

Application of Intangible Cultural Heritage Art Resources in Art Education of Primary and Secondary Schools

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Abstract. The Intangible Cultural Heritage Law of the People's Republic of China explicitly states that educational institutions shall implement relevant intangible cultural heritage education by the provisions set forth by the competent education department under The State Council. Integrating intangible cultural heritage into art education is a crucial approach to safeguarding and preserving intangible cultural heritage. Schools serve as an optimal platform for inheriting and protecting the abundant intangible cultural heritage, with the compulsory education stage in primary and secondary schools offering unparalleled opportunities. Integrating local intangible cultural heritage into primary and secondary school art education and compiling art textbooks with local characteristics will help form a theoretical framework of curriculum design suitable for this purpose. As a result, they attained significant accomplishments regarding cultural transmission and spiritual heritage. However, there are still some things that could be improved with teaching staff, teaching material content, family and school social environment. It is imperative to conduct further research on optimizing the integration of resources into art education in primary and secondary schools. The investigation into effectively incorporating intangible cultural heritage art resources into art instruction in primary and secondary schools necessitates additional exploration.

Keywords: Intangible Cultural Heritage; Elementary and Middle School Art; Art Education.

1. Introduction

The intangible cultural heritage, as a part of the intangible heritage, embodies the essence of national culture and serves as a significant repository of local historical legacy, cultural foundation, and national traditions. There exists a wide range of intangible cultural art resources in diverse forms, encompassing traditional painting, sculpture, paper-cutting, and embroidery. These resources are renowned for their distinctive aesthetic style employment of materials and techniques, exemplifying the abundant diversity of Chinese cultural connotation and creativity. Consequently, they constitute an indispensable and pivotal component. As early as 2008, Zhou Ping, former Vice Minister of the Ministry of Culture, emphasized that incorporating intangible cultural heritage into educational curricula, teaching materials, and campus initiatives is a fundamental strategy for achieving sustainable development and represents a successful approach to safeguarding foreign intangible cultural heritage. The objectives of a compulsory art education curriculum are closely related to image interpretation, artistic expression, aesthetic judgment, creative practice and cultural understanding within the framework of core literacy. Furthermore, incorporating intangible cultural heritage art resources into primary and secondary school art teaching activities also enhances students' core literacy skills. Therefore, primary and secondary schools should be designated as crucial areas for the protection and preservation of intangible cultural heritage, with a particular emphasis on seamlessly integrating these invaluable resources into art education, thereby yielding significant scholarly implications.

Although intangible cultural heritage art resources have been gradually integrated into art teaching, yielding numerous effective outcomes, specific issues persist regarding teaching staff, textbook content, and the home-school society interface, impeding the optimal utilization of non-material cultural heritage art resources in primary and secondary school art education. Consequently, further

investigation is imperative to explore more appropriate methods for integrating intangible cultural heritage art resources into art instruction.

Through a comprehensive literature review, this paper examines the factors that influence the utilization of intangible cultural heritage art resources in primary and secondary school art education, analyzes resulting issues, and proposes practical recommendations.

This paper examines the impact of various factors, including teachers, textbook content, family and school social environment, and utilization of intangible cultural heritage art resources in primary and secondary art education. It analyzes the challenges posed by these factors and proposes corresponding strategies.

2. The Influence of Teachers on the Application of Intangible Cultural Heritage Art Resources in Art Education in Primary and Secondary Schools

2.1. Insufficient Knowledge Reserve of Teachers Leads to Inefficient Cognition of Students

This paper addresses several factors closely associated with using intangible cultural heritage art resources in primary and secondary art education. Specifically, the need for more knowledge among art teachers in these schools can give rise to numerous challenges during art instruction. Primarily, teachers' comprehension of intangible cultural heritage resources directly influences students' cognitive outcomes about such heritage. It is of utmost importance to provide a comprehensive explanation and interpretation of intangible cultural heritage, as the limited understanding among confident educators often leads art teachers to focus solely on teaching and utilizing the patterns, shapes, raw materials, styles, and extracts associated with intangible cultural heritage. This approach lacks recognition and comprehension of the intrinsic value and profound connotations embedded within intangible cultural heritage, ultimately resulting in its devaluation and fragmentation [1]. Secondly, due to the inherent connection between intangible cultural heritage art resources and regional culture, a comprehensive understanding of local characteristics, historical context, folklore, and other related content is imperative for accurate communication with students and preventing potential misunderstandings. For instance, within China's intangible cultural heritage, 'paper-cutting' is a quintessential form of artistic expression. In the northern regions, paper-cut works predominantly feature bold and simplistic lines to depict animals and plants.

In contrast, in the southern regions, greater emphasis is placed on intricate and exquisite portrayals of human scenes. Struggling with these inherent characteristics while imparting knowledge to students may inadvertently foster a narrow understanding of this art form. With adequate knowledge reserves, it becomes easier for educators to effectively guide students towards upholding core values such as reverence for traditional culture and preserving exceptional folk handicrafts. Failure to provide accurate guidance and instil a sense of appreciation for intangible cultural heritage among students may lead to more severe consequences: the younger generation gradually loses their connection with local traditional culture and progressively disconnects from their roots.

2.2. Teachers' Unclear Orientation of Teaching Objectives Leads to Poor Teaching Effect

The development of "intangible cultural heritage" entails not merely inheritance and continuation but a process of continuous learning and accumulation from theory to practice [2]. As a new field, intangible cultural heritage teaching has yet to be studied and promoted on a large scale in China. The relevant teaching team needs to be systematically organized and cultivated. Some art teachers in primary and secondary schools need a more comprehensive understanding of intangible cultural heritage, resulting in an unclear orientation towards the objectives of the intangible cultural heritage art course. For instance, some primary and secondary school art educators may prioritize teaching practical production techniques while neglecting the significance of inheriting and promoting knowledge related to intangible cultural heritage; others may focus excessively on theoretical indoctrination at the expense of practical application. Overall, there needs to be more clear curriculum

objectives among art educators. The ontological comprehension of intangible cultural heritage by teachers is a prerequisite for implementing courses on intangible cultural heritage. However, due to the absence of this prerequisite, some teachers merely scratch the surface when interpreting intangible cultural heritage, leading to unsatisfactory course outcomes [3]. As a consequence, primary and secondary school students need a systematic and in-depth comprehension of intangible cultural heritage art resources, thereby impeding their genuine and comprehensive understanding as well as mastery of the connotation and essence of intangible cultural heritage.

Moreover, the absence of clearly defined teaching objectives may result in fragmented and trivial to stimulate students' profound interest. However, as an exceptional and invaluable form of intangible cultural heritage, the art must be more effectively preserved and advanced by evoking students' emotional resonance. Suppose educators must incorporate it into the curriculum and provide a comprehensive interpretation. In that case, they will need help to convey its profound significance to students, resulting in an incomplete transmission of cultural values.

2.3. Inappropriate Curriculum Design by Teachers Leads to Poor Teaching Results

Firstly, educators should consider the developmental stages of students' abilities and cognitive levels, effectively harness their enthusiasm, facilitate critical thinking among students, foster intellectual enlightenment, and ignite their inspiration [4]. For example, introducing intangible cultural heritage art content in a complex, obscure and uninteresting way in primary school will make it difficult for students to absorb knowledge. In junior high school, art teachers need to pay attention to the relevant historical background and theoretical knowledge of art and give a superficial introduction to comprehend the true meaning of the connotation of intangible cultural heritage art. Secondly, the curriculum design of art teachers in many primary and secondary schools is still too superficial and traditional, mainly relying on appreciation teaching and teacher explanation and demonstration, assisted by the use of traditional teaching materials, blackboard writing, PPT and other tools, unable to make full use of modern technology to stimulate students' visual, auditory and tactile feelings and provide artistic experience. Take paper-cutting as an example; paper-cutting is a craft, and students should not only understand but also learn to apply it [5]. The content encompasses many paper-cutting techniques, including symmetrical paper-cutting groups, floral paper-cutting, and practical coloured paper-cutting patterns. However, more is needed for students to fully comprehend and apply these contents in their daily lives solely through teacher explanations and demonstrations. Introducing appropriate intangible cultural heritage art content and combining it with practical activities in the classroom plays a vital role in cultivating students' aesthetic ability and creativity. However, the lack of teachers' ability to design appropriate curricula will significantly reduce the need to provide the appropriate opportunities to develop these skills. For example, if an art teacher chooses traditional Chinese paper-cut art as the teaching content in the intangible cultural heritage art course. Suppose the teacher asks the students to imitate the existing paper-cut works without guiding them to explore and create their artistic style. In that case, there may be better ways to cultivate the students' aesthetic ability and creativity.

3. The Influence of Teaching Materials on the Application of Intangible Cultural Heritage Art Resources in Art Education in Primary and Secondary Schools

3.1. The lack of Suitable Intangible Cultural Heritage Art Teaching Materials Can Not Stimulate Learning Interest

When integrating intangible cultural heritage art resources into art teaching in primary and secondary schools, teachers should select appropriate teaching materials. Although intangible cultural heritage art teaching materials are increasingly abundant, the overall resources still need improvement. Due to the uniqueness of intangible cultural heritage inheritance, many local traditional art forms with distinctive characteristics and unique styles have yet to be systematically recorded, compiled, and standardized. Usually, textbook editors only incorporate relatively well-known intangible cultural

heritage art into primary and secondary school textbooks. In most primary and secondary schools, intangible cultural heritage art textbooks contain much content about traditional painting techniques and art forms. However, for students, the introduction of their local characteristics of intangible cultural heritage is relatively limited. Therefore, students need access to intangible cultural heritage resources relevant to their personalities. In order to deeply understand, appreciate and inherit the intangible cultural heritage and its spirit, it takes some effort to generate sufficient interest. Therefore, although there are a certain number of intangible cultural heritage art teaching materials, they still need to be improved to meet the needs of primary and secondary school students to cultivate local intangible cultural heritage art knowledge and skills.

3.2. The Single Form of Media Based on the Teaching Material System Leads to Low Teaching Efficiency

In the art education of primary and secondary school students, it is imperative to not only foster their interest in intangible cultural heritage but also employ mediums that they are inclined towards and find accessible for instruction. Within the art classroom setting, teachers' pedagogy intertwines to establish an interactive environment where auditory and visual communication predominantly serve as the primary means of information dissemination. Art courses in primary and secondary schools typically employ PowerPoint presentations to display teaching content while art teachers explain and demonstrate. However, this instructional approach must be more complex and engage students' interest, potentially diminishing their enthusiasm. Additionally, relying solely on one teaching medium may hinder students' comprehension of intangible cultural heritage's artistic concepts and techniques, resulting in challenges when acquiring it practically.

Moreover, using diverse media forms can effectively foster children's creativity. However, confining instruction to a singular and conventional medium may impede their capacity to articulate ideas, experiment with novel approaches, and cultivate distinctive styles. At this stage, it is necessary to strengthen intangible cultural heritage in curriculum construction and standard revision. The existing intangible cultural heritage teaching materials are still in the preliminary stage of research and development and need to be further revised and optimized. Supporting digital courseware with rich content, flexible form, and easy acceptance for students of all ages still needs to be developed. Some schools must compile appropriate reading books according to local intangible heritage [1]. Moreover, using diverse media forms can effectively foster children's creativity. However, confining instruction to a singular and conventional medium may impede their capacity to articulate ideas, experiment with novel approaches, and cultivate distinctive styles.

3.3. Teaching Material Arrangement without Creativity Can Not Form Interaction with Students

The arrangement of teaching materials for intangible cultural heritage art needs to be more creative, leading to a suboptimal instructional outcome. The existing teaching materials in this field must be more varied and original in content and form. Regarding content, the current teaching materials often only cover basic concepts and simple techniques, failing to integrate them organically with historical, cultural, and other relevant contexts. Moreover, teaching materials that solely emphasize display techniques and means of expression overlook the underlying elements of art, such as thoughts, emotions, and social and cultural contexts. This deficiency hinders students from genuinely appreciating the profound connotation and value inherent in intangible cultural heritage art. Secondly, the textbook's content is presented in a monotonous manner, lacking both innovation and engagement. In terms of format, most art teaching materials adhere to traditional and rigid layouts, overly relying on textual descriptions and related picture displays while neglecting concise and clear step-by-step diagrams and specific process explanations. This design style restricts primary and secondary school students' comprehension of the overall structure, colour utilization, and expression of lines within artistic works.

Moreover, the lack of interactivity in certain teaching materials hinders primary and secondary school students' acquisition of intangible cultural heritage knowledge. For instance, when introducing traditional sculpture art, textbooks merely provide basic information such as historical context, tools, and techniques without guiding students towards practical application or creative exploration. Additionally, they fail to offer case studies or thought-provoking topics relevant to contemporary society. The current arrangement tends to limit primary and secondary school students' understanding of intangible cultural heritage to a superficial level, hindering their ability to truly appreciate its values, aesthetic qualities, and humanistic essence. It is essential to provide them with more inspiring, innovative and practical resources that enable them to engage in practical experiences actively and to feel and understand the mysteries of intangible cultural heritage.

4. The Influence of Home School Society on the Application of Intangible Cultural Heritage Art Resources in Art Education in Primary and Secondary Schools

4.1. Parents' Attitude Affects Students' Learning Mentality

Although school education plays a pivotal role in students' development, family education also exerts a significant influence on the mindset of primary and secondary school students towards embracing intangible cultural heritage. Primarily, the lack of parental awareness regarding intangible cultural heritage leads many parents to overlook the significance of incorporating art courses related to such heritage. In the selection of extracurricular interest classes, some parents do not know enough about traditional handicrafts and usually choose art projects that can be entered for grade examination, ignoring students' experience and participation in traditional aesthetics, resulting in some students rarely actively contacting traditional handicrafts in or out of school [6]. Secondly, due to the pressure of higher education, some parents prioritize studying liberal arts and sciences in their educational philosophy. They want their children to focus on improving scores in significant subjects such as mathematics, physics, and chemistry while overlooking the significance of intangible cultural heritage art courses. Their emphasis lies more on their children's performance in entrance examinations rather than nurturing aesthetic abilities and creativity, resulting in students needing more time to delve deeper into these subjects.

Furthermore, inadequate investment in art education resources by certain schools has led to disparities in the quality of art courses. Consequently, this has instilled doubts and mistrust among some parents regarding these courses, passed on to students. Furthermore, some parents believe that art majors face a challenging employment landscape with relatively low salaries and intense competition. Consequently, they tend to prioritize traditional career paths in order to secure their children's future job prospects. This mindset harms students' inclination toward heritage, hindering its preservation and craftsmanship inheritance.

4.2. Schools Do Not Pay Attention to the Formation of a Good Learning Environment

In the curriculum, intangible cultural heritage art is not given priority as a main course in many schools. The lack of examination or evaluation of art courses in primary and secondary schools leads to some institutions neglecting the development of intangible cultural heritage art courses. Taking the exemplary intangible heritage art form of "paper-cutting" as an illustration, The paper-cutting course offered by the school is also in a cold situation that the superior leadership does not check, and the schools do not compare. Although there are paper-cutting competitions in society, piano and dance are less attractive than they are, which gain social recognition and can be used to obtain grade certificates. This trend needs to be more conducive to the implementation and popularisation of paper-cut art education, erase the educational function of paper-cut art, and cause long-term poor growth. It also hinders society, schools, teachers, parents, and students from the correct understanding of paper-cut classes, resulting in the formation of misunderstandings [7]. Children will know and feel beauty in a beautiful environment and then produce the impulse to create beauty and, more importantly, get the influence of beauty in such an environment [8]. However, schools must demonstrate more support

in allocating funds towards organising publicity activities and exhibitions on intangible cultural heritage, thereby failing to effectively stimulate students' interest in learning about intangible cultural heritage and establishing a conducive environment for its dissemination. The inadequate conditions of certain schools are associated with a relative weakness in art education. However, the proper guidance of primary and secondary school students' artistic aesthetics and value concepts is a significant indicator of social civilisation and progress [9]. In such circumstances, it becomes challenging for art courses to foster students' aesthetic abilities. Many schools tend to provide cultivation. Some high schools prioritise allocating art education resources solely to art students, thereby hindering ordinary students from fully experiencing the enchantment brought by art, which is not conducive to enhancing the overall quality level of future society.

4.3. Lack of Social Participation Is Not Conducive to the Promotion of Intangible Cultural Heritage Values

The dissemination of intangible cultural heritage cannot solely rely on including ethereal cultural heritage art courses in schools; it necessitates active participation and support from all sectors of society. Folk artists are not only people who make a living by their skills but also cultural disseminators [10]. They can not only help students better understand intangible cultural heritage but also help primary and secondary schools develop intangible cultural heritage art education more scientifically and comprehensively. Insufficient social engagement may give rise to numerous challenges. People in the community possess extensive practical experience and professional knowledge. Their active involvement is indispensable for providing primary and secondary school students with more practical opportunities to enhance their understanding of intangible cultural heritage art skills.

Moreover, individuals within society hold a profound comprehension of the developmental trends and market demands within the intangible cultural heritage art industry, thereby preventing students from stagnating due to insufficient awareness of this field. They possess the capability to acquaint students with pertinent industry insights and steer them towards making well-informed decisions regarding future employment prospects or creative pathways. Devoid of community involvement, establishing a platform for intangible cultural heritage art courses in primary and secondary schools becomes unattainable, impeding resource sharing and collaboration within and beyond educational institutions. Through engagement with skilled artisan masters in society, students can broaden their perspectives, expand their intellectual horizons, and avail themselves of enhanced opportunities to showcase their artistic endeavours. Prominent social figures often serve as distinguished representatives in the field of art, renowned for their exceptional accomplishments in artistic creation or heritage preservation. They can serve as role models for primary and secondary school students to admire and emulate, thereby inspiring and fostering their enthusiasm and interest in the intangible cultural heritage art domain, ensuring that students have exemplary leaders. In summary, active absorption and utilization of community resources are imperative for promoting the establishment of a comprehensive and efficacious education system while advocating for the integration of intangible cultural heritage art curricula in primary and secondary schools. The absence of social participation will inevitably curtail the educational impact and developmental potential of such a curriculum.

5. Conclusion

The utilization of intangible cultural heritage art resources in primary and secondary school art education needs to be more developed, necessitating improvements in teacher training, teaching material selection and organization, and greater involvement from families, schools and society. The author proposes the following recommendations. Regarding teacher team construction, art teachers in primary and secondary schools should strive to enhance their knowledge level and teaching proficiency, continuously refine the intangible cultural heritage art curriculum, and elevate the instructional efficacy of art education. Regarding teacher team construction, art teachers in primary and secondary schools should strive to enhance their knowledge level and teaching proficiency,

continuously refine the intangible cultural heritage art curriculum, and elevate the instructional efficacy of art education. Regarding social engagement within the homeschooling context, schools should organize intangible cultural awareness campaigns to foster parents' comprehensive understanding and active support for courses on intangible cultural arts.

Furthermore, schools should prioritize the cultivation of students' aesthetic aptitude and creativity by actively inviting non-genetic inheritors to deliver specialized lectures and arranging museum visits for students. Simultaneously, it is imperative for communities and associations to actively engage in the exchange activities about intangible cultural heritage art education to disseminate traditional cultural knowledge and skills among primary and secondary school students. In future research, the author plans to explore the application status of intangible cultural heritage art resources in primary and secondary art education through a questionnaire survey. First, a questionnaire survey will be conducted among teachers and students in primary and secondary schools to understand their awareness of and participation in intangible cultural heritage art education, as well as their views on its importance and development prospects. In addition, in terms of studying the problems existing in the evaluation system of intangible cultural heritage art education practice in primary and secondary schools, the author plans to deeply analyze whether the indicators involved in the current evaluation system are comprehensive and accurate and revise and improve the possible deficiencies or biases in them. The author also intends to conduct quantitative and qualitative analysis based on relevant theoretical framework and empirical data to reveal further the existing problems in the status quo of intangible cultural heritage art education and put forward suggestions for improvement. By systematically sorting out and integrating all kinds of materials and information resources and using scientific methods to carry out in-depth research, the purpose is to promote the development of intangible cultural heritage art education.

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