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TRADITIONAL CULTURE EDUCATION IN PRIMARY SCHOOLS: PRACTICAL FORMS, CURRENT DILEMMAS, AND BREAKTHROUGH PATHS

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ABSTRACT

Since 2018, the Ministry of Education has repeatedly issued documents promoting the introduction of intangible cultural heritage (ICH) into schools, aiming to comprehensively strengthen the protection and inheritance of ICH and provide solid legal support for the vigorous development of cultural undertakings. A survey conducted on the current status of traditional culture in 25 schools in Beijing revealed that primary school ICH education faces three major constraints: curriculum homogenization, structural contradictions in teacher resources, and the survival dilemma of inheritance subjects. Therefore, incorporating traditional culture education into primary school education majors, relying on regional characteristics, and creating the inheritance of ICH on campus can not only promote the cultivation of ICH teachers and enhance students' cultural confidence, but also leverage local school resources and skillfully combine "subjects + ICH" to achieve the educational goal of passing down the cultural heritage of ICH from generation to generation.

KEYWORDS: Intangible Cultural Heritage in Schools; Intangible Cultural Heritage; Intangible Cultural Heritage Inheritor; Classroom Teaching

1. RESEARCH ORIGIN

General Secretary Xi Jinping emphasized during his inspection in Jiangsu that "excellent traditional Chinese culture should be passed down from generation to generation, not only in material form, but also in the heart." Intangible cultural heritage embodies the history of the nation and witnesses the glory of traditional culture. Inheriting and promoting intangible cultural heritage is a task passed down

from generation to generation^[1]. In 2021, the General Office of the Communist Party of China Central Committee and the General Office of the State Council issued the "Opinions on Further Strengthening the Protection of Intangible Cultural Heritage", proposing to integrate intangible cultural heritage content throughout national education and encourage "intangible cultural heritage into schools". Special attention is paid to integrating traditional Chinese culture with the modern education system, emphasizing the deep integration and positive interaction between "culture" and "education" to promote the sustainable inheritance and protection of intangible cultural heritage. Beijing has always followed established plans and steadily advanced the cultural dissemination of intangible cultural heritage. During this process, numerous new highlights constantly emerged, injecting new vitality into cultural dissemination work. Primary school, as an indispensable part of the basic education system, not only shoulders the responsibility of shaping future talents, but also serves as an important place for inheriting intangible cultural heritage.

2. LITERATURE REVIEW

2.1 Research on the Path of Intangible Cultural Heritage Inheritance in Campus Education

The path of intangible cultural heritage entering school education is not only a way of cultural inheritance, but also represents an innovation that combines culture with the modern education system. The key to the project of introducing intangible cultural heritage into campus lies in the inheritance of intangible cultural heritage on campus, and the social environment plays a driving role in the inheritance of intangible cultural heritage on campus. Some domestic scholars emphasize the importance of campus inheritance from the perspectives of schools and students themselves, and propose specific methods and strategies such as adhering to the basic principle of core literacy, constructing school teacher construction, curriculum construction, and school system construction. School education plays an important role in the field of education, playing a role in knowledge dissemination and cultural education. In the face of new challenges and opportunities in the inheritance and development of intangible cultural heritage in schools, it is urgent to adapt to the evolution of the social environment, adopt innovative development and inheritance methods, adjust the strategies and content of intangible cultural heritage education, and make it more in line with students' interests and needs^[2].

2.2 Research on Traditional Culture and Subject Teaching in Primary Schools

The better integration of traditional culture into the curriculum has always been an important issue and severe challenge faced by educators. The research results of intangible cultural heritage in the inheritance of campus culture are quite rich and show an increasing trend year by year. The research on intangible cultural heritage in academic subjects is relatively one-sided, with many scholars conducting research based on the Chinese language curriculum, and the popularity of intangible cultural heritage courses in primary school classrooms is relatively low. Teachers play an important role in intangible cultural heritage courses, and effective in-depth research on the integration of textbook content and traditional culture can promote the implementation of intangible cultural heritage in classrooms. Teachers should explore teaching methods and strategies suitable for primary school

students based on actual teaching situations^[3]. In classroom practice, teachers of various subjects should integrate excellent traditional culture into educational curriculum based on the characteristics of the subject, and deeply understand and inherit excellent traditional Chinese culture^[4]. Through such teaching strategies, the goal of interdisciplinary integration education in primary schools can be better achieved, cultivating a new generation of young people who have both cultural heritage and the spirit of the times.

2.3 Research on Traditional Culture and Development in Primary Schools

In 2024, the "Central Axis of Beijing - the masterpiece of China's ideal capital order" declared by China was officially included in the The World Heritage List, and many primary schools in Beijing incorporated the central axis into their curriculum teaching and colorful courses. We offer a comprehensive course on "Appreciating Culture and Strolling along the Central Axis of Beijing", practical activities such as expert lectures, themed research, project-based learning, etc., focusing on students' research ability and innovative thinking, guiding students to understand traditional culture, love traditional culture, and continue to inherit traditional culture, constantly enhancing cultural confidence and national pride.

In summary, research on the introduction of intangible cultural heritage into schools in China is relatively weak. This is reflected in the fact that most studies often focus on a specific intangible cultural heritage project, with many places focusing on the inheritance and protection of intangible cultural heritage, and mainly exploring its existing problems and response strategies. There is little research on the evaluation methods and systems for the implementation of intangible cultural heritage school inheritance, which to some extent restricts the scientific and systematic inheritance of intangible cultural heritage education. In addition, most scholars advocate integrating intangible cultural heritage as an educational resource into the school curriculum system, but there are still shortcomings in the curriculum design, implementation, and evaluation of specific intangible cultural heritage projects. Therefore, it is necessary to strengthen comprehensive research on the inheritance of intangible cultural heritage in schools, especially in the construction of evaluation systems and the design of specialized courses, in order to promote the organic integration of intangible cultural heritage inheritance with school education.

3. RESEARCH OBJECT AND RESEARCH METHOD

3.1 Research object

This study randomly selected 25 primary schools in Beijing, with four classes in each school and a total of 768 primary school students participating in the survey, involving 132 teachers and five representative Beijing intangible cultural heritage inheritors and craftsmen.

3.2 Research Methods

3.2.1 Literature research method

This article comprehensively reviews policies, regulations, and related documents released by government platforms such as the National Intangible Cultural Heritage Network, Beijing Municipal

Bureau of Culture and Tourism, and Beijing Municipal People's Government, and combines authoritative domestic scholars' monographs to collect a large amount of research materials on school education inheritance and Beijing's intangible cultural heritage. These abundant literature and data provide a solid theoretical foundation and important practical references for this study.

3.2.2 Interview method

This article selects five representative inheritors and craftsmen of intangible cultural heritage in Beijing for on-site investigation. The interview survey of intangible cultural heritage inheritors was conducted in their studio. To ensure the scientific and rigorous nature of this study, the interview was recorded and organized through audio recording.

Table 3-1 Basic Information of Research Subjects

Coding	Ender	Intangible cultural heritage skills
TF01	Male	Kite
TF02	Male	Clay colored sculpture
TF03	Female	Flannelette, Paper Cuttings
TF04	Female	Haired Monkey
TF05	Male	Antique furniture restoration

3.3 Questionnaire survey method

According to research needs, design a survey questionnaire on the current situation and inheritance of intangible cultural heritage in schools in Beijing for both student and teacher versions. The survey subjects for the student version are students from 25 schools within Beijing; The survey targets teachers from 25 schools in Beijing. To ensure the validity and response rate of the questionnaire, a method of on-site distribution and collection was adopted. A total of 768 student version questionnaires were distributed to 25 schools, 2 invalid questionnaires were deleted, and the final number of valid questionnaires was 766; A total of 132 valid questionnaires were distributed and collected in the teacher version questionnaire.

4. The Practice of Intangible Cultural Heritage in Campus

The introduction of intangible cultural heritage into schools is a practical and feasible measure, which is of great significance for enriching the cultural connotation of schools and promoting the comprehensive development of students. By introducing intangible cultural heritage into campuses, unique resource support can be provided for school cultural construction, allowing students to personally experience the charm of Beijing's excellent traditional culture and deeply understand the uniqueness and value of regional culture. This will help cultivate students' sense of pride and love for their hometown culture, and further promote the inheritance and development of excellent traditional

culture in the local area. At the same time, this study reveals three constraints in current intangible cultural heritage education in primary and secondary schools: curriculum homogenization, structural contradictions in teaching staff, and the survival dilemma of inheritance subjects. Therefore, the introduction of intangible cultural heritage into campuses is an important measure worth promoting and implementing.

4.1 Current situation of school-based curriculum development

4.1.1 Current situation of intangible cultural heritage inheritance market operation

A: So those who work in this industry need strong perseverance. It is very difficult to survive on intangible cultural heritage, and they need to coexist with love and financial resources.”

B: intangible cultural heritage needs to be monetized in a timely manner. For intangible cultural heritage skills, companies and governments currently provide some support, but there are also many people who play with intangible cultural heritage, such as sugar blowers, dough figurines, and those sold for ten yuan on the streets. Intangible cultural heritage is differentiated between national and municipal levels, and it is advisable to seek good fortune. If you want to inherit culture, you need to rely on wisdom and willingness to do things.”

C: I personally think that for me, the sales and production of Tu'er Ye are relatively expensive, and it is necessary to develop some cultural and creative products in a timely manner. The cost of offline stores is relatively high, and it is easy to operate both online and offline. ”

D: For the restoration of cultural relics, it is necessary to sit here for a long time to restore a cultural relic. We need to timely develop woodworking creativity, record some videos of cultural relic restoration, and uphold the spirit of craftsmanship. To tell the story of traditional Chinese woodworking culture well, we need to guard the spirit of craftsmanship, never forget our original intention, and forge ahead.”

E: I have a large store in the mall with high rent, and I am currently trying a self-service shopping model to reduce personnel costs; At the same time, setting up a monkey experience area in the mall and developing some woven and paper accessories will expand the sales group. ”

F: "is a large bottle with shredded blue dots for six months, and the labor cost cannot compare to assembly line crafts. Foreigners recognize China, but young people in China find it expensive and slow. Now the factory focuses on small cultural and creative items, such as zodiac pendants and tea utensils, and is integrating with the Palace Museum's cultural and creative industry. The offline experience hall is the most popular, where tourists spend a hundred yuan to order a small dish and take it away. The experience fee is faster than selling finished products to make money - even old crafts rely on traffic to survive.”

G: "It takes three days to draw a meticulously crafted sheet music, and the colors, gold, and powder are extremely expensive. Even if it sells for two hundred, there are people bargaining for it. Relying

solely on theater fans cannot sustain one's livelihood. Now I am customizing trendy facial masks for internet celebrity studios, live streaming teaching beginners how to draw Q-version facial masks, and giving tips can buy several boxes of good paint. The flower face of our ancestors can only attract young people with trendy clothing.”

H: A double-sided embroidered kang screen costs half a year, and two taels of gold thread are only 5000 yuan! High end customization cannot afford the quantity, and ordinary embroidery has been overwhelmed by machine embroidery. Now specializing in the wedding market, we have improved several Beijing embroidery patterns on Xiuhe clothing, which can double the price. TikTok's unique skill of tapping a piece of embroidery thread and splitting 64 threads has attracted enough orders to make a living - the needle point must be in the right place.”

I: Zhasha Yan'er pays attention to the four arts, and now ten plastic kites are flying all over the sky. Fine kites have become decorations. We are now developing lightweight materials for mini kite bookmarks and hanging decorations, which are popular in cultural and creative stores in scenic areas. The focus is on conducting research and learning, taking children to manually tie simple fart curtains. The experience fee is small, but the water flows slowly - the thread is held in the wind, and the craftsmanship has to be held in the hands of the market.”

J: blew a grape material and held his breath to stabilize the fire. After ten years of apprenticeship, the factory has almost closed down. The sales of individual artworks are narrow. Now, small animal materials are fired for cultural creation, focusing on China-Chic color matching. Cooperating with coffee brands, blowing limited edition feeders and coasters, and grabbing all the internet celebrities as soon as they are exposed - old ones need to ride on new heat.”

K: A silk head form needs to be cast nine times, and even the strands of hair have to stick together one by one. The selling price cannot withstand eye strain. Museum collections cannot support living people. Now I specialize in making cute versions of silk dolls, wearing Hanfu to shoot short videos and dress up. Customizing prop dolls for film and television dramas, renting them on a daily basis is more cost-effective than selling them out - the beauty in the silk must be able to act.”

L: "Mane Man San Tai Ye's outfit is handmade and sold for 800 yuan, which is too expensive to be displayed in the shop window. Young people can't understand old things. Now design a Q-version Mane Blind Box, with characters changed to Sun Wukong and Nezha. Teaching children how to make simple versions of sticky bristles in after-school classes in primary and secondary schools has made material packaging the main focus - the lively banging on copper plates requires a blind box

Through interviews, it was learned that the inheritance of intangible cultural heritage requires timely monetization, keeping up with the market, and exploring new cultural and creative products. For inheritance, perseverance is necessary. Intangible cultural heritage inheritance is not only a task that requires time and energy, but also requires a spirit of hard work and perseverance; The current ecological inheritance of intangible cultural heritage presents obvious hierarchical characteristics.

Despite the existence of multidimensional support systems from enterprises and governments, the actual inheritance situation varies greatly. Representative projects and their inheritors that have obtained national, provincial, and municipal intangible cultural heritage recognition have relatively systematic protection and development support; There are also a large number of grassroots practitioners, such as individual craftsmen whose main way of survival is street scene production and instant sales, such as sugar blowers and dough figurines. This hierarchical differentiation leads to a polarized trend in the willingness of inheritors to enter schools: high-level inheritors are passive participants driven by administrative tasks, while grassroots artists are unable to sustain their investment due to survival pressures.

4.1.2 Implementation status of intangible cultural heritage courses on campus

Based on the analysis of the results of the student version survey questionnaire, it is concluded that students have limited knowledge of intangible cultural heritage in school, the quality of "intangible cultural heritage" courses in school is low, students have a strong willingness to learn and interest in deep learning, and they hold an open attitude towards innovative educational models for intangible cultural heritage courses.

For courses, students' interest in learning directly affects the quality of the course. Primary school is an important stage for fostering students' patriotism and cultivating their learning of traditional culture. According to Figure 4-1, only 66.67% of students have a good grasp of intangible cultural heritage knowledge in intangible cultural heritage courses, while 5.47% of students' learning in the classroom remains superficial. According to Figure 4-2, 87.5% of students believe it is necessary to learn about intangible cultural heritage knowledge in the classroom, while only 3.13% of students believe it is not necessary; According to Figure 4-3, 6.38% of students are dissatisfied with the current offering of intangible cultural heritage courses, 50% of students are satisfied with it, and 43.62% of students remain neutral. From this, it can be seen that the construction of intangible cultural heritage in schools is relatively formalistic and of low quality, which cannot stimulate students' enthusiasm for learning.

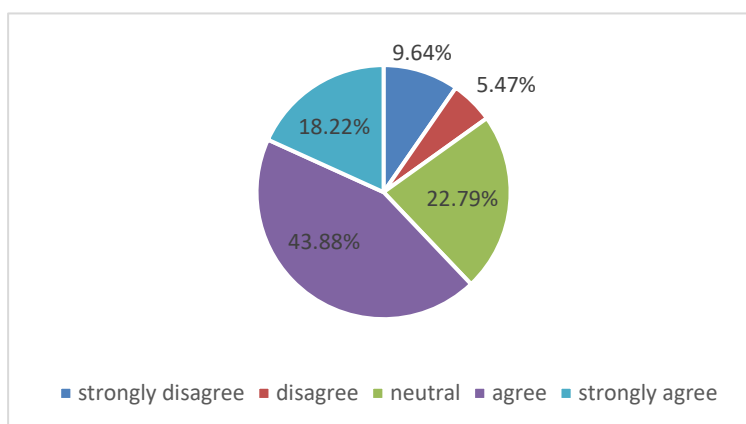


Figure 4-1: Students in the intangible cultural heritage course have learned knowledge related to intangible cultural heritage and can briefly explain the situation

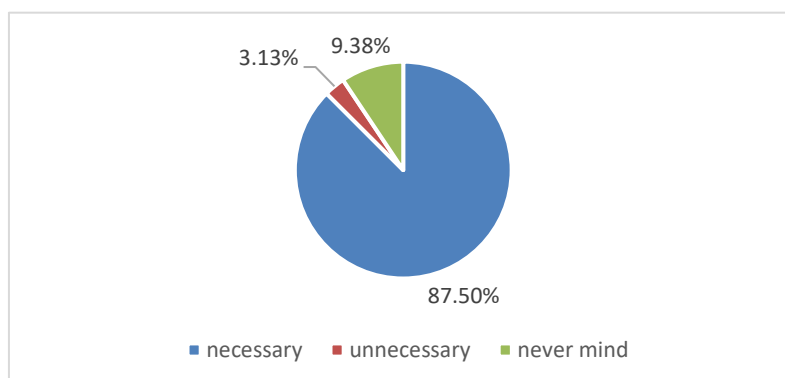


Figure 4-2 Students' willingness to learn and understand about intangible cultural heritage knowledge in the classroom

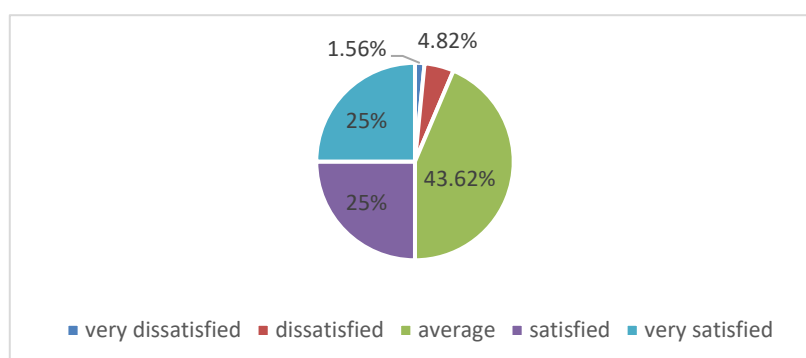


Figure 4-3: Students' Satisfaction with the Current Offering of Intangible Cultural Heritage Courses

Through this questionnaire, it was found that the current awareness of intangible cultural heritage among primary school teachers is not high. There were 132 valid questionnaires, of which 84 teachers expressed knowledge of intangible cultural heritage and 24 teachers expressed no knowledge; 88 teachers stated that they are aware of the top ten intangible cultural heritage sites in Beijing, but only 48 can independently produce them. According to the survey, there are relatively few who can also serve as teachers of intangible cultural heritage in schools.

The level of understanding of intangible cultural heritage by teachers has a crucial impact on its effective implementation and development in the curriculum. According to Figure 4-4, 63.64% of teachers have a good understanding of intangible cultural heritage, while 18.18% of teachers have no knowledge of intangible cultural heritage; According to Figure 4-5, 66.67% of teachers are aware of the top ten intangible cultural heritage sites in Beijing, while only 6.06% of teachers are unclear; According to Figure 4-6, 65.16% of teachers do not know or are unclear about how to create a complete intangible cultural heritage product. It is worth noting that the top ten intangible cultural heritages in Beijing have a long history and were very common in the market in the 1980s and 1990s. Due to this reason, some of the old teacher groups in the sample need to consider the historical reasons that led to a higher level of understanding and popularization of the top ten intangible cultural heritages among this group of teachers.

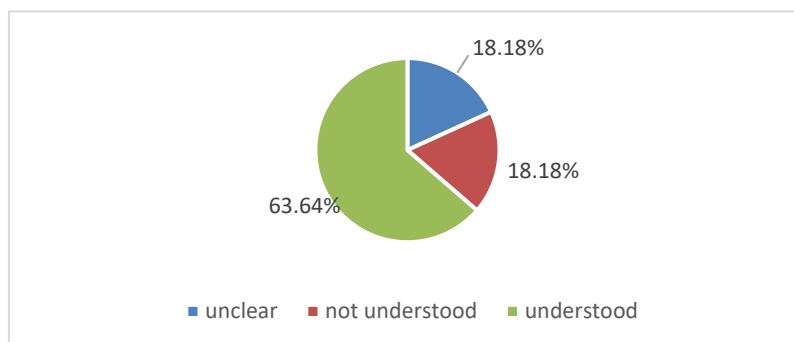


Figure 4-4: Teachers' Understanding of the Level of Intangible Cultural Heritage

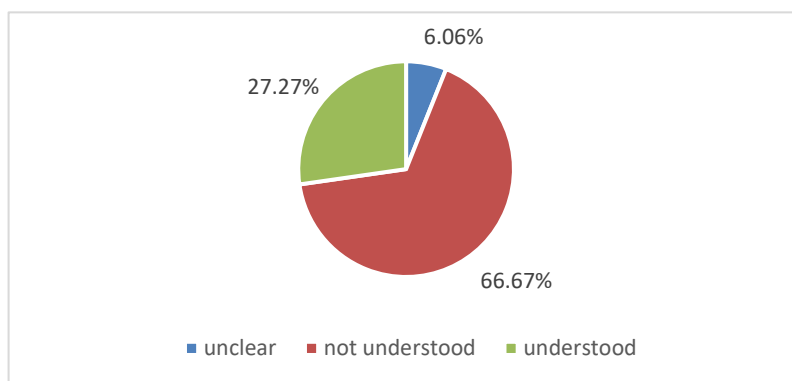


Figure 4-5: Teacher's level of understanding of the top ten intangible cultural heritage lists, including Rabbit God, Hairy Monkey, and Paper Kite

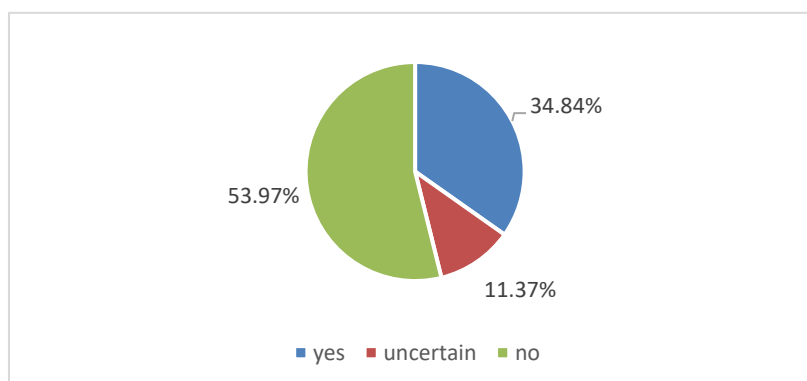


Figure 4-6: The degree to which a teacher has completed the production of an intangible cultural heritage product

At the curriculum level, the integration of intangible cultural heritage projects into campuses and classrooms is a crucial aspect. Therefore, promoting the effective inheritance of intangible cultural heritage cannot rely on a single force, and multiple strategies must be integrated: it is necessary to stimulate the public, especially young people, to have a cognitive interest in intangible cultural heritage, and more importantly, it is necessary for the inheritors to internalize and adhere to the spirit of craftsmanship that strives for excellence and persistence. To ensure the organic integration of

intangible cultural heritage inheritance and education, the author has carefully designed a talent training program. This program not only clearly defines the training objectives and constructs a comprehensive curriculum system, but also scientifically plans the teaching process. For each course, the plan requires teachers to innovate and explore in multiple dimensions such as teaching content, form, practical platform, and resource construction to ensure that intangible cultural heritage projects are inherited and developed from all aspects and perspectives on campus. Innovation driven is the key path to achieving the "dynamic inheritance" of intangible cultural heritage, which means actively exploring the innovative transformation of content, form, and dissemination methods while deeply understanding and respecting core skills, so that they can adapt to the context of modern life and social development needs, and ultimately achieve the creative transformation and innovative development of intangible cultural heritage culture, ensuring lasting vitality. Through the implementation of this plan, the author is confident in promoting the in-depth dissemination and sustainable development of intangible cultural heritage on campus. Specifically, in terms of innovative forms of communication, a dual track evaluation mechanism needs to be established simultaneously: the student end quantifies cultural understanding through cultural and creative achievements; The teacher relies on classroom video encoding to analyze the effectiveness of teaching transformation.

After preliminary research, it was found that the research learning objectives of intangible cultural heritage in primary school should be carried out from five aspects: students' ability to obtain information on their own, propose research topics of value, cultivate students' ability to formulate research plans, learn to use general research methods, write research reports of certain value, and draw conclusions. Therefore, the author advocates that students actively explore the intangible cultural heritage of solar terms and festivals, and carry out project-based learning activities such as "Huayang Double Ninth Festival" and "Mid-Autumn Festival Meeting Rabbit Grandpa" on campus to cultivate students' innovative spirit and practical ability. Ultimately, students are able to produce practical results, and their identity gradually shifts from passive recipients of culture to active explorers and innovators. This process not only deepens students' understanding of the inherent wisdom and contemporary challenges of intangible cultural heritage, but also systematically cultivates their innovative consciousness, practical ability, and cultural identity, injecting vitality into the sustainable inheritance of intangible cultural heritage in the new generation.

4.1.3 Current situation summary and analysis

Through the analysis of school-based curriculum, inheritors of intangible cultural heritage, and the current situation of intangible cultural heritage entering campuses, it can be seen that the core challenge facing the promotion of intangible cultural heritage education lies in the lack of structural support system. Many support measures often focus on direct funding or project applications for individual inheritors, without delving into the systemic problem of how intangible cultural heritage knowledge can be effectively transformed into educational resources. This single dimensional support model leads to a lack of sustainability and replicability in the process of intangible cultural heritage entering

campuses, making it difficult to form a long-term development mechanism. The specific issues are as follows:

4.1.3.1 Lack of specialized channels for teacher training

The current teacher training system rarely involves teaching methods for intangible cultural heritage skills, and lacks teaching strategies designed for the cognitive characteristics of students at different stages. In terms of the professional level of teachers, there is also room for improvement. Even if teachers have a passion for traditional culture, they often lack professional guidance and do not know where to start. Teachers need professional training and guidance in practical aspects, rather than just imparting theoretical knowledge. From the perspective of students, it can be observed that they have a high enthusiasm for learning intangible cultural heritage knowledge. If they can practice under the guidance of professional teachers, it will be more helpful for the integration of intangible cultural heritage theme courses and more in line with the concept of combining theory and practice required by the new curriculum standards.

4.1.3.2 Insufficient standardized teaching resources

The serious shortage of standardized teaching resources is an important factor that makes it difficult to fully implement intangible cultural heritage courses on campus. From the data, it can be observed that many schools currently have a positive attitude towards implementing intangible cultural heritage courses, but due to the lack of suitable textbooks and supporting materials, there is no systematic curriculum outline and overall implementation goals. The display of skills by inheritors is important, but if it cannot be transformed into course modules that can be independently operated by school teachers, or course plans jointly developed by teacher groups, its influence will be greatly reduced. Only by creating ideal teaching resources and practical materials that are suitable for students' learning abilities can the teaching threshold be lowered.

4.1.3.3 The market-oriented collaboration mechanism needs to be improved

The inheritor excels in skills but lacks understanding of educational laws, while the school is familiar with teaching but lacks professional skills, resulting in a lack of effective communication bridge between the two. However, it is difficult for teacher groups to fully master the skills of intangible cultural heritage inheritors. Therefore, the training of teaching teachers should be jointly completed with intangible cultural heritage inheritors. Teachers should choose based on the difficult and easy parts of intangible cultural heritage inheritors' skills, gradually adjust according to students' physical and mental development, and set teaching objectives and implementation designs for intangible cultural heritage. At present, cooperation mostly relies on personal relationships or short-term projects, lacking stable and reliable cooperation platforms and clear and reasonable benefit distribution mechanisms, which makes it difficult for high-quality intangible cultural heritage resources to sustainably and stably enter the campus.

4.1.3.4 Lack of evaluation system for intangible cultural heritage course teaching

The lack of a sound teaching evaluation system also hinders the improvement of curriculum quality. The existing mainstream curriculum evaluation standards often cannot accurately measure the actual effectiveness of intangible cultural heritage courses, especially for the evaluation of soft indicators such as students' cultural identity and practical innovation ability. It is difficult to find suitable evaluation standards to define what kind of performance represents students' cultural identity and practical ability. Without reliable evaluation feedback, curriculum improvement loses its basis and is easily reduced to formality, making it difficult to evaluate. This also means that the final implementation results of intangible cultural heritage courses are difficult to be accurately reflected.

Therefore, to overcome these bottlenecks, it is necessary to build a multi-party collaborative support ecosystem. This system should include communication and cooperation between intangible cultural heritage inheritors and teachers to jointly complete training plans, a curriculum resource library designed for teaching, a reasonable market operation mechanism, and a scientific evaluation system. Only when each part finds its own positioning and forms a joint force, can intangible cultural heritage education truly achieve a leap from single point demonstration to popularization and promotion, allowing ancient skills to flourish in the new era of campus.

5. The breakthrough path of intangible cultural heritage entering campuses

The intangible cultural heritage has a wide variety of types and a large quantity, playing an indispensable and important role in the inheritance of modern culture. In order to achieve the goal of "bringing intangible cultural heritage into schools", schools at all levels and types actively carry out intangible cultural heritage education and integrate intangible cultural heritage knowledge into the curriculum. In the classroom, intangible cultural heritage education delves into the hearts of young people, guiding them to better understand and inherit intangible cultural heritage.

5.1 Building an Intangible Cultural Heritage School Education of 'Seeing People, Seeing Things, Seeing Life'

5.1.1 Student clubs drive the introduction of intangible cultural heritage into schools and create distinctive courses

Based on the combination of school and practice, "Intangible Cultural Heritage in Campus" requires teachers to adhere to the principles of comprehensiveness, scientific, and rationality in promoting the selection of intangible cultural heritage projects by schools. Not only should we conduct in-depth research and understanding of the unique value and connotation of intangible cultural heritage projects, but we should also attach great importance to the needs and characteristics of students. Teachers must fully consider students' age groups, interests, and sense of participation, ensuring that the selected intangible cultural heritage projects not only meet the needs of students' development, but also effectively inherit and promote intangible cultural heritage. This selection method not only helps to enhance students' awareness and interest in traditional culture, but also promotes the sustainable development of intangible cultural heritage projects in school education.

In the design and implementation of intangible cultural heritage courses, primary schools in Beijing adhere to the core of practical experience, with a focus on introducing traditional Beijing folk crafts that are full of "Beijing flavor" characteristics. By allowing students to personally participate in the production process, they can deeply experience the regional and ethnic characteristics contained in these skills. This type of handicraft not only has a high level of interest, but also subtly inspires students' interest and love for intangible cultural heritage, thereby cultivating their cultural heritage awareness. For example, through traditional handicraft activities such as Paper Cuttings, face kneading, painted Peking Opera facial makeup, flannelette making, Zhiyuan Flying, students can deeply understand and feel the exquisite skills of arts and crafts and the cultural heritage it contains, further cultivate students' sense of belonging, identity, achievement and happiness to the excellent traditional Chinese culture, and contribute to promoting the inheritance and development of traditional culture.

The development of intangible cultural heritage courses in schools mainly involves extracurricular service time, starting from various aspects such as school-based curriculum development, guidance from intangible cultural heritage inheritors, navigation of clubs, and the development of colorful activities. Establish a school activity curriculum system based on intangible cultural heritage as the core of curriculum teaching, using practical experience as the foundation, to enable students to have a deeper understanding and comprehension of intangible cultural heritage.

5.1.2 Popularize intangible cultural heritage knowledge and create new scenes of traditional culture

Create a traditional cultural atmosphere on campus through the combination of quality education and environmental construction. Expanding the study of traditional culture is not limited to studying traditional literary texts such as ancient poetry and prose, but should involve in-depth reading of literary works with cultural significance, such as "The Art of War" by Sun Tzu, descriptions of Cai Lun's paper-making techniques, and the millennium old bridge. Through the content and emotions conveyed by these works, students can better understand and inherit the essence of traditional culture.

Encourage schools to organize a variety of extracurricular reading activities, creating a relaxed and enjoyable reading environment for students. This can not only enhance students' interest in traditional culture, but also increase their reading volume. At present, many schools in Beijing have launched courses or activities related to intangible cultural heritage, but they have not become regular courses. Schools mainly consider the difficulty of production, material prices, and the size of works when selecting intangible cultural heritage. Their intangible cultural heritage works are also practical in different venues. Schools are encouraged to establish intangible cultural heritage classrooms and introduce Beijing's top ten characteristic intangible cultural heritage such as hairy monkeys and shadow puppets into the school curriculum, allowing students to experience the rich artistic charm and build a pilot project for intangible cultural heritage education system.

At the same time, schools can make full use of extracurricular service time and, based on the characteristics of each grade, guide intangible cultural heritage clubs to actively participate in the arrangement of campus intangible cultural heritage elements. The author has set up a unique cultural exhibition board to stimulate students' awareness of actively understanding intangible cultural heritage and participating in it. This method of environmental construction has a subtle influence, creating a strong atmosphere for the inheritance of intangible cultural heritage projects on campus, and providing students with a high-quality platform to understand and engage with intangible cultural heritage projects. Through this initiative, a series of educational activities have significantly enhanced the awareness of all students in the school towards intangible cultural heritage projects, further strengthening their awareness of protecting and inheriting intangible cultural heritage.



Figure 5-1 Intangible Cultural Heritage Stereoscopic Book



Figure 5-2 Student Non legacy Cultural and Creative Achievements

5.13. Based on regional characteristics, create a distinctive campus culture

Schools can use campus media networks to promote intangible cultural heritage projects. Encourage schools to establish relevant theme activities, art experience areas, work walls, and other on campus intangible cultural heritage display, exchange, and promotion platforms based on the introduced intangible cultural heritage projects. Schools should encourage students to create intangible cultural heritage, develop campus souvenirs with intangible cultural heritage elements, and promote the integration of intangible cultural heritage and campus life.

Beijing has abundant and scattered intangible cultural heritage resources. Schools should actively respond to the national call and hire inheritors of intangible cultural heritage, aiming to provide students with an opportunity for face-to-face communication with masters, so that they can experience and learn intangible cultural heritage skills up close. Through such activities, the author hopes to further deepen students' understanding and comprehension of intangible cultural heritage projects, cultivate their cultural heritage awareness, and contribute to the sustainable development of intangible cultural heritage.

The author encourages schools to integrate their own educational characteristics with local intangible cultural resources, and rely on intangible cultural heritage projects and geographical advantages to create characteristic colleges. The school promotes learning and skills through online official media and offline intangible cultural heritage competitions. Actively promote intangible cultural heritage knowledge, deeply understand the national spirit and cultural temperament contained in intangible cultural heritage, activate its own cultural heritage elements, become a space for the inheritance and reproduction of intangible cultural heritage knowledge, promote the effective development of intangible cultural heritage in schools, and assume social cultural responsibilities.

5.1.4 Combine with subject courses to create an integrated curriculum system

For the development of school-based curriculum for intangible cultural heritage, the author advocates that teachers should deeply understand the historical tradition of intangible cultural heritage from the perspective of the leaders, and at the same time explore the inherent meaning of intangible cultural heritage and its value in education from the perspective of participants. The author organized an intangible cultural heritage group in the school, led by the leaders of each grade's teaching and research group, to write a series of intangible cultural heritage course plans titled "Strive to be a Small Intangible Cultural Heritage Inheritor", such as:

Table 5-1 Course Names and Grades

Course	age	intangible cultural heritage
Painted Peking Opera Masks	Middle Grade	Peking Opera
The Wonderful Journey of Traditional Chinese Medicine	Senior Grade	Monkey
Release the "imprint" of spring	middle grade	paper kite
The god of medicine pounding in the Moon Palace	senior grade	Rabbit God
The ever-changing shadows	middle grades	shadow puppetry
Send you a little red flower	senior grade	velvet flower
Magical paper-making technique	lower grades	papermaking
Eternal folk aesthetics	junior	Paper Cuttings

The author found that textbooks are an important guide for "intangible cultural heritage" education. When it comes to traditional cultural knowledge, the author fully integrates and reflects the spiritual qualities in textbooks, including hidden values, aesthetics, and creativity, and widely carries out systematic classroom teaching on campus, striving to create a normalized intangible cultural heritage curriculum.

Life experience is the foundation of students' learning. Taking the Chinese language subject as an example, as shown in Figure 5-3, the distribution of traditional culture in each grade shows a weak upward trend. For example, traditional literature and Chinese language and culture are the main traditional culture courses, accounting for 78.57% of the total. Therefore, when teaching traditional cultural content, the author creates targeted scenarios based on the age characteristics of students, their understanding of traditional cultural content, and existing life experiences, to create more conducive scenarios for students to understand the text and feel the traditional culture it contains. When creating scenarios in the classroom, the author often uses visual reproduction, music rendering, role-playing, and other methods to strive for scenarios that are similar to students' actual lives. Through illustrations, supplementary materials after class, and various questions, the content related to traditional culture in the textbook is fully displayed, allowing students to perceive the practical significance of traditional culture from multiple dimensions [5].

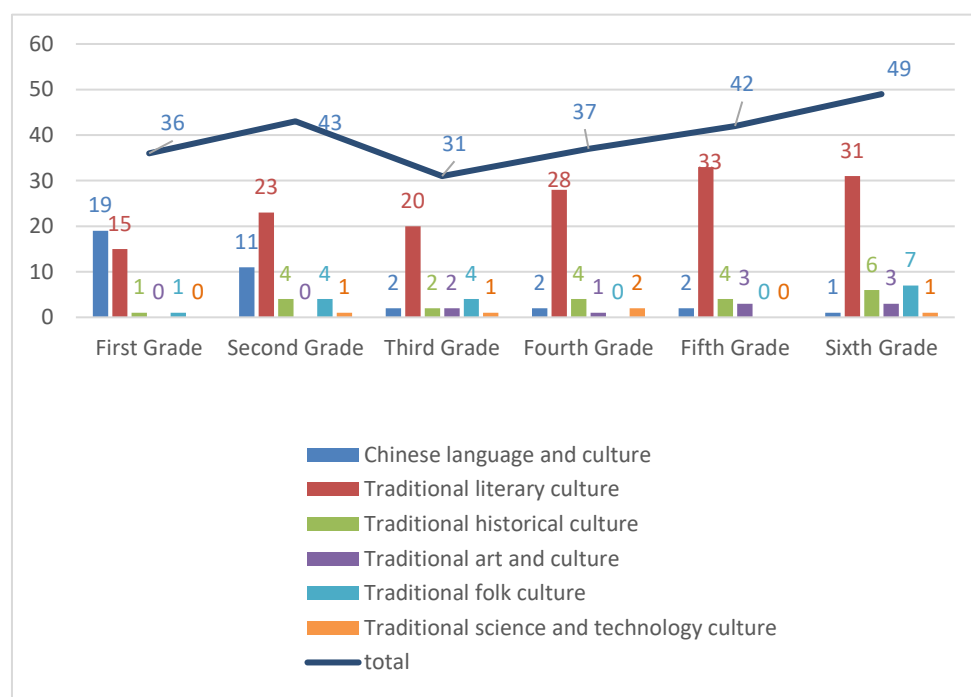


Figure 5-3 Distribution of Traditional Culture in Various Grades

After class, the author promptly held course discussions with the leader of the teaching and research group, innovated teaching processes and methods, and combined intangible cultural heritage with subject courses. In daily teaching, the author insists on achieving a high degree of integration of "subject+intangible cultural heritage" to increase students' interest in intangible cultural heritage, and pays more attention to the diversification of teaching evaluation based on traditional cultural themes in course analysis, focusing more on students' learning interests and emotional attitudes. Teachers can systematically collect and organize relevant materials on students' Chinese language learning process through various means, including classroom observation, dialogue and communication, and group sharing. Through the practice of holding a debate on "the advantages and disadvantages of traditional

culture" and a scene performance of "three dozen shadow puppetry", the author found that the above methods can effectively arouse students' love for traditional culture, get rid of the single mode of teaching evaluation, achieve the comprehensive development of students, comprehensively improve students' cultural self-restraint, and promote the transmission of intangible cultural heritage from generation to generation. The author advocated the implementation of the "subject+intangible cultural heritage" curriculum in primary school and achieved remarkable results. In the subjects of Chinese, mathematics, and science, the author advocated the "subject+intangible cultural heritage" curriculum, as shown in Tables 5-2, 5-3, and 5-4 for details. In the Chinese class "The Invention of Paper", Cai Lun made paper. In response to students' lack of exposure to papermaking, I led them to experience papermaking in class and assigned homework. Outside of class, students were encouraged to create items related to papermaking based on their personal interests, such as paper lanterns, paper fans (paste fan surfaces), seed paper, etc.

Table 5-2 Intangible Cultural Heritage in Chinese Language Curriculum

Curriculum	Grade	Intangible cultural heritage
Dragon Boat Festival dumplings	Grade one	Loong Boat Festival
Paper boat and kite	Second grade	Paper kite
The Invention of Paper	Third Grade	Papermaking Technology
Pottery jars and iron cans	Third grade	Clay sculpture
Jichang learns archery	Fourth grade	Shadow puppetry
Interesting phonetic characters	Fifth grade	Calligraphy
Dolls made of bamboo (Zhuji Ren)	Sixth grade	Bamboo weaving
Spring Festival in Beijing,	Grade 6	Paper Cuttings
Tibetan Opera	Grade 6	Tibetan Opera

Table 5-3 Intangible Cultural Heritage in Science Curriculum

Curriculum	Grade	Intangible cultural heritage
Magical Paper	Second Grade	Papermaking Techniques
Make a compass	Second grade	Compass
Shadow of objects in the sunlight	Third grade	Shadow puppetry
Make my little instrument	Fourth grade	Guqin
The effect of wind	Fifth grade	Kite
The Earth's rotation and seasonal changes	Sixth grade	Twenty-four solar terms
The Four Seasons of Shadow	Sixth Grade	Sundial

Table 5-4 Intangible Cultural Heritage in Mathematics Curriculum

Curriculum	Grade	Intangible cultural heritage
Interesting graphics	Grade one	Paper Cuttings
Direction and Position	Second Grade	Compass
Motion of graphics	Third grade	Shadow puppetry
Arithmetic Law	Fourth grade	Abacus calculation
Addition and subtraction of fractions	Fifth grade	Origami
Cylinder and cone	Sixth grade	Mortise and tenon structure
Circle	Sixth grade	Sundial

2. Strengthening the construction of the teaching staff through school local cooperation and promoting the sustainable development of intangible cultural heritage art education in schools

A: “has been established in dozens of universities.”

B: “For 20 years ago, I have been involved in the introduction of intangible cultural heritage into schools, visiting over 100 primary, secondary, and tertiary schools in Beijing, offering public lectures and skill courses, and leading kites to students of all ages.”

C: “has taught traditional folk culture to students in dozens of schools and offered clay sculpture courses.”

D: “The museum has collaborated with many primary schools, providing explanations to students in dozens of schools.”

E: “At present, I have not taught in school. When I meet a child who likes monkeys in the studio, I will introduce them to them”

After conducting interviews and research, it was found that among the five inheritors and craftsmen of intangible cultural heritage, four of them brought their intangible cultural heritage into the campus, but there was still one craftsman who did not have the opportunity to bring their intangible cultural heritage skills into the campus for students to understand and learn. The main reason is that the inheritor has a relatively short apprenticeship period and limited resources around them, so they have not had the opportunity to enter the campus to teach intangible cultural heritage. Therefore, the education department should introduce relevant policies to assist and support intangible cultural heritage inheritors and craftsmen to enter schools, help the younger generation understand and love China's excellent traditional culture, and better inherit intangible cultural heritage. Schools should also actively connect with such social resources and provide necessary support for them. All parties should work

together to promote the integration of intangible cultural heritage education into schools, so that the inheritance of China's intangible cultural heritage can be passed down from generation to generation.

The sustainable development of intangible cultural heritage art education in schools lies in the effective integration of resources such as inheritors, craftsmen, and teaching staff. The Beijing Intangible Cultural Heritage Regulations clearly state that the plan is to fully integrate Beijing's intangible cultural heritage into the school education system, in order to promote the protection and inheritance of intangible cultural heritage. This measure not only contributes to the inheritance of intangible cultural heritage, but also injects new vitality into school aesthetic education. With the promotion of national policies, it has become an inevitable trend for schools to offer intangible cultural heritage courses. But the smooth implementation of intangible cultural heritage courses in schools requires a matching faculty team.

The sustainable development of intangible cultural heritage requires a balance between "inheritance" and shaping the image of inheritors, ensuring that inheritors have the right and status to express their own views and demands. According to the author's year long field survey and questionnaire, it has been found that currently, the quality, structure, and construction of teaching staff for "intangible cultural heritage" courses in Chinese universities are facing serious teaching problems. Although the vast majority of schools offer intangible cultural heritage courses, the duration of these courses is relatively short and the majority of teachers are hired from outside the school. Therefore, the construction of the school's teaching staff is urgently needed.

When establishing and strengthening the teaching staff, we will recruit highly educated and skilled inheritors of intangible cultural heritage through qualification review and assessment. Due to the limited mastery of intangible cultural heritage knowledge by professional teachers within the school, it is recommended that inheritors of intangible cultural heritage provide centralized training for teachers, build an integrated "on campus+off campus" system, gradually shift from teaching with the assistance of inheritors to teaching mainly by on campus teachers, and cultivate a large team of intangible cultural heritage teachers.

5.2.1 Building Traditional Cultural Literacy for Primary School Teachers

After analyzing the distribution of traditional cultural knowledge in the current unified textbook, the author found that the intangible cultural heritage curriculum is relatively single; In addition, some teachers still need to improve their literacy in traditional cultural knowledge. In view of the above situation, the author believes that schools should further increase their support for teachers' training in traditional cultural fields to enhance their curriculum development capabilities. In the process of developing school-based curriculum, teachers should stand from the perspective of the leader, deeply understand the historical traditions of intangible cultural heritage, and at the same time explore its intrinsic value and educational function as objective observers. Teachers need to comprehensively grasp the guiding principles and ideas of intangible cultural heritage, in order to establish a correct and objective educational concept. In practical operation, teachers also need to combine the actual situation

of students and explore and utilize intangible cultural heritage educational resources in a targeted manner.

On the other hand, leading teachers to abandon traditional teaching concepts and establish an open thinking classroom model. By inviting education experts from universities, we will provide lectures on educational theory for the author and the teaching team, and showcase lesson simulations. The author encourages all teachers to adopt and use various teaching methods such as fun teaching, inquiry based teaching, and experiential teaching, and actively interact and communicate with students to improve teaching effectiveness.

As a teacher, one should adhere to the concept of lifelong learning, learn traditional cultural knowledge through books and online courses, timely pay attention to social hotspots and policies related to traditional culture, and make full use of platforms such as smart education in primary and secondary schools to continuously learn. Thoroughly explore traditional cultural content in textbooks, continuously enhance knowledge and skills, strive to keep up with the times, and improve one's own traditional cultural literacy, so as to apply it to practical classrooms and bring students a vivid and interesting traditional cultural classroom. At the same time, in order to comprehensively optimize and enhance teachers' teaching concepts and cognitive levels, ensure the organic connection and coordination between the curriculum system and club activities, curriculum content and art exhibitions, form a unified and coherent teaching whole, and better promote students' comprehensive development.

In the educational practice of inheriting and promoting excellent traditional Chinese culture and implementing the fundamental task of cultivating virtue and nurturing people, teachers, as key implementers, urgently need to establish and practice the core concept of continuous learning throughout their lives. This kind of continuous learning is not a phased task, but should become a conscious action throughout one's career. Teachers should actively construct a diversified learning system: on the one hand, they should delve into classic literature, historical classics, and related academic monographs, systematically grasp the philosophical ideas, ethical and moral values, aesthetic implications, and historical evolution of traditional culture, and continuously accumulate profound cultural heritage; On the other hand, it is necessary to keenly capture the pulse of the times, actively utilize authoritative online resource libraries such as the National Smart Education Cloud Platform, carefully designed MOOC courses, and high-quality online lectures offered by universities or cultural institutions, and efficiently absorb cutting-edge academic viewpoints and new knowledge in teaching and research. At the same time, it is necessary to maintain continuous attention to social and cultural hotspots, and conduct in-depth interpretation of public discussions and national policy guidance related to cultural heritage protection, revitalization of intangible cultural heritage projects, traditional festival customs, archaeological discoveries, and other issues, to ensure that one's knowledge reserves keep up with the development of the times and social reality.

The in-depth, systematic, and innovative exploration of traditional cultural elements contained in textbooks is a key link for teachers to transform theoretical literacy into teaching ability. This requires

teachers to go beyond the surface content of textbooks and use historical research methods, literary criticism perspectives, or aesthetic analysis frameworks to explore the historical context, spiritual core, and contemporary values behind texts, images, and characters. For example, when it comes to an ancient poem, it is not only necessary to analyze its language art, but also to explore the patriotism or philosophy of life it contains; The introduction of a traditional craft requires tracing its development history and considering its inspiration for modern design. Through this deep exploration, teachers can achieve substantial leaps in their knowledge and skills, truly achieving rich learning and keeping up with the times. Only in this way can teachers cultivate a profound understanding of traditional culture and lay a solid foundation for their freedom in classroom teaching.

The ultimate goal of teachers is to transform internalized profound knowledge into real and effective teaching practices. The core purpose of improving traditional cultural literacy is to empower classroom teaching, requiring teachers to flexibly, vividly, and cleverly integrate abstract traditional cultural essence and classic cases into subject teaching and activity design. Teachers need to carefully design immersive teaching scenarios, use multimedia technology to assist, tell fascinating historical stories, organize role-playing or hands-on practice, and even introduce intangible cultural heritage inheritors into the classroom, etc., so that the ideas and wisdom of ancient sages, beautiful traditional art forms, and precious national spirit can transcend time and space barriers and be activated in the current classroom, allowing students to personally experience, deeply understand, and resonate emotionally, thus creating a truly "deep, interesting, and soulful" traditional cultural course.

Finally, the continuous learning and improvement of teachers' literacy have a profound impact on systematically optimizing educational concepts and teaching cognitive structures. This ensures that traditional cultural education can form deep synergy throughout the entire process of school education: vertically, it breaks down barriers between national curriculum, local curriculum, and school-based curriculum, achieving orderly connection between goals and content; At the horizontal level, achieve organic integration and mutual support between subject courses and various traditional cultural clubs, as well as campus cultural festivals, art exhibitions, research and practice activities. Only through the education of excellent traditional Chinese culture can we truly nourish students' humanistic literacy, aesthetic taste, national identity, and innovative ability, and ultimately efficiently serve their comprehensive development and personal integrity.

CONCLUSION

This study systematically examines the current practice status and development bottlenecks of intangible cultural heritage education in primary and secondary schools. The survey shows that while the work of "bringing intangible cultural heritage into schools" has achieved significant results, it still faces core challenges such as relatively single curriculum content, structural shortage of professional teachers on campus, poor channels for some inheritors to enter the school, and the need to deepen teachers' traditional cultural literacy and curriculum transformation ability.

The practical exploration in Beijing has proven that by constructing a campus intangible cultural heritage ecology of "seeing people, seeing things, and seeing life" - developing experiential school-based courses based on regional characteristics, relying on "Beijing style" craftsmanship to deepen students' hands-on practice, creating an immersive cultural environment, and encouraging the integration of intangible cultural and creative heritage with campus life - it can effectively awaken the cultural identity and sense of mission of young people, and make intangible cultural heritage shine with lasting vitality in campus scenes.

The key to solving the above problems lies in the dual track approach:

On the one hand, it is necessary to strengthen the core active role of teachers in intangible cultural heritage education. Schools should increase systematic support for teachers' professional development, guide them to deeply grasp the historical context and contemporary value of intangible cultural heritage in school-based curriculum research and development, and establish a scientific concept of inheritance. Teachers themselves need to uphold the concept of lifelong learning, by studying classics, making good use of smart education platforms, tracking cultural policies and social hotspots, continuously improving their knowledge and sensitivity to the times, and ultimately creatively transforming internalized literacy into classroom teaching practice. This requires teachers to go beyond knowledge transmission and use diverse methods such as situational creation, exploratory experience, and collaborative teaching with inheritors to create intangible cultural heritage classrooms that combine cultural depth, interactive fun, and spiritual appeal.

On the other hand, there is an urgent need to establish a teacher supply mechanism that promotes school land collaboration and sustainable development. The education regulatory authorities should introduce special policies to build a bridge for all inheritors, especially young craftsmen with limited resources, to enter schools. Schools need to establish a scientific mechanism for selecting and collaborating inheritors, and systematically cultivate a composite team of intangible cultural heritage teachers through a gradual path of "demonstration and guidance by external inheritors, deep participation by on campus teachers, and gradual realization of autonomous teaching". In this process, it is necessary to fully respect the subject status and professional discourse power of the inheritors, making them equal partners in curriculum co construction.

In summary, promoting the high-quality development of intangible cultural heritage education is a systematic project involving multi-party collaboration, resource integration, and cultural innovation. Only by adhering to the cultivation of student literacy as the center, fully leveraging the pivotal role of teachers in curriculum transformation, improving the teacher training and mobility mode of deep cooperation between schools and localities, and continuously innovating the educational practice form of "dynamic inheritance", can intangible cultural heritage truly integrate into the campus texture, become an inexhaustible source of cultivating students' cultural confidence, aesthetic ability, patriotism, and innovative spirit, and ultimately serve the fundamental goal of cultivating virtue and nurturing people and the inheritance of excellent traditional Chinese culture.

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