectively expanding students' horizons, and enhancing their understanding of local resources, Promote students to actively form a good awareness of protection and inheritance.”[2]

#### **4. Application Strategies of Intangible Cultural Heritage in School Art Curriculum**

As an important branch of China's intangible cultural heritage, silk-pinching enamel painting plays a significant role in the inheritance and development of intangible cultural heritage, and schools serve as important venues for dissemination. The application strategies of intangible cultural heritage in secondary school art teaching are mainly reflected in improving the teaching staff, strengthening the promotion and popularization of intangible cultural heritage, diversifying teaching methods, and seeking resources from various aspects.

##### ***4.1 Improving the quality of the teaching staff***

As disseminators of culture, teachers are primarily the inheritors of culture. The cultural background of contemporary diversity and unity, as well as the unique cultural responsibilities of teachers, determine that they must undertake the cultural mission entrusted by the times.

"The inheritance of traditional ethnic culture has expanded from the past apprenticeship inheritance, family inheritance, and ethnic inheritance methods to the diverse development and extension of folk group inheritance, folk artist campus teaching inheritance, and the integration and inheritance of the same traditional folk culture in different regions." [3] On the one hand, we will improve the employment and training mechanism of intangible cultural heritage inheritors, strengthen the connection between intangible cultural heritage inheritors and primary and secondary schools, and enhance their teaching ability and professional ethics."; On the other hand, specialized training should be provided to primary and secondary school teachers who undertake intangible cultural heritage teaching tasks. Through lectures by intangible cultural heritage experts, lectures by intangible cultural heritage inheritors, and practical experience in intangible cultural heritage inheritance bases, teachers can enhance their intangible cultural heritage skills and enhance their intangible cultural heritage literacy.

In addition, in addition to sorting and reserving teaching materials and content, inheritors should also attach importance to research in the teaching process, analyze how to effectively integrate intangible cultural heritage into it, and use what methods to carry out teaching activities to enable students to deeply understand intangible cultural heritage. For example, currently multimedia information technology is one of the efficient teaching strategies, which can fully bring intangible cultural heritage culture into the classroom, forming a vivid and vivid teaching effect. On this basis, inheritors must attach importance to the improvement of their professional skills, strengthen the study of theoretical knowledge of intangible cultural heritage, and fully understand the elements of intangible cultural heritage. Only in this way can the high-quality infiltration of intangible cultural heritage into art education work be carried out in an orderly manner.

##### ***4.2 Strengthen the promotion and popularization of intangible cultural heritage***

Silk-pinching enamel painting is a traditional handicraft intangible cultural heritage project, with a cumbersome and complex production process, but full of fun. We need to strengthen cooperation between families and schools, invite parents to carry out relevant local folk customs exhibitions and local flavor production activities, comprehensively showcase the charm of local intangible cultural heritage, and achieve subtle influence and influence. "As the audience of intangible cultural heritage campus education and the driving force of intangible cultural heritage inheritance, students are a key part of the intangible cultural heritage education inheritance system. Parents are the key role of family education. Due to the fact that most parents have long been living in environments far away from intangible cultural heritage and know very little about intangible cultural heritage, family education cannot play a crucial role in the inheritance of intangible cultural heritage. Therefore, the role of intangible cultural heritage campus education is crucial." [4]

Schools can hold relevant competitions to invite parents and students to participate together, increase the relationship between parents and children, and also give parents a true understanding of

intangible cultural heritage. Schools can set up fixed places such as wire drawing enamel art experience centers and related classrooms to fully utilize the public resources of libraries, corridors, classroom book corners, reading rooms, and other places on campus. They can purchase a large number of related wire drawing enamel art books for students to read, make up for the shortcomings of students' knowledge about wire drawing enamel, expand the scope of learning wire drawing enamel, and broaden the horizons of students and teachers. In the dedicated venue for learning wire enamel painting, students are encouraged to engage in practical activities and personally participate in the production process of wire enamel painting, allowing them to have a direct experience that is no longer limited to theoretical knowledge in textbooks, thereby stimulating their learning enthusiasm, improving their learning interest and practical ability.

#### ***4.3 Diversified teaching methods***

In the integration teaching process of silk-pinching enamel painting, in order to further enhance students' understanding and awareness of this traditional folk custom, diverse practical activities can be led based on their actual learning situation, allowing students to experience it up close in hands-on practice, thereby improving their understanding of silk-pinching enamel painting. By using movies, storytelling, and other methods to enhance students' initiative in learning intangible cultural heritage, students are like listening to stories, slowly absorbing the spiritual nourishment from the stories told by the teacher, in order to narrow the distance between teachers and students, create a good atmosphere for interaction between teachers and students and classmates, and then focus their attention, enhancing their strong interest and image of intangible cultural heritage. "The content of education on the inheritance and protection of intangible cultural heritage in schools should include ideological education, theoretical education, practical education, etc. Many educational contents can be combined with or interspersed with existing courses. Ethnic song and dance, instrumental music learning, etc. can be integrated into music classes; ethnic handicraft skills learning can be integrated into handicraft classes; ethnic sports learning can be integrated into physical education classes, etc." [5]

If conditions permit, schools can also arrange teachers to lead students to carry out local intangible cultural heritage practice activities, such as: Visit local craftsmen of ABC intangible cultural heritage, visit museums or ABC exhibition halls, let students understand the specific production process and development status of ABC, stimulate the learning enthusiasm of middle school students, increase their sense of identity of intangible cultural heritage, and understand the charm of intangible cultural heritage art, laying a good foundation for learning intangible cultural heritage, which will play a positive effect on students' learning of intangible cultural heritage.

#### ***4.4 Seeking resources from multiple sources***

In order to strengthen the application of intangible cultural heritage wire enamel painting in school art courses, it is necessary to make comprehensive efforts from the following aspects to improve resource supply. Firstly, the national and local governments should increase funding for intangible cultural heritage education, improve financial security, ensure the resource needs of teachers, venues, equipment, and other resources for intangible cultural heritage courses, and ensure better development of intangible cultural heritage courses. Secondly, schools should increase investment in improving the practical conditions of intangible cultural heritage, mobilize and encourage all sectors of society to participate in and support the education of intangible cultural heritage in schools. Thirdly, the country and local governments should introduce policy measures to strengthen support and guarantee for the construction of intangible cultural heritage education resources in schools, support the establishment of platforms for the development and sharing of intangible cultural heritage teaching resources, and facilitate the access of resources to schools. Only through collaborative efforts and continuous increase in resource supply can intangible cultural heritage better serve school art education.

"Government departments can leverage their administrative and financial resources, appoint intangible cultural heritage experts and education experts to assist schools in promoting the inheritance of intangible cultural heritage, provide sufficient financial support, and assist primary and secondary schools in coordinating, integrating, and developing intangible cultural heritage resources within the region. This will help solve the problem of primary and secondary schools relying on their own strength to develop intangible cultural heritage projects, and improve the level and vitality of intangible cultural heritage inheritance. The government's resource support will provide a solid resource guarantee for the inheritance of intangible cultural heritage in primary and secondary schools in resolving resource difficulties"[6]

#### 4.5 Clarify teaching positioning

The education management department should study and formulate the curriculum standards for silk-pinching enamel painting as soon as possible, clearly defining the teaching attributes, main tasks, content scope, and specific requirements of the silk-pinching enamel painting course. Schools can actively explore and design an intangible cultural heritage curriculum system that is in line with the actual situation of the local intangible cultural heritage project resources. Strengthening top-level design, clarifying the positioning of intangible cultural heritage courses, optimizing the content and teaching methods, constructing a comprehensive evaluation mechanism, and combining it with social intangible cultural heritage protection practices can make intangible cultural heritage courses not only meet the needs of cultural inheritance, but also adapt to the laws of contemporary education, and strengthen the education of intangible cultural heritage for young people in the new era. In the process of teaching implementation, teachers should construct a comprehensive evaluation system for intangible cultural heritage learning, including practical operations, skill performances, etc., based on the characteristics of different intangible cultural heritage projects, and comprehensively test the teaching effectiveness.

“The inheritance of intangible cultural heritage in primary and secondary education is a complex systematic project, and its smooth implementation requires a scientific and reasonable top-level design and a comprehensive system as support. This top-level design and system includes research and organization of training programs, curriculum design, classroom teaching, and other aspects, as well as policy and institutional guarantees, curriculum resource guarantees, and the establishment of incentive mechanisms.”[7]

#### 5. Conclusion

In summary, integrating intangible cultural heritage into school art classrooms is necessary to enrich teaching content, cultivate students' core literacy, and promote the inheritance and protection of intangible cultural heritage. School art teachers should pay attention to improving their own cultural literacy, strengthen in-depth research on local intangible cultural heritage, and flexibly apply intangible cultural heritage in teaching according to teaching objectives, strengthening the educational effect on students; At the same time, we need to increase publicity and popularization to enhance the common understanding between students and society; Optimize the framework of the art classroom, actively organize students to carry out art activities centered on intangible cultural heritage, and enrich teaching content. In addition, teachers should also be good at utilizing social resources and collaborating with multiple parties to better integrate intangible cultural heritage into the school's art curriculum.

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