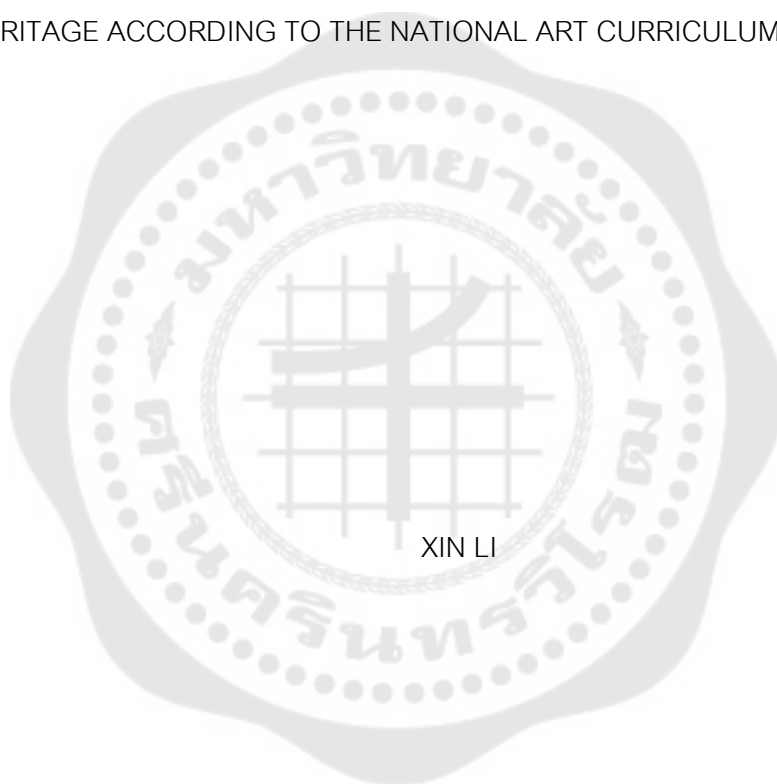




DEVELOPMENT OF ART CURRICULUM: CHINESE CULTURAL
HERITAGE ACCORDING TO THE NATIONAL ART CURRICULUM STANDARDS



Graduate School Srinakharinwirot University

2024

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HERITAGE ACCORDING TO THE NATIONAL ART CURRICULUM STANDARDS



An Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF EDUCATION
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Faculty of Fine Arts, Srinakharinwirot University

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THE DISSERTATION TITLED

DEVELOPMENT OF ART CURRICULUM: CHINESE CULTURAL
HERITAGE ACCORDING TO THE NATIONAL ART CURRICULUM STANDARDS

BY

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Guided by the philosophy of Outcome-Based Education (OBE), this study develops an Intangible Cultural Heritage (ICH) art curriculum suited to the developmental needs of primary school students in Nanchong City. The research aims to (1) construct a curriculum aligned with students' core competencies, and (2) optimize and validate its effectiveness through expert review. A literature analysis establishes the theoretical foundation integrating OBE with ICH art education. The study adopts multiple methods—including IOC expert validity assessment, interviews, and questionnaires—to explore OBE's practical application in curriculum development. The final curriculum framework includes four core components: ICH knowledge, traditional skill training, cultural identity development, and creative capacity building. Expert feedback informed iterative revisions, leading to diversified content, innovative teaching strategies, and a more scientific evaluation system. These enhancements improved the curriculum's structure and adaptability. Findings show that the OBE-based curriculum significantly enhances students' understanding and practical skills in ICH, strengthens cultural identity, and promotes creativity. This study offers theoretical and practical guidance for developing localized ICH art curricula in Chinese primary schools, contributing to integrating traditional culture into contemporary education.

Keyword : Intangible cultural heritage, art courses, outcome-oriented education, Development of local art courses, integration of local wisdom

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XIN LI

TABLE OF CONTENTS

	Page
ABSTRACT	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	N
LIST OF FIGURES	Q
CHAPTER 1 INTRODUCTION	1
1.1 Background.....	1
1.2 Research objectives	4
1.3 Significance of the Study	4
1.4 Scope of the Study.....	4
1.5 Definition of terms	6
1.6 Research Expectations	7
1.7 Research framework	8
CHAPTER 2 LITERATURE REVIEW.....	9
2.1 OBE learning outcomes-oriented education theory	9
2.1.1 The connotation of OBE educational philosophy and its application in curriculum development.	9
2.1.2. Research on applying OBE theory in international and domestic education.	10
2.1.3 Exploring the Applicability of the OBE Philosophy in Art and ICH Education	10

2.1.4 Application and Extension of the OBE Theory in This Study	11
2.2 Arts-Based Learning	12
2.2.1 Concepts and theoretical foundations	12
2.2.2 Instructional Advantages and Curriculum Value	12
2.2.3 Alignment with the OBE Philosophy.....	13
2.3 Curriculum Development	13
2.3.1 The Connotation and Constituent Elements of Curriculum.....	13
2.3.2 Multiple Divisions of Curriculum Types	14
2.3.3 Curriculum Development Models and Processes	14
2.3.3.1 The OBE Model and Its Application in ICH Curriculum	15
2.3.3.2 The Backward Design Model and Its Application in ICH Curriculum Development.....	15
2.3.3.4 Curriculum Development Steps in This Study:	15
2.4 Compulsory Education Arts Curriculum Standards	16
2.4.1 Requirements for Arts Education in the 2022 Edition of the Compulsory Education Curriculum Standards.....	16
2.4.2 Implications of Curriculum Standards for ICH Art Curriculum Development	17
2.4.3 Challenges and Responses in Implementing Curriculum Standards	18
2.5 The Educational Value of ICH in Nanchong and the Selection of Representative Items	18
2.5.1 The Definition and Categories of ICH	18
2.5.2 Educational Value and Project Selection of ICH in Nanchong	19
2.5.2.1. Overview of Nanchong's Intangible Cultural Heritage Resources and Principles for Selecting Six Key ICH Items	19

2.5.2.2 Artistic Characteristics and Curriculum Adaptability Analysis of the Six Selected ICH Items	19
(1). Northern Sichuan Giant Puppetry	20
(2). The Northern Sichuan Shadow Puppetry.....	21
(3). The Southern Shadow Puppetry	22
(4). Yilong Paper-Cutting	24
(5). Xichong Paper-Cutting	25
(6). Langzhong Door God Paintings.....	26
2.5.3 Modes of Transmission in ICH Education and Their Pedagogical Implications	27
2.6 Relevant Research.....	28
2.6.1 Literature Review on Curriculum Development	28
2.6.1.1 Curriculum Development Trends Under the Framework of Core Competencies.....	28
2.6.1.2 Local Culture and School-Based Curriculum Pathways	28
2.6.1.3 Exploring the Integration of Art Education and Cultural Heritage	29
2.6.1.4 Practical Significance of the OBE Philosophy in Curriculum Development.....	29
2.6.2 Progress of Research on ICH Education	29
2.6.2.1. Pathways for Integrating ICH with Art Education	29
2.6.2.2 New Trends in Empowering ICH Education with Digital Technology	30
2.6.2.3 Current Status of ICH Research in Nanchong and Gaps in Curriculum Development.....	31

2.7 Summary	31
CHAPTER 3 METHODOLOGY	31
3.1 Methods of research.	31
3.1.1 Literature Analysis and Data Sources.....	31
1) Review of Literature on Curriculum Policy and Intangible Cultural Heritage Education	31
2) Analysis of the educational resources of intangible cultural heritage in Nanchong	31
3) Educational philosophy and curriculum theory support.	32
3.1.2 Semi-structured interview method.	32
3.1.3 Questionnaire survey method	33
3.1.4 Invite experts to evaluate the course	33
3.2 Research Participants and Sampling Method.....	34
3.2.1 Definition of the Target Population	34
3.2.2 Sample stratification and sampling process:.....	34
3.2.3 Sample size calculation method and results	35
3.2.4 Research tool design, data collection, and processing methods.....	36
3.2.5 Design of research tools and expert validity verification	36
3.3 Research Design	37
3.3.1 Design courses according to the implementation steps in the OBE education concept:	37
3.3.2 Curriculum Planning Design	38
CHAPTER 4 FINDINGS	39
4.1 Needs Analysis for the Development of ICH Art Curriculum.....	40

4.1.1 The Current Status of Primary School Art Education in Nanchong and the Background of Curriculum Development	40
4.1.2 The Current Implementation Status and Teaching Needs of Art Teachers Regarding the ICH Art Curriculum.....	40
4.1.3 School Administrators' Perceptions and Support for ICH Art Education.	43
4.1.4 A comparative analysis of the views of art teachers and school administrators on the ICH curriculum.	46
4.1.5 Expert opinions on the development of ICH art courses: historical interpretations and course suggestions from inheritors	48
4.1.5.1 Interview on the current status and challenges of traditional arts of ICH in Nanchong City.	49
4.1.5.2 Interview the problems faced by ICH in curriculum content and teaching.	52
4.1.5.3 Interview on ICH's inheritance and implementation strategies in primary school art education.	57
4.1.5.4 Interview Research on Resources and Support for the Development of ICH Art Courses	62
4.2 Design and development of ICH art courses	67
4.2.1 The process and methods of curriculum development based on OBE theory	67
4.2.1.1 Analyze basic information.....	68
1) Needs and Current Situation	68
2) Related Literature	70
4.2.1.2 Curriculum design:.....	72

1) Apply the four construction principles of OBE education philosophy.....	72
2) Application of the Four Implementation Steps of the OBE Educational Philosophy	74
4.2.2 Intangible Cultural Heritage Art Course Structure	76
4.2.2.1 Clarify the goals of student learning outcomes	77
4.2.2.2 Achieve students' learning outcomes and design teaching modules:	79
1) Design of teaching content for the knowledge objectives module:	81
2) Design of teaching content for the skills objectives module:	83
3) Teaching content design of the teaching module of emotional attitude and value objectives:.....	84
4) Teaching content design of the target teaching module of innovation and problem-solving ability:.....	84
4.2.2.3 Construction of the ICH curriculum content system promoted by grade.....	86
4.2.2.4 Teaching Schedule	91
4.2.2.5 Use of teaching methods.....	93
1) The Use of Backward Design Teaching Method:	93
2) Use of project-based teaching method:	99
3) Use of inquiry-based learning teaching method:.....	104
4.2.2.6 Evaluation methods and tools.....	110
4.2.3 ICH Art Course Content Outline	115
4.2.3.1 The syllabus for the third grade of primary school.....	115

4.2.3.2 The syllabus for the fourth grade of primary school.....	124
4.2.3.3 The fifth-grade curriculum outline.....	136
4.3 Invite experts to evaluate the quality of the developed courses.....	147
CHAPTER 5 CONCLUSIONS AND DISCUSSION	154
5.1 Conclusion	154
5.1.1 Designing an intangible cultural heritage art course suitable for primary school students in grades 3-5 in Nanchong City under the OBE education concept	154
5.1.2 Hiring education experts to evaluate the course design.....	155
5.2 Discussion.....	155
5.2.1 Promoting Curriculum Innovation through the Four Constructive Principles of OBE	155
5.2.2 The cross-disciplinary applicability and promotional value of the OBE concept	158
5.2.3 Discussion and Analysis of Similar Curriculum Design Studies	159
5.2.3.1 Discussion on the curriculum design of intangible cultural heritage	159
5.2.3.2 Discussion on the Course Design of OBE Theory.....	162
5.2.3.3 Integration Path of OBE with PBL and ABL in Curriculum Design.	166
5.3 Research deficiencies	168
REFERENCES.....	170
APPENDIX	186
VITA	332

LIST OF TABLES

	Page
TABLE 1: Statistics of IOC values for various questionnaires and interview outlines	36
TABLE 2: Expert review, questionnaire revision, and adjustment.....	37
TABLE 3 ICH Art Curriculum: Comparison of the Perspectives of Art Teachers and School Administrators.	47
TABLE 4 The process and concepts of theoretical application in the design and development of ICH art courses	68
TABLE 5 Defining the Learning Outcome Objectives for Students in the Intangible Cultural Heritage Art Curriculum.....	77
TABLE 6 illustrates the defined student learning outcome objectives for this curriculum.	78
TABLE 7 Module Design of the Intangible Cultural Heritage Art Curriculum	80
TABLE 8 Module 1: Knowledge of Intangible Cultural Heritage (Cognition and Understanding).....	87
TABLE 9 Module 2: Basic techniques (skill practice) of Nanchong intangible cultural heritage projects	88
TABLE 10 Module 3: Exploring and displaying the beauty of intangible cultural heritage (aesthetic expression and comprehensive literacy)	90
TABLE 11 Teaching framework of Nanchong ICH art course based on reverse design	94
TABLE 12 Teaching framework of Nanchong City's ICH art course based on the project-based teaching method	100
TABLE 13 Teaching framework of Nanchong City's ICH art course based on the inquiry-based teaching method	104

TABLE 14 Correspondence between evaluation tools and evaluation frameworks	113
TABLE 15 Teaching content design of "Module 1: Intangible Cultural Heritage Knowledge" for Grade 3 of Primary School.	115
TABLE 16 Teaching content design of "Module 2: Exploring and displaying the beauty of intangible cultural heritage" for Grade 3 of Primary School.	117
TABLE 17 Teaching content design of "Module 3: Basic skills of intangible cultural heritage projects in Nanchong City" for Grade 3 of Primary School.	118
TABLE 18 Teaching content design of "Module 1: Intangible Cultural Heritage Knowledge" for Grade 4 of Primary School.	125
TABLE 19 Teaching content design of "Module 2: Exploring and displaying the beauty of intangible cultural heritage" for Grade 4 of Primary School.	127
TABLE 20 Teaching content of "Module 3: Basic skills of intangible cultural heritage projects in Nanchong City" for Grade 4 of Primary School.....	129
TABLE 21 Teaching content design of "Module 1: Intangible Cultural Heritage Knowledge" for Grade 5 of Primary School.	137
TABLE 22 Teaching content design of "Module 2: Exploring and displaying the beauty of intangible cultural heritage" for Grade 5 of Primary School.	139
TABLE 23 Teaching content design of "Module 3: Basic skills of intangible cultural heritage projects in Nanchong City" for Grade 5 of Primary School.	141
TABLE 24 Summary of experts' evaluation opinions on teaching time arrangement	147
TABLE 25 Expert evaluation statistics	148
TABLE 26 Expert evaluation statistics.....	149
TABLE 27 Expert evaluation statistics.....	150
TABLE 28 Expert evaluation statistics.....	151
TABLE 29 Expert evaluation statistics.....	152

TABLE 30 Expert evaluation statistics.....	153
--	-----

TABLE 31 Expert evaluation statistics.....	154
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LIST OF FIGURES

	Page
Figure 1: Research framework	8
Figure 2 Curriculum Content Framework for Fine Arts Subjects	16
Figure 3 Northern Sichuan Giant Puppetry	20
Figure 4 Northern Sichuan Shadow Puppetry	21
Figure 5 Southern Shadow Puppetry	22
Figure 6 Yilong Paper-Cutting	24
Figure 7 Xichong Paper-Cutting.....	25
Figure 8 Langzhong Door God Paintings	26
Figure 9 Steps in developing an ICH art course.....	39
Figure 10 Steps in curriculum development based on interviews with ICH inheritors....	66
Figure 11 Curriculum Structure of the Intangible Cultural Heritage Art Course for Stage 2 Primary School Students in Nanchong.	76
Figure 12 Arrangement of each subject and the proportion of the total class hours in 9 years	92
Figure 13 3-5 Grades ICH Teaching Content Progressive Analysis	146

CHAPTER 1

INTRODUCTION

1.1 Background

ICH is essential to China's outstanding traditional culture, national identity, and cultural transmission. To address the challenges of cultural homogenization, China joined the Convention for the Safeguarding of the Intangible Cultural Heritage in 2004 and subsequently issued a series of protection policies (Council, 2005) and the Opinions on Strengthening the Protection of ICH in China (Ministry of Culture, 2005). President Xi Jinping has emphasized promoting ICH's creative transformation and innovative development (Agency, 2022). The Ministry of Education's Guidelines on Integrating Outstanding Traditional Chinese Culture into Primary and Secondary School Curricula and Textbooks clearly state that students in primary schools should develop a sense of closeness to traditional culture (Education, 2021). The Opinions on Further Strengthening the Protection of Intangible Cultural Heritage call for systematically incorporating ICH into the curriculum (Council, 2021). These policies provide institutional support for ICH education. As Wan Lulu has noted, the New Curriculum Standards have already integrated ICH into the art curriculum, enriching its content and enhancing the function of aesthetic education (Wan, 2023).

As a unique form of cultural expression, ICH encompasses traditional crafts and performing arts. Integrating Nanchong's national-level ICH items—such as the Northern Sichuan Giant Puppets and the Northern Sichuan Shadow Puppetry—into primary school art curricula helps strengthen students' cultural identity and artistic literacy, while enhancing public awareness and preservation of ICH. Through skill-based learning and creative expression, the curriculum guides students to draw inspiration from tradition, develop creativity, and promote interdisciplinary learning. The Northern Sichuan Giant Puppets are renowned for their “onstage performance with both puppets and puppeteers.” At the same time, the Northern Sichuan Shadow Puppetry combines carving, paper-cutting, and color painting, each with distinct artistic value. Both serve as

rich core teaching resources, advancing cultural transmission and educational innovation.

Art education is crucial in cultivating elementary students' aesthetic perception, creativity, and expressive abilities. Under the guidance of the Curriculum Standards, its core competencies include aesthetic perception, artistic expression, creative practice, and cultural understanding. Art curricula have shifted from skill-based instruction to a focus on comprehensive competency development. The 2022 Compulsory Education Arts Curriculum Standards emphasize teaching local arts and traditional crafts, advocate for interdisciplinary integration, and encourage project-based learning. It promotes students in grades 3–5 to deepen cultural understanding through traditional craft creation and regional cultural expression. Intangible cultural heritage aligns closely with primary school art education, fostering cultural transmission and artistic innovation. With the implementation of the new standards, teachers' roles are transitioning from knowledge transmitters to curriculum developers. Research conducted by the author during Nanchong's art quality class evaluation found that most teachers recognize the importance of integrating ICH into art classrooms and have attempted to incorporate local ICH elements in their teaching. However, there is still a lack of practical cases for systematically developing Nanchong's ICH art curriculum.

ICH—spanning traditional crafts and performing arts—offers a unique cultural expression. Incorporating Nanchong's national-level ICH projects into primary art classes can strengthen students' cultural identity, raise ICH visibility, and support its preservation and dissemination. The curriculum emphasizes technical skill and creative expression, encouraging students to draw inspiration from tradition, foster artistic creativity, and engage in interdisciplinary learning.

Studies show that Nanchong's ICH aligns well with the learning tasks of Grades 3–5 in primary art education. Guided by the national art curriculum standards and the OBE approach, curriculum design can help enhance students' aesthetic and comprehensive competencies. OBE focuses on what students learn and can do, prioritizing clear goals and measurable outcomes. Using ICH as a teaching medium

helps students understand its cultural and social value, build cultural identity and intercultural communication skills, and stimulate creative thinking. The curriculum should define goals, adopt diverse teaching strategies, and promote ICH education in heritage and innovation. OBE provides theoretical and practical foundations for ICH-based art education in primary schools.

Art-Based Learning integrates art with the learning process, using visual arts, performance, music, and other forms to enhance students' comprehension and creativity. It emphasizes deepening understanding through creative expression. For example, through activities such as painting or drama, students can better grasp historical, literary, or scientific concepts, increasing their engagement, memory retention, problem-solving abilities, critical thinking, and collaboration skills. Leonard Bernstein (2023) emphasized that teaching across disciplines should be organized around "experience, inquiry, and creation" to leverage the power of the arts entirely. Applying ABL to ICH education allows students to use artistic expression to deepen their understanding and perception of heritage, supporting the development of core competencies such as aesthetic awareness, artistic performance, and creative practice. Through multisensory experiences and artistic creation, students can express personal emotions, foster flexible thinking, and strengthen cultural understanding and respect. The ABL approach enhances students' overall competencies, achieving the dual goals of cultural awareness and creative expression.

In summary, developing an ICH art program for primary school students in grades 3 to 5 in Nanchong City aligns with national education policy, modern education theories, and learning methods. Through such programs, students can deeply experience the charm of traditional culture and develop comprehensive literacy while promoting the development of creative thinking and practical abilities. This will have a positive and far-reaching impact on students' extensive development.

1.2 Research objectives

- 1) To explore the current situation and the need to develop an ICH art course in Nanchong City.
- 2) To develop an ICH art course for primary school students in grades 3 to 5 in Nanchong City.
- 3) To evaluate the effectiveness of an ICH art course for students in grades 3 to 5 in Nanchong.

1.3 Significance of the Study

Developing the ICH art curriculum for the second stage of Nanchong's primary education aligns with the national policy of integrating traditional culture into schools. It reflects the deep integration of local cultural resources into basic education. Incorporating the ICH system into primary school art classes enriches educational content and facilitates the effective transformation of ICH resources into high-quality educational resources, promoting the diversification and localization of academic content.

As a region rich in intangible cultural heritage, Nanchong is home to national-level ICH items with distinct regional cultural features, such as the Northern Sichuan Giant Puppets and the Northern Sichuan Shadow Puppetry. Introducing these traditional art forms into art education helps enhance students' artistic literacy and cultural identity, sparking interest in local culture. The curriculum design is student-centered, fostering creativity and aesthetic perception. At the same time, art practice activities help students understand the cultural significance and preservation methods of ICH, offering an actionable educational model for the transmission and protection of ICH.

1.4 Scope of the Study

This study focuses on integrating ICH into the design of primary school art courses, specifically for students in grades 3-5. The scope and definition are as follows:

1.4.1. Course Content Scope: The course development centers on the national-level ICH of Nanchong City, Sichuan Province, primarily including Northern

Sichuan Giant Puppets and Northern Sichuan Wang Shadow Puppetry. It also incorporates regional-level ICH projects, such as Southern Shadow Puppetry, Yilong Paper-Cutting, Xichong Paper-Cutting, and Langzhong Door God Paintings. The course structure is built around three core forms: appreciation, drawing, and creation, establishing a comprehensive teaching system.

1.4.2. Learning Object Scope: The course is aimed at primary school students in grades 3 to 5 in Nanchong City, Sichuan Province. It is designed for cross-semester implementation and covers the art teaching tasks for each semester within this grade range.

1.4.3. Research Variables:

1) Independent Variable: Primary school art courses based on Nanchong's ICH.

2) Dependent Variable.

(1) Teacher characteristics

(2) Academic achievement

(3) Problem-solving ability

The course design is based on representative national-level ICH resources from Nanchong City. First, the necessity of curriculum development is analyzed by investigating the current status of schools and students' artistic literacy. Next, based on the Ministry of Education's Art Curriculum Standards, specific learning tasks are constructed to guide students in understanding artworks and their development, and mastering fundamental art skills and thinking methods. Finally, through the study of ICH arts, students are guided to develop an awareness of beauty, improve their ability to express themselves artistically, and enhance their cultural inheritance awareness and aesthetic literacy.

1.5 Definition of terms

(1) Art Curriculum: The art curriculum is an essential component of the school education system at the basic education level. It aims to foster students' artistic literacy, creativity, aesthetic perception, and cultural understanding through various forms such as visual arts, performing arts, and music, thereby promoting their holistic development.

(2) ICH of Nanchong: This refers to nationally recognized items such as the Northern Sichuan Rod Puppetry and Northern Sichuan Shadow Puppetry, as well as provincially recognized items, including Southern Shadow Puppetry, Xichong Paper-Cutting, Yilong Paper-Cutting, and Langzhong Door-God Painting. These heritage forms are rich in regional characteristics and artistic value and are necessary local cultural resources for developing art curricula.

(3) Curriculum Development: Curriculum development refers to the systematic design of instructional content, learning activities, and assessment mechanisms based on educational objectives and students' developmental needs. Guided by China's Compulsory Education *Art Curriculum Standards*, this process emphasizes cultural orientation, staged progression, and cultivating students' comprehensive competencies.

(4) Art Curriculum Based on ICH: This term refers to curriculum designs that integrate local traditional techniques and folk arts, core components of ICH, into teaching. Through hands-on activities such as painting, paper-cutting, shadow puppetry, and rod puppetry, these curricula aim to cultivate students' cultural identity and artistic expression while supporting the transmission of traditional Chinese culture.

(5) Learning Outcomes: Learning outcomes in the context of art education refer to students' overall performance in areas such as knowledge comprehension, technical skills, aesthetic awareness, creative expression, and problem-solving. These include academic achievements, creativity, and the ability to address challenges through artistic thinking, serving as key indicators of the effectiveness of curriculum implementation.

(6) Compulsory Education: Compulsory education refers to the stage of basic education that all school-age children are legally required to attend. In China, this includes both primary and lower secondary education. Art curriculum development

within this framework should align with students' cognitive developmental stages and aesthetic education goals to ensure educational equity and quality.

1.6 Research Expectations

1.6.1 Broadening Students' Artistic Horizons: Developing an art curriculum based on Nanchong's ICH helps broaden the artistic perspectives of students in grades 3 to 5, deepens their understanding of local ICH, and enhances their core artistic literacy.

1.6.2 Cultivating Innovation and Problem-Solving Skills: By studying ICH projects, students can develop innovative thinking and problem-solving abilities through creative and hands-on practices.

1.6.3 Promoting the Educational Application of ICH: Curriculum development facilitates the systematic integration of Nanchong's ICH resources into school education, strengthening the effectiveness of cultural transmission and educational value.

1.6.4 Expanding the Base of Cultural Inheritors: Integrating ICH into the curriculum expands its audience and promotes a shift from traditional oral transmission to formal school-based education, enhancing its preservation's scientific and standardized nature.

1.6.5 Providing a Model for Educational Transmission: The curriculum offers a structured and systematic teaching approach for ICH education, serving as a reference for other regions and heritage projects seeking to implement educational transmission.

1.6.6 Enhancing Students' Cultural Identity: By learning about local ICH, students can strengthen their identification with and engagement in Chinese traditional culture, thus improving their cultural understanding and sense of value.

1.7 Research framework

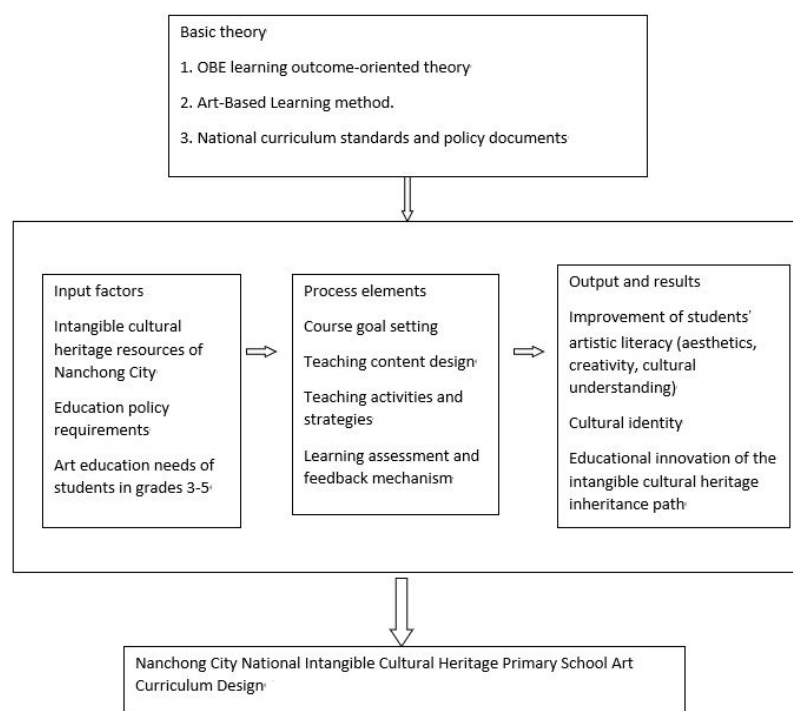


Figure 1: Research framework

This diagram outlines the development framework for the Nanchong City National Intangible Cultural Heritage Primary School Art Curriculum. It integrates fundamental theories, such as OBE, Art-Based Learning, and national standards, with local input factors and educational needs to guide curriculum design.

CHAPTER 2

LITERATURE REVIEW

Based on the knowledge base of Nanchong's national ICH, the researchers reviewed the literature, theories, principles, and research on primary school art curriculum design and ICH knowledge.

2.1 OBE learning outcomes-oriented education theory

2.1.1 The connotation of OBE educational philosophy and its application in curriculum development.

Outcome-Based Education, proposed by Spady, emphasizes "starting with the end in mind," focusing on specific outcomes students are expected to achieve. It restructures teaching goals, organization, and evaluation mechanisms to address the shortcomings of traditional knowledge transmission (Spady, 1994). The "backward design" strategy introduced by Wiggins and McTighe starts with expected outcomes and works backward to determine teaching content and assessment methods (Wiggins, 2005). OBE focuses on student differences, advocates for diverse learning pathways, and formative assessments (Killen, 2000), and promotes more precise goals, content hierarchy, and contextualized activities. It has been applied in many countries to improve educational equity and literacy.

OBE curriculum development follows a four-step process: defining learning outcomes, designing learning activities, conducting process assessments and feedback, and promoting the application of results (Biggs & Tang, 2010). In ICH art education, this approach helps cultivate students' cultural understanding and innovative ability, aligning with the expressive nature of art education (Qian, 2022).

Biggs and Tang's "constructive alignment" theory provides a systematic framework for OBE curriculum design, emphasizing consistency between teaching goals, learning activities, and assessment methods. OBE curriculum development follows four steps: defining learning outcomes, focusing on knowledge, skills, and emotional goals—especially cultural understanding and innovative expression;

designing learning activities that promote deep learning through inquiry, creation, and collaboration; implementing process-oriented, diversified assessments and feedback to foster personalized growth; and ultimately promoting the application of outcomes to enhance the curriculum's effectiveness, particularly about knowledge transfer and expression in real-world contexts.

2.1.2. Research on applying OBE theory in international and domestic education.

Applying the OBE philosophy globally has undergone localization adjustments and practices, yielding positive results and revealing issues such as pressure from quantitative assessments and teacher resistance (Killen, 2000). In countries like Vietnam, Singapore, and Thailand, OBE has been widely applied in engineering and vocational education, enhancing students' ability to align with societal needs (Doan & Nguyen, 2014). International experience shows that the effective implementation of OBE relies on robust teaching support, teacher professional development, and a scientific evaluation framework. Since 2014, China has introduced the OBE philosophy, particularly in higher education, to promote curriculum reform and improve educational quality (Li & Wang, 2021), gradually extending to basic education, especially art education. This shift helps the curriculum transition from knowledge transmission to integrating students' overall competencies and artistic expression abilities (Chen et al., 2021; Guo, 2020). Despite challenges such as inconsistent teacher understanding and resource limitations, the OBE philosophy provides theoretical support for developing Nanchong's primary school ICH art curriculum, fostering the deep inheritance and innovative expression of ICH culture.

2.1.3 Exploring the Applicability of the OBE Philosophy in Art and ICH Education

Since its inception, the OBE philosophy has emphasized learning outcomes and has been widely applied in global education reform, particularly in art and ICH education. Its "backward design" core concept helps set clear curriculum goals and optimize assessment mechanisms (Guo, 2020). In ICH courses, OBE aligns closely with the three key goals of skill transmission, cultural understanding, and aesthetic

expression. Guiding students through phased outcomes—from imitation to creation—enhances both cultural comprehension and expressive ability (Han, 2015; Yang, 2020). In the Nanchong region, the OBE philosophy has been localized in developing ICH art curricula, supporting students at different grade levels in achieving outcome goals related to perception, technique acquisition, and creative expression (Wang & Yu, 2017).

In practice, the outcome-oriented and backward design strategies of OBE enhance curriculum coherence and prevent fragmented content: 1. Grade 3: Introduction to ICH and cultural experience, focused on "perception and imitation." Students must develop awareness and interest through observation, drawing, and craft activities (Li, 2020). 2. Grade 4: Skill acquisition and cultural understanding, emphasizing the integration of "technique and meaning." The curriculum includes technical training and cultural explanation (Jiang, 2023). 3. Grade 5: Integrated practice and expressive inheritance, centered on "integration and expression." Students apply their ICH knowledge and skills in interdisciplinary projects, culminating in a "Creative Exhibition on ICH Themes" to showcase their learning outcomes (Su & Xu, 2023).

OBE stresses that assessment must support the achievement of learning outcomes. In ICH education, evaluation is no longer limited to the quality of artworks or mastery of techniques, but instead takes a multidimensional, multi-phase approach. It tracks students' growth and competencies, recording participation, collaboration, and depth of reflection to capture changes throughout the learning process (Andrade & Cizek, 2010). Integrating the OBE philosophy into Nanchong's ICH art curriculum provides a new paradigm for the educational design and assessment of traditional culture, promoting its creative transformation and innovative development.

2.1.4 Application and Extension of the OBE Theory in This Study.

This study, grounded in the OBE philosophy, integrates Nanchong's ICH resources with the realities of primary school art education to construct a competency-oriented curriculum development framework. It expands the applicability of OBE within the context of local traditional culture education. The curriculum framework is built around three key components—outcome definition, backward design, and continuous

assessment—and consists of three levels, three modules, and six ICH projects, emphasizing actionable learning outcomes, progressive content structure, and systematic instructional design (B. Wang, 2025; Zhou, 2021).

By aligning OBE with the needs of primary art education, the study focuses on cultivating core competencies, reinforcing formative learning and assessment, and responding to the educational needs of local culture. Targeted design strategies—such as incorporating local ICH resources from Nanchong—enhance students' cultural identity, stimulate creativity and expressive abilities, and improve formative evaluation and dynamic feedback mechanisms (Qi, 2024; Su & Xu, 2023). The OBE philosophy informs goal setting, instructional planning, and assessment design throughout implementation. A scientific and operable evaluation system ensures measurable learning outcomes, supporting local traditional culture's educational transmission and innovative development.

2.2 Arts-Based Learning

2.2.1 Concepts and theoretical foundations

ABL is an educational approach that uses artistic activities as a medium to foster students' creativity, emotional expression, and cultural understanding (Knowles & L.Cole, 2007). This study applies ABL to developing Nanchong's primary school ICH art curricula, emphasizing student engagement with traditional art forms such as the Northern Sichuan Giant Puppets, door god paintings, and paper-cutting to deepen local cultural identity and enhance artistic literacy. Its theoretical foundations draw on Dewey's experiential education (Dewey, 2008), Gardner's theory of multiple intelligences, and culturally relevant pedagogy (Ladson-Billings & Tate, 1995), all of which support learner-centered, culturally responsive curriculum design. Additionally, Eisner's (2002) arts-based research methodology provides a practical pathway for deep participation and aesthetic exploration within the curriculum.

2.2.2 Instructional Advantages and Curriculum Value

Applying ABL in primary school ICH art education demonstrates multiple benefits. Students develop creativity and innovative thinking through participatory

learning in ICH practices such as paper-cutting and shadow puppetry (Eisner, 1985). Artistic reinterpretation deepens their understanding and expression of local culture, strengthening cultural identity and confidence (Liu & zhang, 2023). By integrating subjects such as language and history into project-based learning, ABL enhances interdisciplinary thinking and collaboration skills (Marshall, 2014). Moreover, experiential activities increase students' motivation and engagement, aligning with the cognitive development characteristics of the primary school stage (Maneen, 2016).

2.2.3 Alignment with the OBE Philosophy

ABL emphasizes students' construction of meaning and expression of understanding through artistic means in authentic contexts. Its focus on process and real-world output aligns closely with the principles of OBE. While OBE centers on "what students have learned," it reflects a results-oriented approach in ICH art curricula by defining the core artistic competencies students should acquire. ABL, emphasizing personalized creation, project-based inquiry, and cultural expression, strongly supports achieving these learning outcomes (Catterall, 2012). This study integrates the principles of ABL and OBE through the application of backward design (Dillman et al., 2014), project-based learning (Eisner, 2003), and inquiry-based teaching (Tyson, 2019). Together, these strategies form a teaching framework centered on artistic creation, cultural exploration, and authentic tasks, advancing the development of students' core competencies and the innovative transmission of ICH within primary education.

2.3 Curriculum Development

2.3.1 The Connotation and Constituent Elements of Curriculum

The essence of a curriculum is not only a collection of knowledge but also a way of organizing learning experiences. John Dewey(1996) emphasized that the curriculum should arise from students' experiences, while Bruner (2009) proposed a spiral curriculum structure. Chinese scholars, such as Zhong Qiquan (2017), Qian Chuxi (2022), and Yin Shaochun (2019), believe that a curriculum should include essential elements such as the curriculum title, objectives, content, teaching activities, and evaluation. The curriculum should be open and dynamic, capable of responding to the

challenges of the times and societal development. From this perspective, the curriculum is a vehicle for knowledge transmission and a pathway for achieving educational goals.

2.3.2 Multiple Divisions of Curriculum Types

Curriculum types can be categorized across four dimensions: content nature, organizational structure, goal orientation, and learning mode. By nature, curricula include discipline-based courses emphasizing systematic knowledge (Cheng, 1990; Sun, 2023) and activity-based courses focusing on practice and creativity (Zhao, 2024). Regarding organization, subject-specific courses maintain disciplinary boundaries (Li, 2013), and integrated courses promote interdisciplinary learning (Xue, 2024). Regarding goal orientation, some curricula target core competencies as foundational courses (Zhu, 2024), while others focus on professional skills as specialized courses; both contribute to holistic student development (Han, 2021; Li, 2023). In terms of learning mode, options include flexible online courses and interactive, experience-based offline courses, with blended learning—combining the strengths of both—emerging as a key approach in ICH art education (L. Cheng, 2023; Fang et al., 2024; Grechushkina, 2018; Jiang, 2019).

2.3.3 Curriculum Development Models and Processes

Curriculum development systematically designs course objectives, content, teaching activities, and assessment methods based on specific educational philosophies and goals. Effective curriculum development should reflect scientific rigor, systematization, and appropriateness to address students' developmental needs and achieve educational objectives (Wang, 2024). With the evolution of educational philosophies, curriculum development has gradually shifted from traditional linear models to learner-centered, diversified, and systematic approaches. Promoting core competencies and outcome-based learning emphasizes goal setting, pre-assessment design, and integrating teaching activities, embodying the "backward design" principle. In intangible cultural heritage education, curriculum development must balance cultural, practical, and aesthetic aspects while adapting to students' developmental levels and interests (Deng, 2023).

2.3.3.1 The OBE Model and Its Application in ICH Curriculum

The OBE philosophy centers on the competencies and qualities students are ultimately expected to acquire, emphasizing that curriculum, instruction, and assessment should all be aligned with clearly defined learning outcomes. It shifts focus away from traditional teacher-centered approaches to prioritize student development and performance (Liu, 2024). In ICH education, OBE holds significant value—it helps articulate performance-based outcomes such as cultural understanding and mastery of traditional skills (Wu & Li, 2020). It promotes differentiated instruction and diversified assessment to support each student's holistic growth in cultural identity and artistic practice. By defining concrete outcomes, such as shadow puppetry production or giant puppet performance, and integrating project-based learning with varied evaluation mechanisms, the curriculum can more effectively achieve its goals and foster students' core competencies (Zhang et al., 2021).

2.3.3.2 The Backward Design Model and Its Application in ICH Curriculum Development

The Backward Design model provides a scientific and systematic pathway for developing ICH art curricula. It is particularly well-suited to competency-based curriculum design practices guided by the OBE philosophy. As proposed by Wiggins and McTighe, this model begins with identifying expected learning outcomes and then sequentially defines goals, assessment methods, and instructional activities, reinforcing the alignment of “goals–assessment–instruction” (Kong, 2023; Wiggins, 2005). Compared to traditional linear curriculum design, it better addresses educational demands related to core competencies and the transferability of skills (S. Huang et al., 2021). In the context of ICH education, Backward Design helps clarify objectives related to cultural understanding and value transmission, implements performance-based assessments, and constructs task systems aligned with practical craft skills—thereby enhancing student engagement and cultural identity (Zhu, 2022).

2.3.3.4 Curriculum Development Steps in This Study:

Under the guidance of the OBE philosophy, this study integrates the principles of Backward Design to construct an outcome-oriented development pathway

for primary school ICH curricula. The framework comprises five key stages: needs analysis, goal setting, content development, implementation, and evaluation (Killen & O'Toole, 2023; Lan, 2024). Centered on three core learning outcomes—cultural understanding, technical practice, and aesthetic expression—the curriculum is built around six representative ICH resources from Nanchong. Through project-based and activity-driven instructional content and a diversified evaluation system (Keru, 2018; Wang, 2024), the approach aims to integrate local culture into art education, promoting the systematic construction and continuous improvement of ICH curricula (Biggs & Tang, 2011).

2.4 Compulsory Education Arts Curriculum Standards

Curriculum standards are crucial normative documents that guide educational content, teaching objectives, and assessment methods in curriculum development.

2.4.1 Requirements for Arts Education in the 2022 Edition of the Compulsory Education Curriculum Standards

The 2022 edition of the curriculum standards is guided by “core competencies,” placing equal emphasis on subject-based education and the comprehensive development of students. The core competencies for arts education include aesthetic perception, artistic expression, creative practice, and cultural understanding. These provide a clear direction for the development of ICH art curricula:

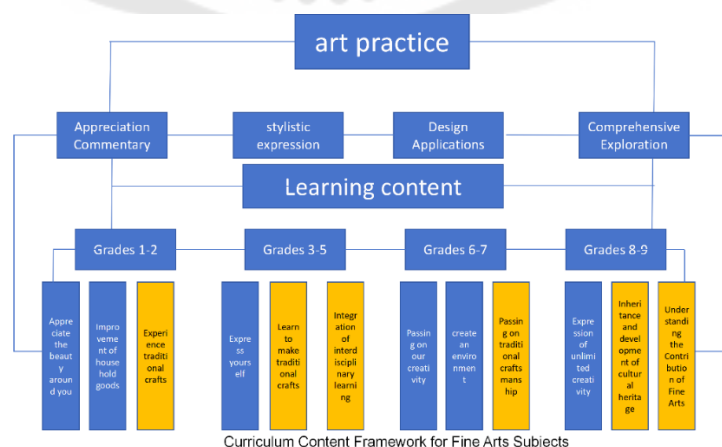


Figure 2 Curriculum Content Framework for Fine Arts Subjects

Aesthetic perception: Guiding students to understand traditional Chinese aesthetics through ICH art forms.

Artistic expression: Encouraging students to express themselves using traditional crafts such as paper-cutting, clay modeling, shadow puppetry, and Sichuan opera facial painting;

Creative practice: Emphasizing creative transformation based on traditional techniques;

Cultural understanding: Helping students appreciate the cultural spirit and practical wisdom behind ICH, thereby enhancing cultural identity.

The standards also propose stage-specific learning requirements, outlining a progressively deepening learning path for students in grades 3 to 5. This aligns closely with the ICH curriculum's design principle of "grade-by-grade progression, from understanding to creation" (Yang, 2023).

2.4.2 Implications of Curriculum Standards for ICH Art Curriculum

Development

In curriculum development, standards are the basis for content selection and a crucial reference for instructional and assessment design (Vahtivuori-Hänninen et al., 2014). Fei Fang (2024), in an interview, pointed out that compulsory education curriculum standards systematically regulate students' required knowledge and skills, instructional activities, and assessment methods through content, process, and evaluation dimensions. In recent years, curriculum standards have increasingly integrated competency-oriented and interdisciplinary themes, emphasizing the development of comprehensive abilities. This offers important insights for developing ICH art curricula: First, outcome alignment requires organizing content around results such as "able to learn, do, able to express, and willing to understand," in line with OBE principles. Second, content selection should be grounded in students' experiences and local cultural resources to enhance authenticity and contextual relevance. Third, assessment methods must be diversified, emphasizing formative and performance-based approaches, with learning outcomes demonstrated through works, oral presentations, or project-based practices. Fourth, teachers must transition into roles

such as “cultural interpreters,” “skill facilitators,” and “project designers,” making professional development a key pillar of successful curriculum implementation (Fullan, 2015).

2.4.3 Challenges and Responses in Implementing Curriculum Standards

Although curriculum standards provide clear guidance for developing ICH art curricula, practical implementation in local schools, mainly rural primary schools, still faces challenges such as limited teacher expertise, scarce resources, and misaligned assessment systems. Effective implementation of ICH curricula requires teachers to possess interdisciplinary integration and cultural understanding skills, and schools must establish a supportive environment that includes resource kits, professional development mechanisms, and community engagement (Suyitno et al., 2024). The national compulsory education art curriculum standards offer theoretical foundations and practical pathways for ICH curriculum development by systematically designing objectives, content, methods, and assessments. These standards support the integration of local culture and the cultivation of students' core competencies. Under the guidance of Outcome-Based Education (OBE), ICH curricula should emphasize the observability and assessability of learning outcomes, ensuring that traditional cultural education contributes to holistic student development.

2.5 The Educational Value of ICH in Nanchong and the Selection of Representative Items

2.5.1 The Definition and Categories of ICH

ICH refers to various non-material expressions passed down through generations that embody a community's cultural identity, including language, art, rituals, and craftsmanship (China, 2011; Office, 2010). UNESCO classifies ICH into five main categories, while China further refines these into ten specific types (China, 2016; Wang, 2018). This study focuses on the Nanchong region's national ICH items—the Northern Sichuan Giant Puppets and the Northern Sichuan Shadow Puppetry. These art forms are preserved through “living” transmission and serve as vessels of cultural memory and ethnic identity (Zhang, 2023), yet they face significant challenges to survival amid rapid

modernization. ICH preservation is essential for cultural continuity and educational, social, and innovative value(Yu, 2008).

2.5.2 Educational Value and Project Selection of ICH in Nanchong

2.5.2.1. Overview of Nanchong's Intangible Cultural Heritage Resources and Principles for Selecting Six Key ICH Items

Nanchong City boasts rich ICH resources, strong local cultural foundations, and educational advantages. As of 2023, the city has 6 national-level ICH projects, 42 provincial-level, and 118 municipal-level projects. Among them, the Northern Sichuan Giant Puppets, Shadow Puppetry, Paper-Cutting, and other projects stand out due to their distinct local characteristics and broad grassroots support, making them highly adaptable for teaching in primary school art curricula (Nanchong Municipal Bureau of Culture, 2020). This study, based on a systematic review of Nanchong's ICH resources, selects six core projects—The Northern Sichuan Giant Puppets, The Northern Sichuan Shadow Puppetry, Southern Sichuan Shadow Puppetry, Langzhong Door God Painting, Yilong Paper-Cutting, and Xichong Paper-Cutting—for curriculum development. These selections are grounded in five principles: artistic expressiveness, regional representativeness, teachability, cultural educational significance, and interdisciplinary integration potential (Liu, 2015; Tang, 2015; Wu, 2013), fully demonstrating the feasibility and educational value of integrating local curriculum construction with ICH education.

2.5.2.2 Artistic Characteristics and Curriculum Adaptability Analysis of the Six Selected ICH Items

Each of the six selected ICH items has a distinct artistic style, with remarkable form, technique, and cultural symbolism features. They offer a rich visual language and expressive resource for art curriculum development.

(1). Northern Sichuan Giant Puppetry



Figure 3 Northern Sichuan Giant Puppetry

Source: Nanchong Municipal People's Government Office.

(https://www.nanchong.gov.cn/zjnc/rwnc/fywh/t_749115.html)

The Northern Sichuan Giant Puppets, as a national-level Intangible Cultural Heritage, integrate various art forms such as sculpture, fine arts, opera, and mechanical structures. They possess intense artistic expressiveness and educational adaptability(Daily, 2021; Office, 2023). Their vivid shapes and anthropomorphic manipulation techniques not only provide rich visual resources and hands-on practice for elementary school art curricula but also facilitate interdisciplinary teaching that combines art with science, drama, and other subjects, thereby enhancing students' aesthetic abilities and cultural identity(Tang, 2014; Xia, 2023).

(2). The Northern Sichuan Shadow Puppetry



Figure 4 Northern Sichuan Shadow Puppetry

Source: Nanchong Municipal People's Government Office.

https://www.nanchong.gov.cn/wgj/ztl/wlzy/whzy/202006/t20200610_1491187.html

The Northern Sichuan Shadow Puppetry combines carving, paper-cutting, and painting techniques. It features rugged and delicate styles and embodies strong regional cultural and aesthetic values (Zhou & He, 2020). Its strong imagery and accessible materials make it suitable for elementary school art teaching. It facilitates cultural explanations, character drawing, and paper-cutting activities, which enhance students' artistic expression and hands-on skills (Liu, 2015). Through script creation and shadow puppet performances, students can also develop their artistic collaboration and expression skills, aligning with the comprehensive goals of aesthetic education (Liu, 2021; Tang, 2022).

(3). The Southern Shadow Puppetry



Figure 5 Southern Shadow Puppetry

Source: Nanchong Municipal People's Government Office.

(https://www.nanchong.gov.cn/zjnc/rwnc/fywh/t_749153.html)

The Southern Shadow Puppetry is a representative traditional theatrical form from the Northern Sichuan region. Originating during the Yongzheng reign of the Qing Dynasty in Mawang Township, Nanbu County, it has a history of over 300 years. This art form combines painting, carving, storytelling, and opera performance. It features a streamlined performance structure of “one person sings and manipulates the figures, while another plays percussion,” making it flexible, convenient, and highly expressive. The puppets exhibit a vivid yet straightforward aesthetic style, incorporating artistic elements such as opera facial masks, paper-cutting, and Weinan

lantern shadow figures. The figures are minimally carved and richly painted, with bold, regionally distinctive designs. Compared to the Northern Sichuan Shadow Puppetry, the Southern Shadow Puppetry emphasizes accessibility and everyday life. Its designs are more concise and lightweight, and its performance format is better suited to small venues and grassroots dissemination(Zhang, 2025).

Regarding curriculum integration, the diverse artistic features of the Southern Shadow Puppetry offer rich educational resources for elementary school art education. Its production process involves drawing, carving, and coloring, which supports the development of students' hands-on skills and aesthetic sensibility. The performance component blends music, drama, and rhythmic elements, making it ideal for interdisciplinary teaching across subjects such as language arts, music, and integrated practical activities. In recent years, the "Shadow Puppetry in Schools" initiative has provided practical support for incorporating this art form into education. The county's cultural center has established professional performance and training teams, holding more than 300 performances and numerous training sessions annually, creating a robust ecosystem for transmitting ICH education. Through an integrated approach of "viewing – making – performing," the Southern Shadow Puppetry can effectively stimulate students' cultural identity, artistic interest, and expressive ability. It serves as a valuable resource for achieving the multifaceted educational goals of the curriculum.

(4). Yilong Paper-Cutting



Figure 6 Yilong Paper-Cutting

Source: Nanchong Municipal People's Government Office.

(https://www.nanchong.gov.cn/zjnc/rwnc/fywh/t_749417.html)

Yilong paper-cutting is a highly representative folk art form from Nanchong City, Sichuan Province, and is listed as a provincial intangible cultural heritage(He, 2010). Known for its "rich, delicate, elegant, and pure" style, Yilong paper-cutting stands out from other regional paper-cutting traditions by incorporating composite expressions such as "paper-cutting + calligraphy" and "paper-cutting + bookplates," showcasing strong ethnic and contemporary characteristics(Mao & Zhang, 2024).

Based on students' age and developmental abilities in elementary school art education, techniques such as black-and-white paste-cutting, folding and cutting, and two-handed tearing are appropriate for the third to fifth grades, as they are highly operable and safe. The patterns often carry symbolic meanings and exaggerated forms, making it easier for students to understand Chinese traditional aesthetics and

cultural concepts. In teaching practice, teachers can integrate subjects like Chinese, history, and labor education, designing project-based activities such as "Folk Animal Park" and "Seasonal Paper-Cut Window Flowers" to inspire students' interest in folk art and encourage active participation (Xin, 2023).

(5). Xichong Paper-Cutting



Figure 7 Xichong Paper-Cutting

Source: Nanchong Municipal People's Government Office.

(https://www.nanchong.gov.cn/zjnc/rwnc/fywh/t_749428.html)

Xichong paper-cutting is one of the intangible cultural heritage representatives of Xichong County, Nanchong City, Sichuan Province. Its unique production technique, such as carving on wax paper and cowhide paper layers, demonstrates high precision and artistic expression (Ying, 2020), providing a solid foundation for art education in grades 3 to 5. Based on its techniques and their level of difficulty, suitable methods for students at this stage include folding, paper-cutting, hollow cutting, and essentially yin and yang engraving techniques.

Folding paper-cutting, characterized by symmetry and repetitive patterns, helps students understand the relationship between form and composition while developing their spatial imagination and creativity. Hollow cutting enhances students' hand-eye coordination and composition awareness, improving the decorative quality of their work. Although yin and yang engraving techniques are somewhat more complex, with simplified pattern exercises under teacher guidance, they can serve as advanced learning content for higher-grade students, deepening their understanding of paper-cutting line structures and the aesthetic contrast between black and white. Through these techniques, students enhance their practical skills and gradually master traditional visual language, fostering a deeper understanding and appreciation of Chinese traditional culture.

(6). Langzhong Door God Paintings



Figure 8 Langzhong Door God Paintings

Source: Nanchong Municipal People's Government Office.

The Luzhong Door God Painting, a representative folk art form from Northern Sichuan, embodies strong traditional aesthetics (Li, 2011). Its artistic style blends realism with decoration, featuring simplified figures inspired by Ming dynasty attire and vivid mineral pigments such as cinnabar and azurite. With its rich ethnic characteristics and lasting visual appeal, it holds significant value for both art education

and traditional craft inheritance. Integrating it into primary school art curricula revitalizes ICH, fosters localized aesthetic education, and enhances students' cultural identity and artistic expression. In recent years, Nanchong has actively promoted the integration of ICH into schools, yet systematic curriculum development remains limited, hindering deep inheritance. The Ministry of Education's Compulsory Education Art Curriculum Standards highlight the importance of "cultural and life relevance" and "promoting traditional folk art," offering policy support for incorporating ICH into school art programs (China, 2022). Xuesong (2017) emphasizes that school-based ICH curricula can stimulate students' humanistic literacy and intrinsic motivation, while Barghi (2017) advocates for grounding ICH art courses in real-life resources to promote holistic development. Thus, embedding local ICH art into primary education aligns with OBE learning goals and supports the broader mission of cultural transmission.

2.5.3 Modes of Transmission in ICH Education and Their Pedagogical Implications

ICH is characterized primarily by oral transmission and personal instruction, and it encompasses diverse modes of inheritance, such as family traditions, community participation, master-apprentice teaching, festive rituals, and digital integration. These forms reflect traditional culture's living vitality and offer valuable pedagogical insights for primary school art education (J. Wang, 2025). For example, family-based practices like paper-cutting and Door God painting align closely with the Outcome-Based Education (OBE) emphasis on real-life contexts and results-oriented learning. Activities such as "parent-child interviews" or "family exhibitions" can authentically foster cultural identity (Yuan, 2022). Community celebrations, such as Spring Festival rituals in Langzhong, provide a platform for learning rooted in actual cultural events (reader, 2021).

The structured nature of master-apprentice transmission can be adapted into "simulated inheritance teaching," where project-based approaches like "I Am a Young Apprentice" enhance both artistic skills and cultural understanding (Xu et al., 2020). Festive culture also holds strong potential for interdisciplinary integration and is well-suited to project-based learning (Cai, 2015). Additionally, digital technologies and competition platforms have expanded contemporary channels for expressing ICH (Kim

et al., 2019). Within the OBE framework, core outcome indicators such as “cultural understanding,” “practical craftsmanship,” and “social engagement” should be emphasized. This guide ICH education from traditional memory toward innovative practice, advancing the educational transformation of cultural heritage(Pozzi et al., 2015).

2.6 Relevant Research

2.6.1 Literature Review on Curriculum Development

2.6.1.1 Curriculum Development Trends Under the Framework of Core Competencies

Currently, the curriculum reform in primary and secondary education in China is profoundly influenced by the "Double Reduction" policy and the core competency-driven approach. Curriculum development increasingly focuses on student-centered development, emphasizing practicality, contextualization, and integration(Zhong, 2023). Curriculum objectives, teaching strategies, and assessment mechanisms are continually optimized to promote comprehensive student development and individual growth.

2.6.1.2 Local Culture and School-Based Curriculum Pathways

Research on primary school curricula primarily concentrates on "school-based curriculum" development, with key terms such as "local culture," "integrated materials," and "project-based learning." Researchers generally agree that curricula should be rooted in local culture to inspire students' cultural identity and learning motivation(S. Cheng, 2023).

Among these, school-based curriculum development based on local cultural resources has become a research hotspot. Scholars widely advocate for the idea that "curriculum is culture" and "curriculum is local," suggesting that curricula should be deeply rooted in local cultural contexts to enhance students' cultural identity and learning enthusiasm(Andrian et al., 2018).

2.6.1.3 Exploring the Integration of Art Education and Cultural Heritage

In recent years, the development of art-related curricula has deepened, especially the unique role of primary school art education in fostering aesthetic ability, cultural understanding, and creative expression (Gao, 2019). Tian Junqiao (2021) proposed that folk art elements should be introduced into primary school art teaching to expand students' recognition and respect for traditional Chinese culture. Zhou Yang (2021) argued that art education not only carries aesthetic education but also serves as a powerful vehicle for value education and cultural inheritance.

Curriculum development often combines project-based learning (Hawari & Noor, 2020), interdisciplinary integration, and STEAM education concepts to enhance the curriculum's comprehensiveness and students' creative abilities (Aguilera & Ortiz-Revilla, 2021).

2.6.1.4 Practical Significance of the OBE Philosophy in Curriculum Development

The OBE philosophy provides a clear, goal-driven, and evaluative framework for current primary and secondary education curriculum reform. Asim, Hafiz Muhammad (2021) noted that if curriculum design starts with "observable and assessable learning outcomes," it can effectively align curriculum goals with students' core competencies. This philosophy emphasizes the assessability of learning objectives, the backward design of teaching processes, and the closed-loop nature of assessment mechanisms. It has already been preliminarily applied in developing school-based curricula in various subjects.

2.6.2 Progress of Research on ICH Education

2.6.2.1. Pathways for Integrating ICH with Art Education

"ICH" as a global cultural issue was officially introduced by UNESCO in 2003, emphasizing its characteristics of "liveliness," "community involvement," and "intergenerational transmission." Domestic scholars have conducted in-depth research on the artistic characteristics, cultural value, and protection mechanisms of ICH, often focusing on national and local ICH lists (Bai et al., 2024).

Several studies focus on integrating ICH elements into primary school art curricula. For example, Qian Jingfan (2024) proposed a three-dimensional course design structure of "cognition + emotion + action," which helps enhance students' understanding of ICH and ability to express creativity. Liu Li(2025) believes that the regional and artistic characteristics of ICH projects provide rich resources and a cultural foundation for developing school-based curricula in rural and small-town schools.

2.6.2.2 New Trends in Empowering ICH Education with Digital Technology

Against the backdrop of rapid advances in information technology, digital tools are becoming a vital means for preserving and disseminating ICH, presenting new opportunities for developing ICH-based art curricula in primary schools. At the national level, integrating ICH into school education has been identified as a key strategy for strengthening cultural confidence and national identity, with primary education serving as a critical starting point for ICH learning.

In curriculum design, a systematic approach should be adopted to actively explore integrating "digital technology + ICH + education" to enhance authenticity in teaching and increase student engagement. Existing research has shown that digital platforms such as short videos and social media have expanded communication channels for ICH and provided immersive resources for classroom use (Zhang, 2022). Technologies like databases and virtual interaction also offer new models for curriculum development (Wei, 2022). Wang Lijue(2023)emphasizes the need to strengthen online-offline interactivity and integrate digital literacy into ICH education systems.

However, challenges remain, such as uneven resource distribution and unclear pathways for integration. Therefore, an outcome-oriented "education–culture–technology" integration framework should be established. Leveraging tools like AR/VR experiences and ICH databases can facilitate students' more profound understanding and adaptive application of ICH in diverse contexts.

2.6.2.3 Current Status of ICH Research in Nanchong and Gaps in Curriculum Development

In Nanchong, existing studies primarily focus on the techniques and cultural characteristics of individual ICH items—for example, the performance forms of the Northern Sichuan Giant Puppets (Li et al., 2020), the aesthetic features of the Northern Sichuan Shadow Puppetry (Liu, 2021), and the folkloric value of Langzhong Door God paintings (Li, 2011). However, there remains a gap in research that systematically integrates local ICH into primary school art curricula within the framework of OBE. Building on previous work in curriculum design, school-based approaches, and project-based learning, this study draws on representative ICH resources from Nanchong to explore the systematic development of primary school art courses. It aims to fill the regional gap in ICH education research and achieve innovation in theory and practice.

2.7 Summary

In summary, the literature review in this chapter shows that the development of intangible cultural heritage art courses in primary schools in Nanchong should focus on student development, follow a systematic curriculum process, and build a teaching system that integrates "culture-education-art" under the guidance of OBE and ABL theories. The curriculum should rely on local intangible cultural heritage resources, integrate digital technology, focus on goal orientation, practical experience, and emotional resonance, and promote the creative transformation and innovative inheritance of intangible cultural heritage in primary education.

CHAPTER 3

METHODOLOGY

This study aims to develop an ICH art curriculum suitable for primary school students in grades 3 to 5 in Nanchong City. The objectives are: 1) To explore the current situation and the need to develop an intangible cultural heritage art course in Nanchong City. 2) To develop an intangible cultural heritage art course for primary school students in grades 3 to 5 in Nanchong City. 3) To evaluate the effectiveness of an intangible cultural heritage art course for students in grades 3 to 5 in Nanchong.

3.1 Methods of research.

3.1.1 Literature Analysis and Data Sources

1) Review of Literature on Curriculum Policy and Intangible Cultural Heritage Education

This study will be based on the literature research method, systematically sort out national policy documents, and analyze their support direction and regulatory requirements for curriculum development. Key documents include:

A. Circular of the Ministry of Education on the Issuance of the Compulsory Education Curriculum Programme and Curriculum Standards (2022 Edition) (China, 2022)

B. Opinions of the Ministry of Education on Strengthening the Construction and Management of Local and School-Based Programmes in Primary and Secondary Schools (China, 2023)

C. Opinions on Further Strengthening the Protection of Intangible Cultural Heritage issued by the General Office of the State Council of the CPC Central Committee (Council, 2021)

2) Analysis of the educational resources of intangible cultural heritage in Nanchong

This study will analyze the distribution, inheritance status, and educational transformation potential of representative intangible cultural heritage

projects and provide rich resources for course content design. The selected core literature includes:

A Circular of the General Office of the Ministry of Culture and Tourism on the Announcement of the List of Protection Units of Representative Items of National Intangible Cultural Heritage (Tourism, 2019)

B. Two Intangible Cultural Heritage Projects of Nanchong City Selected as the First Batch of "Intangible Cultural Heritage of Sichuan - Hundred Cities and Hundred Arts" Sichuan Intangible Cultural Heritage Brands(Daily, 2023b)

C. Sichuan Announces Provincial Intangible Cultural Heritage List(Daily, 2009)

D. Sichuan Northern Grand Puppet(Office, 2023)

E. Northern Sichuan Wang Shadow(Troupe, 2015)

3) Educational philosophy and curriculum theory support.

This study will conduct an in-depth review of the OBE philosophy and ABL literature to clarify their core concepts and key elements and analyze their applicability in curriculum development. The research will draw primarily on the works of leading scholars such as Spady William G. (Spady, 1994), Bloom & Krathwohl (Bloom & Krathwohl, 2020), and J. Gary Knowles (Knowles & L.Cole, 2007), to understand the outcome-oriented core values of OBE and the mechanisms by which ABL fosters students' creativity and cultural experience. These theoretical frameworks will guide the setting of learning objectives, organizing content, and designing assessment methods to develop the intangible cultural heritage art curriculum. They will assist in constructing the theoretical foundation of this study.

3.1.2 Semi-structured interview method.

This study interviewed representative inheritors of intangible cultural heritage in Nanchong, focusing on their understanding and suggestions on skill inheritance, educational dissemination, and curriculum integration, aiming to obtain first-hand information on intangible cultural heritage skills and practical experience in teaching transformation. The interviews revolved around five themes: the status quo and

challenges of inheritance, curriculum teaching suggestions, educational integration methods, resource support needs, and future development prospects, providing a cultural foundation and realistic basis for developing intangible cultural heritage art courses. At the same time, attention was also paid to the impact of individual biases and economic factors that may appear in the interviews on inheritance.

3.1.3 Questionnaire survey method

This study designed and distributed structured questionnaires to art teachers and school administrators in public primary schools in Nanchong City, aiming to systematically collect honest feedback from front-line educators on the content setting, resource allocation, teaching implementation, and effectiveness of the intangible cultural heritage art curriculum. The questionnaire content includes dimensions such as basic information of teachers, the current status of intangible cultural heritage course teaching, curriculum design and implementation, teaching evaluation and improvement, curriculum impact, and teacher professional development, focusing on teachers' teaching ability and attitude at the level of knowledge, skills, and values. Distributing questionnaires through an online platform has improved sample coverage and data recovery efficiency, providing a reliable quantitative basis for curriculum optimization and policy support.

3.1.4 Invite experts to evaluate the course

To comprehensively assess the scientific nature and practical adaptability of the course design, this study organized experts in the field of education to conduct a systematic evaluation. It explored the design and implementation of the intangible cultural heritage art course through in-depth interviews with focus groups. It analyzed its advantages and disadvantages, found the causes and proposed solutions, and focused on integrating the OBE concept into the course system more effectively. Experts put forward constructive opinions on course goal setting, teaching content selection, and evaluation method design. On this basis, the course design will be modified and improved in a targeted manner to enhance its practicality and educational effectiveness.

This study has passed the human ethics research review, and all interviews and survey activities follow the principles of informed consent and data protection to ensure that the rights and interests of the research subjects are fully protected.

3.2 Research Participants and Sampling Method

At the end of 2022, there were 378 primary schools in Nanchong City, with 383,000 students (Education, 2023). This study develops intangible cultural heritage art courses for students in grades 3 to 5 of primary schools in Nanchong City. The key participants involved are primary school art teachers and school administrators. To ensure the representativeness and scientific validity of the data, the study adopts a stratified random sampling method and combines the principle of voluntary participation to determine the sample.

3.2.1 Definition of the Target Population

According to detailed education data released by the Nanchong Municipal Bureau of Statistics (Centurion, 2023), 384 art teachers are on the payroll in Nanchong.

3.2.2 Sample stratification and sampling process:

To obtain representative research data, this study adopted a stratified random sampling method to select two groups of art teachers and school administrators from different types of public primary schools in Nanchong to ensure the balance of urban and rural areas, school size, and teacher background. On this basis, specific samples were selected according to the principle of voluntary participation to ensure that participants were open to curriculum development and had actual willingness to participate, thereby improving the scientificity and effectiveness of the data.

Stratification principles and operating procedures:

1. Stratification Criteria

(1) School Type: Schools are categorized into urban and rural schools based on location.

(2) School Size: Only primary schools with medium or larger sizes (number of classes ≥ 12) are included to ensure that teachers are responsible for formal and systematic art course instruction.

2. Sampling Principles

Balance: Ensure a balanced distribution of samples between urban and rural schools, drawing similar samples from each category. Representativeness: Select schools that are representative and come from diverse socio-economic backgrounds. Randomness: Employ a random sampling method, independently selecting schools and teachers from each stratum to ensure the randomness and diversity of the sample. Diversity: To optimize the sample structure, consider factors such as geographic location, school size, and teacher experience.

Out of the initial 384 art teachers employed, 163 were selected as valid survey subjects based on the inclusion and exclusion criteria. Through this rigorous stratified sampling process and selection mechanism, the sample is ensured to be well-representative and effective in terms of teacher type, school type, teaching background, and other factors, laying a solid foundation for the in-depth development of the study.

3.2.3 Sample size calculation method and results

To obtain representative research data, the researcher, following initial screening of potential candidates, invited individuals interested in ICH curriculum development and who had relevant teaching or administrative experience to participate voluntarily. To ensure the sample held statistical significance and supported the reliability of the research findings, the study employed the Sample Size Formula for Finite Population for scientifically determining the appropriate sample size:

$$n = \frac{N \cdot Z^2 \cdot p \cdot (1 - p)}{E^2 \cdot (N - 1) + Z^2 \cdot P \cdot (1 - P)}$$

After completing the sample screening and sampling operations, the final valid teacher sample included is 163 people, accounting for 42.4% of the city's total number of art teachers. According to the sample size calculation formula ($Z=1.96$, $p=0.5$, $E=0.05$), the study requires at least 115 art teachers to participate in the questionnaire to ensure the results have a 95% confidence level and a 5% allowable error range. Based on meeting this requirement, to expand the multidimensional perspective of curriculum development, the researchers also invited 115 school administrators (such as principals,

vice principals, and deans of teaching) from public primary schools in Nanchong City to participate in the survey to enhance the systematic nature of the feedback and improve the feasibility of curriculum promotion. So far, 230 core stakeholders have participated in this study's curriculum development needs questionnaire survey.

3.2.4 Research tool design, data collection, and processing methods.

To comprehensively evaluate the implementation status, actual needs, and existing problems of the intangible cultural heritage art curriculum for primary schools in grades 3-5 in Nanchong, this study designed questionnaires and interview tools for art teachers, school administrators, and intangible cultural heritage inheritors based on previous literature analysis. Regarding data collection, questionnaires were distributed to teachers and administrators using an online platform, and semi-structured interviews were conducted with intangible cultural heritage inheritors through offline or online video. In terms of data processing, descriptive statistics were used to analyze the questionnaire data and evaluate the influencing factors quantitatively; at the same time, open coding and thematic analysis were performed on the interview texts to extract core ideas and form theoretical basis and practical suggestions for curriculum development to ensure the scientific nature of the research process and the effectiveness of the conclusions..

3.2.5 Design of research tools and expert validity verification

To ensure that the research tools have good content validity and project consistency, the research team invited three university experts with more than 10 years of art education experience to review and provide feedback on the content of the tools.

TABLE 1: Statistics of IOC values for various questionnaires and interview outlines

Questionnaire type	IOC range	Content validity score
Art teacher questionnaire	0.50-1.00	0.93
School administrator questionnaire	0.50-1.00	0.94
Interview outline for intangible cultural heritage inheritors	0.50-1.00	0.94

Based on expert feedback, the research team optimized the content of some projects as follows:

TABLE 2: Expert review, questionnaire revision, and adjustment

Expert opinion	Modified content
Suggested modification of A1 in the questionnaire for art teachers	In the course, I taught the theoretical knowledge of intangible cultural heritage systematically and comprehensively.
Suggested modification of B6 in the questionnaire for art teachers	I can effectively apply and impart artistic techniques of intangible cultural heritage in my teaching.
Suggested modification of A4 in the questionnaire for school administrators	Does the schoolmaster have the basic skills and techniques of intangible cultural heritage art projects (such as Sichuan North puppets, Sichuan North shadow play, etc.)?
Suggested modification of C15 in the questionnaire for school administrators	Do students participate in creating and displaying intangible cultural heritage projects?
Suggested modification of A1 in the semi-structured interview form for intangible cultural heritage inheritors	What do you think of the status of the inheritance of the intangible cultural heritage projects you inherit? Are there any significant challenges?

3.3 Research Design

3.3.1 Design courses according to the implementation steps in the OBE education concept:

Based on the OBE concept, this study combines the local intangible cultural heritage resources of Nanchong with the needs of primary school art education, and proposes four steps for curriculum development and implementation: first, clarify learning outcomes and set goals in the three dimensions of knowledge, skills, and emotional attitudes; second, design diversified teaching activities centered on learning, emphasizing exploration, creation, and cooperation; then, build a diversified evaluation system, combining process and final evaluation to promote student growth; finally, promote the application of results, transform students' intangible cultural heritage art

knowledge into practical abilities through cultural communication, curriculum extension, and interdisciplinary integration, and enhance the social practice value of the curriculum.

3.3.2 Curriculum Planning Design

The course design includes elements such as course name, subject name, teaching time allocation, educational objectives, class category, teaching strategy, supporting teaching materials, etc., and detailed planning of the teaching process, time arrangement, and progress control. The course suits students in grades 3 to 5 of primary schools in Nanchong City. One class is arranged per week, for a total of 32 classes. The course content combines the theme of intangible cultural heritage art and adopts diversified teaching methods such as lectures, demonstrations, cooperation, and exploration. Teaching resources include teaching aids, videos, and art materials. The course structure covers comprehensive or single-skilled content. The teaching process is carried out in the order of "introduction-demonstration-creation-display and summary". After the course, teaching reflection and revision are carried out. The evaluation system includes learning attitude, process performance, and academic performance. It adopts instant classroom evaluation, stage evaluation, and final display to promote students' continuous progress through comprehensive evaluation.

CHAPTER 4

FINDINGS

Based on the research objectives, this chapter designs an ICH art curriculum for second-stage primary school students in Nanchong, guided by the OBE philosophy and incorporating national and provincial-level ICH projects from Nanchong. It details how the curriculum was designed and developed, applying the construction principles and implementation steps of the OBE philosophy to guide the development of the ICH art curriculum, mainly through the integration of representative projects such as the Northern Sichuan Giant Puppets and the Northern Sichuan Shadow Puppetry. The effectiveness and coherence of the curriculum are evaluated through focus group discussions.

The researcher used the course development steps shown in the figure to develop the ICH art course for students in the second phase of Nanchong City.

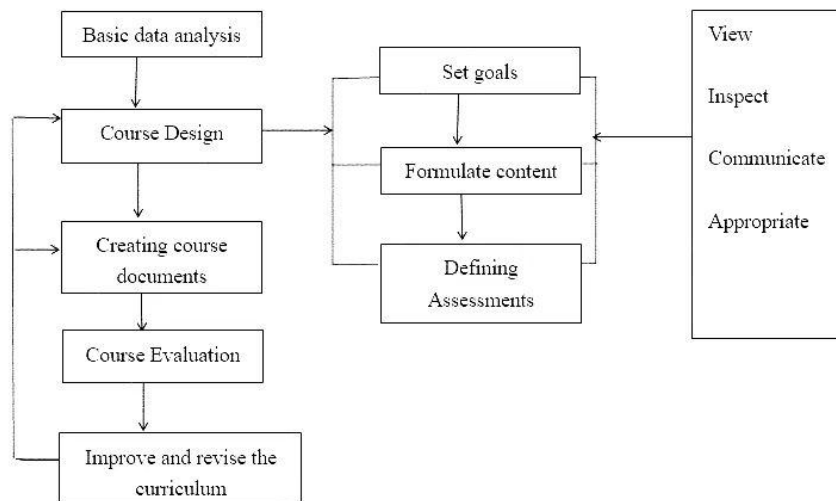


Figure 9 Steps in developing an ICH art course

Figure 9 presents the key steps in developing the ICH art curriculum. These steps include needs analysis, goal setting, content design, selection of teaching methods, and assessment design, reflecting the systematic and logical nature of curriculum development. Each stage is closely linked to achieving the goals, ensuring

that the final curriculum aligns with students' developmental needs and educational objectives.

4.1 Needs Analysis for the Development of ICH Art Curriculum.

4.1.1 The Current Status of Primary School Art Education in Nanchong and the Background of Curriculum Development

Under the ongoing implementation of the "Double Reduction" policy and the curriculum reform guided by core competencies, primary school art education has been assigned a more prominent educational role. The Compulsory Education Curriculum Program (2022 Edition) clearly states that the art curriculum should focus on cultivating students' aesthetic abilities, creativity, and cultural understanding, serving as a vital pathway for fulfilling the fundamental goal of moral education (Republic, 2022). Meanwhile, the Opinions on Strengthening the Development and Management of Local and School-Based Curricula in Primary and Secondary Schools emphasizes establishing an education evaluation system oriented toward competency development and the deep integration of curriculum content with regional cultural resources (China, 2023). As a region rich in ICH resources, Nanchong possesses unique advantages in promoting the integration and development of local arts education (Office, 2014; Zhou & He, 2020). Therefore, guided by the OBE philosophy, the systematic development of ICH-based art curricula for primary schools in Nanchong not only aligns with national policy directives but also responds to the practical need to enhance curricular diversity and cultural depth. By constructing a curriculum system centered on learning outcomes and integrating local ICH projects, this initiative can enrich students' artistic learning experiences, strengthen cultural identity and aesthetic literacy, improve local curriculum resource development, and advance high-quality regional education.

4.1.2 The Current Implementation Status and Teaching Needs of Art Teachers Regarding the ICH Art Curriculum

This study aims to understand the actual needs and implementation status of ICH education content among primary school art teachers in Nanchong. 163 qualified art teachers were initially selected, with more than three years of teaching experience

and a background in art curriculum reform or participation in ICH education. Based on the *Sample Size Formula for Finite Population*, the required sample size was determined to be 116. Questionnaires were distributed to these 116 teachers who met the inclusion criteria, and 113 valid responses were collected. The survey results indicate that although most teachers highly recognize the educational value of ICH art, there are still significant shortcomings in areas such as curriculum design, content coverage, and skill instruction. These findings reflect that the systematic development and instructional support for ICH education within primary school art curricula still require further enhancement.

Most teachers reported that the curriculum fails to systematically convey theoretical knowledge of ICH (80.6% responded "disagree" or "strongly disagree"), lacks adequate introduction to the historical and cultural value of local ICH projects in Nanchong (71.7% responded "disagree" or "strongly disagree"), and does not effectively cultivate students' ability to express ICH characteristics through design (78.8% answered "disagree" or "strongly disagree"). Additionally, 83.2% of teachers indicated that the curriculum does not provide sufficient instruction in traditional techniques such as Northern Sichuan rod puppetry and shadow puppetry, reflecting a serious gap in skills transmission within the current art curriculum.

Although 76.1% of teachers stated that they understand the importance of ICH art in cultural transmission, their ability to effectively apply ICH techniques in teaching remains weak. 77.9% admitted they could not teach ICH techniques effectively in the classroom. Furthermore, more than two-thirds of the teachers believed that the curriculum failed to help students transform ICH knowledge into artistic creation and project planning skills, and 79.7% lacked adequate teaching support and training, making it difficult to address practical challenges in instruction.

Notably, despite the lack of systematic training, 52.2% of teachers indicated that they could initially set learning objectives related to ICH for their students and carry out a certain degree of instructional management. This suggests that teachers possess an essential awareness of curriculum implementation, but urgently require external

resources, professional support, and systematic curriculum development to enhance their teaching practices.

Based on the analysis of the questionnaire results collected from art teachers in public primary schools in Nanchong, the following conclusions were drawn:

1. Deficiencies in Curriculum Design and Content: Most teachers believe that the current curriculum lacks comprehensive coverage of theoretical knowledge, historical context, and artistic techniques related to ICH. In particular, dissatisfaction is widespread regarding whether the curriculum systematically teaches knowledge of ICH (e.g., historical background, artistic characteristics) and whether it effectively transmits relevant techniques. Over 80% of teachers felt that the existing curriculum fails to provide thorough instruction in the knowledge and skills associated with ICH. This indicates that the current art curriculum has not adequately integrated ICH content and fails to meet students' learning needs regarding this cultural resource.

2. Challenges in Teaching Practice: Although most teachers recognize the importance of ICH in modern education and cultural transmission, they still face numerous difficulties in actual teaching practice. Chief among these are the lack of hands-on activities, insufficient depth of content, and a scarcity of teaching resources. Over 70% of teachers reported that the curriculum lacks adequate practical components, making it difficult for students to master related skills through hands-on creation and presentation.

3. Insufficient Teacher Support and Curriculum Resources: Teachers expressed dissatisfaction with current textbooks and teaching resources, especially regarding the lack of support for teaching local ICH projects in Nanchong. Many teachers expressed a desire for more updated teaching materials, including detailed tutorials on ICH techniques, explanatory resources from local ICH artists, and innovative teaching tools to enhance the quality of instruction. At the same time, teachers noted that schools provide insufficient support for ICH art curricula, and resource allocation is unreasonable, severely limiting the effective implementation of the courses.

4. Positive Impact on Student Development: Despite the various challenges in instruction, teachers widely believe that ICH art curricula significantly impact students' overall development, cultural identity, artistic interest, and sense of social responsibility. Most teachers believe such courses can significantly enhance students' cultural identity and national pride and help them better understand and respect local culture. The curriculum also stimulates students' creativity and interest in art while strengthening their teamwork skills.

5. Urgency of Curriculum Reform and Development: The survey results show that most teachers support strengthening the development of ICH art curricula, especially in areas such as teaching resources, teacher training, and curriculum design. Teachers hope that schools will provide more support and enhance feedback mechanisms to continuously optimize teaching strategies and methods, thereby improving the quality of instruction.

In conclusion, primary school art teachers in public schools in Nanchong widely believe that developing an ICH art curriculum is both essential and urgent. To meet the needs of both teachers and students, schools should enhance their support for ICH curricula by providing more teaching resources, optimizing curriculum design, and strengthening professional training for teachers. In addition, greater emphasis should be placed on designing practical activities to ensure that students can genuinely acquire ICH knowledge and skills in the classroom, thereby promoting the transmission and development of cultural heritage.

4.1.3 School Administrators' Perceptions and Support for ICH Art Education.

This study investigates the perceptions, attitudes, and curriculum content needs of administrators in public primary schools in Nanchong regarding ICH art education. Building on the questionnaire survey among art teachers, the research team employed purposive sampling to select school administrators with experience in curriculum management and implementation. A total of 116 questionnaires were distributed, covering basic information, the current status of art education in schools, and the level of support for and suggestions for developing ICH education. In the end,

113 valid responses were collected. This sample demonstrates strong representativeness and contributes to a comprehensive understanding of administrators' perspectives and needs in developing and promoting ICH curricula.

The findings reveal several shortcomings in the current implementation of ICH art education in schools:

Firstly, regarding curriculum content, approximately 97% of administrators reported that schools have not yet provided systematic or comprehensive instruction on the theoretical knowledge of ICH. Over 76% of respondents indicated that the curriculum lacks in-depth coverage of ICH items' historical background, cultural significance, and artistic characteristics. This shows an apparent deficiency in the knowledge dimension, which hampers students' ability to form a complete understanding of cultural heritage.

Secondly, there is a significant lack of skills training and creative guidance in the curriculum. About 96% of administrators believe schools fail to effectively guide students in incorporating ICH cultural features and techniques into their design work. Furthermore, 100% of respondents stated that their schools fall short in teaching specific ICH skills, such as those related to Northern Sichuan giant puppetry and shadow puppetry, highlighting a serious gap in teaching staff qualifications and instructional resources.

In addition, while around 65% of respondents acknowledged the importance of ICH art in modern education and cultural transmission, nearly 90% admitted that they and their teaching staff lacked the skills and pedagogical capacity to teach ICH art techniques, due to the absence of systematic professional training. This disconnect between recognition and capability underscores the pressing need for professional development support.

The survey also found that about 79% of administrators felt that schools had not effectively guided students in applying their knowledge through artistic creation or project planning, with a generally low level of curriculum integration and practical engagement. Nearly 90% of administrators reported receiving insufficient skills training

related to ICH, suggesting that mechanisms for teacher professional development remain underdeveloped.

Notably, despite the high recognition of the value of ICH education, around 92% of administrators expressed confidence in setting learning objectives for students and managing the learning process; such objectives often rely on personal experience rather than a structured curriculum framework. This reflects a lack of guidance in curriculum design.

The transmission and preservation of ICH is a broad and complex endeavor, requiring teacher expertise, institutional support, resource allocation, and active collaboration with communities and social organizations. The successful implementation of ICH art education depends on the joint efforts of teachers, schools, and the broader community. The curriculum can be effectively delivered, and its impact can be maximized only through such collaboration. Schools should strengthen partnerships with local communities and cultural institutions, establishing practical cooperation and resource integration mechanisms to support the successful implementation of ICH art education.

Based on the survey results, the following key needs should be addressed in the development of an ICH art curriculum:

Enhancing Curriculum Content Comprehensiveness

Curriculum design should systematically cover ICH's historical context, cultural values, artistic techniques, and local characteristics, ensuring that all significant cultural items and practices are fully represented and taught.

Increasing Practical Activities and Application Opportunities

The curriculum should incorporate more hands-on activities to help students acquire ICH skills through practice. Opportunities for students to participate in creative projects and exhibitions should be expanded to foster their creative abilities and cultural identity.

Strengthening Teacher Training and Resource Support

Teachers should receive professional training focused on ICH artistic techniques. At the same time, schools must increase resource investment, providing sufficient teaching materials and tools to support effective curriculum implementation.

Optimizing Assessment and Feedback Mechanisms

Assessment methods should be diversified to fully reflect students' learning progress and practical competencies. Detailed feedback should be used to guide student development. Moreover, the assessment system should promptly identify and address instructional issues to improve teaching quality.

Enhancing Cross-Sector Collaboration and Social Support

During implementation, schools should foster collaboration with communities, local cultural institutions, and other stakeholders to pool resources and jointly promote ICH art education and cultural preservation.

In summary, public primary schools in Nanchong face multiple challenges in implementing ICH art education, including incomplete curriculum content, insufficient teacher training, limited resources, and a lack of practical components. Nevertheless, administrators generally recognize the educational value of this curriculum and believe it can enhance students' cultural identity and national pride. To address current challenges, schools must adopt comprehensive improvement strategies—optimizing curriculum content, strengthening experiential learning, refining assessment systems, and enhancing teacher professionalism and resource support—to improve the quality and sustainability of ICH art education.

4.1.4 A comparative analysis of the views of art teachers and school administrators on the ICH curriculum.

Based on the analysis of questionnaire responses from art teachers and school administrators in Nanchong, both groups share some common understandings and notable differences regarding implementing existing ICH art courses, providing a solid foundation for further curriculum development.

TABLE 3 ICH Art Curriculum: Comparison of the Perspectives of Art Teachers and School Administrators.

Question content	Art Teacher	School Administrators	Analysis and Conclusion
1. About teaching ICH course knowledge	Not compliant 80.6%	Not compliant 97.3%	Both teachers and administrators believe that the course does not adequately teach knowledge of ICH.
2. About mastering the ICH course skills and applications	Not compliant 77.9%	Not compliant 90.3%	Most teachers and administrators believe skills are not appropriately applied, and administrators have a more stringent view.
3. About the importance of ICH course content in education	92.8% compliant	100% compliant	Teachers and administrators agree that the course content is essential.
4. About the ICH art course resources and teaching materials	79.7% Not compliant	82.3% not compliant	Both teachers and administrators believe existing resources and teaching materials cannot meet teaching needs.
5. ICH art courses have a positive impact on teachers and students	84.1% compliant	87.6% compliant	Most teachers and administrators believe that the course positively impacts teachers and students.
6. About the future of ICH art courses, in-depth research, and promotion.	92.9% compliant	90.3% compliant	Both teachers and administrators are optimistic about the course's future development and promotion potential.

The data in Table 3 show that teachers and administrators generally agree that the current curriculum shows significant deficiencies in knowledge transfer (80.6% of teachers, 97.3% of administrators) and skill application (77.9% of teachers, 90.3% of administrators). Administrators tend to offer more critical evaluations, reflecting their broader oversight of overall curriculum implementation.

Despite these implementation shortcomings, both groups strongly acknowledge the importance of the ICH curriculum (92.8% of teachers, 100% of administrators) and unanimously agree that the curriculum positively impacts students and teachers (84.1% and 87.6%, respectively). They also express optimism about its future development and promotion (92.9% and 90.3%). Additionally, regarding course resources and materials, both parties acknowledge that the current conditions do not meet teaching needs, supporting the need for systematic resource development.

In summary, the survey results highlight two core conclusions:

1. High consensus—Teachers and administrators are united in recognizing the educational value, developmental potential, and necessity of supporting the implementation of the ICH curriculum.

2. Evaluation differences – Administrators tend to be stricter in evaluating the current curriculum, especially regarding knowledge and skills, indicating a greater focus on systematic and sustainable development.

At present, Nanchong's ICH art curriculum lacks sufficient content depth, skill training, and resource support, failing to achieve its educational objectives fully. Given this, there is an urgent and strategic need to develop a systematized ICH art curriculum that aligns with the local cultural context and targets students in grades 3-5. This would not only help fill gaps in teaching but also enhance students' cultural literacy and artistic ability, while promoting the optimization of local educational resources and the improvement of ICH transmission mechanisms.

Therefore, it is essential to accelerate curriculum development and teacher training, strengthen resource construction and policy support, and promote the deeper integration of ICH art education into the primary education system in Nanchong. These efforts will inject sustained momentum into local education and culture development.

4.1.5 Expert opinions on the development of ICH art courses: historical interpretations and course suggestions from inheritors

To further explore the content resources for ICH art education, this study employed semi-structured interviews with two nationally recognized ICH inheritors, each with over ten years of experience in teaching and cultural transmission. The aim was to

identify the essential knowledge and skill components that should be included in a primary school ICH art curriculum guided by the principles of OBE. The interviews were conducted during the second semester of the 2024 academic year and focused on topics such as curriculum design needs, pathways for developing students' core competencies, current challenges in the transmission of traditional arts, and innovative strategies for revitalization.

4.1.5.1 Interview on the current status and challenges of traditional arts of ICH in Nanchong City.

The valuable experiences and insights shared by Mr. Wang Biao (inheritor of the Northern Sichuan Shadow Puppetry) and Mr. Li Le (fifth-generation inheritor of the Northern Sichuan Giant Puppets) provided crucial first-hand information for this research. As outstanding representatives of these two art forms, they have long been deeply involved in transmitting local ICH, with a profound artistic heritage and rich teaching experience.

" I am glad to have the opportunity to share my story and reflections on the transmission of ICH. I am the seventh-generation inheritor of the Northern Sichuan Shadow Puppetry and currently serve as the head of the Northern Sichuan Shadow Puppetry Art Troupe. To me, shadow puppetry is a passion, responsibility, and mission. Since 1951, when there were 145 shadow puppetry troupes in the Northern Sichuan region, keeping the tradition alive has been incredibly difficult. Our family has a 354-year history in this art; I cannot let it fade in my generation.

I began learning shadow puppetry from my grandfather, Wang Wenkun—the founder of Northern Sichuan Shadow Puppetry and the namesake of 'Wang Dengying'—at the age of 11. I was trained in all aspects of the craft, from performance to puppet making, and accumulated extensive experience. Shadow puppetry is traditionally passed down orally and through direct instruction, requiring at least four years to train a skilled performer, and demands a high level of commitment.

To break the old tradition of 'not passing the craft to outsiders or women,' I recruited 22 students from the general public as early as 2007, providing them free meals, lodging, and living expenses. Although many left due to the hardships,

I remained determined to spread this art. Later, my son Wang Xiaobin gave up his teaching job to dedicate himself to shadow puppetry, which deeply moved me. Since 2011, three generations of our family have run the troupe together, continuing to recruit and train students based on their strengths.

In 2019, I began lecturing at universities and trained 34 students at China West Normal University and Nanchong Vocational College. Unfortunately, the three-year COVID-19 pandemic brought tremendous financial pressure, forcing us to disband the troupe, and many students did not return.

This experience made me realize that shadow puppetry's passing on relies on family, while its inheritance depends on society. Only family members can continue the lineage, but to promote it widely, the art must step out into the broader world. This is my most significant difficulty. Some say I am conservative, but my practice tells me this may be the most viable path.

Nevertheless, my team and I continue to explore ways to integrate traditional techniques with modern elements to attract more young people. We have already cultivated several active performers who are advancing the legacy of the Northern Sichuan Shadow Puppetry. "(Mr. Wang Biao, ICH Inheritor)

" I grew up surrounded by puppet art. My elders were all puppet performers, profoundly influencing my love for the Northern Sichuan Giant Puppets. In 1979, I had the fortune of joining the Yilong County Puppet Theatre and officially began my artistic journey. Under the tutelage of masters Yue Dayuan and Li Yuanjin, I mastered three years' professional skills in just six months and became a principal performer. Although I briefly left the troupe due to a decline in the performing arts, I returned to the stage after graduating from junior high school. Under the guidance of my father, Li Desan, I systematically studied the performance techniques of various roles—sheng (male), dan (female), jing (painted face), mo (older male), and chou (comic)—and became a key multi-role performer.

With changing times, traditional arts are facing unprecedented challenges. Although the Northern Sichuan Giant Puppets have a long history, their simple forms and limited expression make it hard to captivate modern audiences. The development of technology has brought both opportunities and changes in aesthetics and how people engage with art. To preserve this craft, we urgently need innovation in puppet design and performance formats to meet contemporary aesthetic and cultural demands, while also exploring applications in cultural tourism.

The inheritance of ICH cannot rely solely on individual efforts—it requires policy support, funding, and public attention. Including the Northern Sichuan Giant Puppets in school arts curricula would allow children to engage with and understand traditional culture from an early age, which would greatly benefit its sustainable development. Moreover, traditional arts should go abroad and onto bigger stages.

In my over forty years of performing, I have trained over thirty students, many of whom are now key performers. I also serve as a guest lecturer at several universities and frequently teach puppet arts in schools. I fully understand the importance of nurturing the next generation. In my teaching, I aim to impart skills and inspire students to love puppetry and understand its cultural significance, combining inheritance with innovation and leading the Northern Sichuan Giant Puppets into the future." (Mr. Li Le, ICH Inheritor)

Based on interviews with ICH inheritors Wang Biao and Li Le, three significant challenges currently facing the transmission of ICH can be summarized:

1. The rapid development of modern society and technological advancement pose substantial challenges to traditional arts. The widespread popularity of films, television, and the internet has led to declining interest in traditional culture among younger generations, weakening the spread and vitality of traditional arts.

2. While traditional oral instruction and family-based transmission help preserve the authenticity of skills, they also present challenges. These include long training cycles, high dependency on family inheritance, and high dropout rates among

learners, all of which hinder the establishment of a sustainable and widely accessible transmission mechanism.

3. There is an urgent need for policy support and public attention for ICH. Current funding and policy support remain insufficient, and many traditional projects face development limitations due to a lack of resources. Inheritors also bear heavy financial and operational burdens.

The protection and development of ICH should be rooted in tradition while actively exploring innovative paths. On the one hand, policy support and broader social participation should be strengthened; on the other, ICH should be introduced into schools. Through structured curriculum-based instruction, students can learn traditional techniques while engaging in modern innovation, cultivating a new generation of inheritors and injecting lasting vitality into ICH.

4.1.5.2 Interview the problems faced by ICH in curriculum content and teaching.

Through semi-structured interviews with Teacher Wang Biao and Teacher Li Le, the study identified key content and skills in integrating ICH into education. It highlights the traditional core knowledge and techniques students must master and shares practical examples and experiences for teaching traditional skills. The research also explores ICH's educational challenges, aiming to raise awareness of its significance and promote recognition of its value.

" The government now places great emphasis on the inheritance of ICH, and Nanchong City has also proposed the principle of 'government leadership and social participation,' stressing authenticity, integrity, and continuity. As the inheritor of the Northern Sichuan Shadow Puppetry, I sincerely feel that the protection of ICH is not only the government's responsibility, but also requires the participation of society as a whole.

We have a special shadow play troupe for performances and teaching, and a shadow play museum, which displays the inheritance results in a combination of static exhibition and dynamic inheritance. However, young people are under pressure

from life and are rarely willing to devote themselves to learning. Even if I provide accommodation and meals, I can't keep them.

I believe primary school students are essential to the inheritance of ICH. Learning the Northern Sichuan Shadow Puppetry enhances their artistic literacy, stimulates creativity, and strengthens their identification with traditional culture. We can design appropriate course content for primary school students, including basic knowledge of shadow puppetry, carving techniques, manipulation skills, story background, and modern innovative expressions.

First, we guide students to understand shadow puppetry's cultural value by explaining its historical background and artistic characteristics. Then, through simplified carving exercises, students can try carving small animals or simple faces, initially mastering basic techniques like yin-yang carving, hollowing, and flower carving.

In terms of performance, we can begin by learning to control one or two sticks, practicing simple movements like head turns and body swings, allowing them to experience the charm of shadow puppetry. The repertoire can combine traditional and modern elements, such as "Zhang Fei Paints Beauties" and "The Fight for Luding Bridge," and contemporary elements like "Disco" shadow puppetry, encouraging students to create new works with familiar stories and characters.

Regarding production, primary school students can start with soft leather or cardboard to create simple characters or props. Carving can begin with lines, gradually learning basic shapes for the head, clothing, etc. This will be followed by color matching exercises, allowing them to appreciate the artistry of color expression. Finally, they will learn to connect components, assemble the parts into a complete shadow puppet, and understand movement and structure principles. Safety tools should be used during the process to ensure the students' safety.

Shadow puppetry requires a lot of hands-on work, which is very helpful in cultivating students' observation, focus, and creativity. More importantly, it integrates history, art, culture, and design, making it a traditional art form suitable for school education.

The Northern Sichuan Shadow Puppetry is a treasure of Chinese culture. Introducing it into the primary school classroom is feasible and highly meaningful, allowing children to be exposed to and identify with our traditional culture from an early age. "(Teacher Wang Biao, inheritor of ICH)

" The inheritance of the Northern Sichuan Giant Puppets has reached my generation, the fifth generation. 2012 I participated in the 21st International Puppetry Association Conference and International Puppet Festival. *The Legend of Longmen* won the Excellent Work Award at the 14th Sichuan Province Spiritual Civilization Construction "Five One Project" and the Golden Magnolia Collective Performance Award and Best Production Award at the 2018 Shanghai International Puppetry Arts Festival. As a unique form of ICH in China, the Northern Sichuan Giant Puppets carry profound historical and cultural value. Therefore, I actively participate in various competitions, hoping to promote the Northern Sichuan Giant Puppets through such platforms. While digital presentations can help preserve and spread ICH, transforming traditional skills into digital forms while maintaining authenticity and integrity remains challenging.

The Northern Sichuan Giant Puppets, as a traditional culture full of artistic charm, have a strong visual impact. However, due to the complexity of puppetry performance and the intricate craftsmanship involved, introducing and teaching this art form to primary school students is still a topic that requires exploration. Primary school students can begin by exploring the puppets' appearance, movements, costumes, and stories, and understanding puppet design and production. The design of the Northern Sichuan Giant Puppets is exquisite, with detailed features such as the puppet's facial features, joints, and costumes. Children can learn skills such as carving and dyeing through simplified puppet-making activities, enhancing their aesthetic appreciation and hands-on abilities.

Another characteristic of the Northern Sichuan Giant Puppets is their ability to simulate human movements, with actors controlling the puppets through sticks to perform various actions. While primary school students may not immediately master complex performance techniques, they can start by mimicking simple movements,

gradually experiencing the joy of puppetry, and improving their coordination and interest in performance. Teachers can help students master basic puppetry techniques through demonstrations and imitation, integrating this art form with the students' everyday games and performances to increase their sense of participation.

The puppets' costumes mostly use traditional fabrics, with many handcrafts, such as embroidery, applied. These traditional elements are suitable for primary school students to learn. By studying the costume design of the Northern Sichuan Giant Puppets, children can understand the structure and cultural background of traditional clothing. Through simple embroidery and sewing activities, they can enhance their manual skills and better understand the cultural significance of the Northern Sichuan Giant Puppets.

By studying the classic plays and stories of the Northern Sichuan Giant Puppets, primary school students can learn about the plots and characters of traditional folk tales, enhancing their language skills and cultural literacy. Although puppet-making is relatively complex, students can begin with simple puppet models, gradually mastering production techniques. Children can create simplified puppet forms using simple materials and tools, fostering manual abilities and artistic appreciation.

As for performance skills, while techniques like "face-changing" in puppetry are complex, primary school students can understand facial expressions and character roles through acting, enhancing their expressiveness and creativity. Additionally, under the guidance of teachers, students can learn how to perform simple plays using puppets, gradually improving teamwork and communication skills.

Integrating the Northern Sichuan Giant Puppets into the primary school curriculum allows children to be exposed to traditional art early, helping them develop creativity and hands-on abilities. Through handicraft, movement imitation, and performance, children can improve their spatial imagination and artistic expression while fostering teamwork in collective performances. Teachers can simplify techniques to reduce difficulty and combine modern technology and online resources to promote the spread of ICH. "(Teacher Li Le, inheritor of ICH)

The interviews show that the Nanchong Municipal Government has made significant efforts to inherit ICH, emphasizing government leadership and social participation and focusing on the authenticity, integrity, and continuity of heritage. However, many young people have yet to recognize the value of ICH. Therefore, it is crucial to cultivate awareness among the youth about heritage transmission.

Through interviews with teachers Wang Biao and Li Le, we explored key content and teaching methods for integrating ICH into primary school art curricula. Wang Biao suggested that when teaching the Northern Sichuan Shadow Puppetry, one should start with the historical background, carving techniques, and performance control, gradually guiding students to master the creation and performance techniques of shadow puppetry characters. Additionally, incorporating modern elements into innovative plays, such as *Disco Shadow Puppetry*, can enhance students' acceptance of traditional art and stimulate creative thinking. Li Le emphasized that when teaching the Northern Sichuan Giant Puppets, attention should be paid to the puppet's design, production techniques, and performance skills. Students should gradually master basic skills such as carving, dyeing, and sewing through simplified puppet-making and movement imitation.

Both teachers agreed that teaching should include interactive activities and adopt a progressive learning approach to help students deeply understand and practice traditional art forms. They also supported the development of art courses focusing on the unique ICH of Nanchong to preserve local culture.

In terms of core knowledge and techniques, Wang Biao emphasized that the key skills of shadow puppetry include carving techniques, manipulation skills, and the use of color. Students should experience the creative process through hands-on activities. Li Le pointed out that puppet-making and performance skills are the focus, with students starting from simplified puppet models and basic movement exercises, gradually improving their manual skills and coordination.

The two teachers' experiences show that the teaching of ICH should not only impart technical skills but also integrate historical and cultural backgrounds.

Through practical and interactive activities, it can foster students' creativity, teamwork, and cultural identity. Both teachers support the development of local artistic courses, believing this to be an important way to promote the inheritance and innovation of ICH.

Through interviews with the inheritors, the significant value of ICH in education was clarified. Integrating it into the curriculum enriches students' cultural experience and lays a solid foundation for their future growth. Moving forward, we should continue to explore effective teaching strategies and methods to ensure that traditional art shines with new brilliance in the modern era, inspiring more young people to participate in inheritance and innovation.

4.1.5.3 Interview on ICH's inheritance and implementation strategies in primary school art education.

Through semi-structured interviews with teachers Wang Biao and Li Le, this paper explores how to design and implement courses in primary school education to pass on ICH, evaluates the acceptance of primary school students to the learning of ICH, explores strategies to improve interest and participation, and designs teaching activities suitable for students' age and cognitive level to help them understand and master the essence of ICH.

" I believe that the success of the curriculum primarily depends on elementary school students' learning acceptance and their interest in ICH. Therefore, when designing the curriculum, it is essential to start from the students' perspective, considering their cognitive levels and psychological needs. I suggest that the course content closely integrate the history, production process, and performance techniques of the Northern Sichuan Giant Puppets, helping students understand the cultural connotations of puppet art and stimulating their interest. For example, we can ignite students' curiosity about this art form by telling the origin story of the puppets and the background of classic plays. At the same time, hands-on activities and participation are essential. Allowing students to make puppets will strengthen their intuitive understanding of traditional art.

Regarding teaching methods, the emphasis should be on fun and interactivity. Since elementary students have shorter attention spans, vivid stories,

games, and interactive activities can increase their engagement. For example, designing a "Puppet Show" where students are divided into groups for role-playing, or using simulated performances to deepen their understanding of puppet art. Encouraging students to create short puppet plays can also enhance their practical skills and stimulate creativity.

The course content should be progressive, gradually guiding students to master the core skills of puppet art. By simplifying tasks, students can learn the techniques of puppet making and performance step by step. Designing collaborative activities will help foster teamwork and communication skills. Since elementary students are more interested in novel and interactive activities, puppet teaching can focus on hands-on creation and performance imitation. For example, designing activities like "Puppet Dance" or "Little Puppet Story Performances" can increase student participation. Using multi-sensory teaching methods, such as watching puppet performance videos or digital presentations, can stimulate students' visual and auditory interests, improving their acceptance of traditional art.

In teaching, we should start with basic movements and skills, gradually guiding students to master more complex performance techniques. This helps students build confidence and enjoy the process of continuous improvement. For example, simple puppet manipulation can be taught first, followed by basic performance actions, assisting students to challenge more difficult tasks after mastering the basics.

I believe respecting tradition is essential, but we must encourage students to innovate. Puppet art must thrive in modern society to attract young people's participation. Teachers can guide students to incorporate contemporary elements into traditional puppet plays, such as popular music, dance, or multimedia technologies, exploring new forms of expression. To match the students' practical skills and age characteristics, puppet making can be simplified, such as using cardboard and fabric to create simple puppets, lowering production difficulty. As students master these skills, they can gradually learn more complex techniques.

I hope that through these teaching strategies, students will not only master puppet performance skills but also deeply understand and love ICH. This sense of cultural pride will motivate them to consciously participate in the inheritance and protection of culture in the future, cultivating more young people who love the traditional art of the Northern Sichuan Giant Puppets." (Teacher Li Le, inheritor of ICH)

" I believe that curriculum design should revolve around students' interests and sense of engagement, with the core goal being to help students experience the process of artistic creation through practical activities. In the Northern Sichuan Shadow Puppetry course, we should start with the historical background, basic techniques, and performance characteristics, gradually guiding students to master fundamental skills. For example, we can begin with simple shadow puppet carving, allowing students to experience the production process firsthand, gradually learning manipulation skills, and eventually participating in shadow puppet performances.

Innovation in the curriculum is equally important, especially when integrating modern cultural elements. For instance, designing a performance that combines modern elements, such as the "Disco Shadow Puppetry," blends traditional art with contemporary popular culture. This not only stimulates students' interest but also promotes their innovative thinking. This cross-disciplinary approach allows students to feel the charm of traditional culture through hands-on production while recognizing ICH's value in today's society.

Elementary students are usually inquisitive about ICH, but the abstract nature of traditional art can make them feel unfamiliar when they first encounter it. Therefore, teachers should stimulate students' interest through hands-on activities and interactive teaching. I have adapted shadow puppet plays by incorporating modern elements to attract visitors, and this creative approach is equally applicable to teaching. It helps students enter a learning state more naturally. For example, adding cartoon characters or movie stories can spark students' interest and enhance their sense of involvement.

Teaching activities should be designed with creative yet straightforward tasks according to students' cognitive development levels. By adopting a phased teaching approach, students can gradually master shadow puppetry, starting with basic carving and manipulation techniques. Simple tasks at each stage help students build interest and confidence, avoiding overly complex content that could hinder their learning.

Hands-on activities are key to understanding shadow puppetry. Each teaching session should allow students to gain artistic experience through specific activities, such as creating simple shadow puppets, learning basic manipulation techniques, and improving performance through small-scale rehearsals. These practices will help students better understand the essence of the art.

At the same time, teaching should offer students more space for independent exploration, encouraging them to unleash their creativity. Designing open-ended tasks, such as modifying the appearance of shadow puppets or creating stories, can inspire students' creativity and foster their understanding and inheritance of ICH.

In conclusion, teaching ICH should focus on interactivity, creativity, and a gradual learning approach. By combining traditional techniques with modern elements, designing engaging and challenging activities can help students deeply understand traditional art in a relaxed and enjoyable environment, cultivating a sense of cultural identity and pride. This, in turn, will inspire them to love ICH and encourage their future participation in the protection and inheritance of culture." (Teacher Wang Biao, inheritor of ICH)

In the summary of interviews with teachers Wang Biao and Li Le regarding the development of ICH art courses, the researcher found that their viewpoints were similar in many aspects, yet they also had some differing focuses. Both teachers emphasized that course design should start with students' interests, cognitive levels, and psychological needs. Li Le mentioned the importance of considering students' learning acceptance levels, while Wang Biao stressed that the teaching content should be designed according to students' cognitive development levels. Both

teachers agreed that traditional art education should be engaging and interactive, with hands-on activities central to ICH's inheritance.

Regarding course innovation, Li Le suggested incorporating popular music and modern dance into puppet plays. At the same time, Wang Biao recommended combining modern stories and popular characters into shadow puppet performances. Both believed modern elements could stimulate students' interest and foster creative thinking. Regarding course design, both teachers emphasized a progressive approach, starting with basic skills and gradually increasing the difficulty of the teaching, helping students experience a sense of achievement at each stage and boosting their confidence.

Specifically concerning the art forms, Li Le focused on the teaching design of the Northern Sichuan Giant Puppets, highlighting the puppets' historical background and production process. Wang Biao, on the other hand, concentrated on the Northern Sichuan Shadow Puppetry, particularly emphasizing shadow puppet carving and manipulation techniques. Both teachers mentioned innovative teaching activities. Li Le suggested that students create puppet plays, while Wang Biao proposed a staged teaching approach that gradually involves students in shadow puppet performances.

Regarding the use of technology, Li Le suggested utilizing videos or digital means to showcase puppet art. At the same time, Wang Biao emphasized the importance of hands-on practice and group collaboration to enhance students' artistic understanding. Despite differences in teaching methods, both teachers highlighted the importance of practical activities and creativity, and they agreed that modern elements help students better accept traditional art forms.

In conclusion, the interviews with both teachers indicate that passing on ICH art at the elementary school level is feasible. Course development should focus on students' interests and cognitive levels, combining practical activities, creative design, and modern elements to enhance students' participation and innovation. Through interaction and collaboration, the course can inspire students' understanding and love of

traditional art, laying a foundation for the inheritance and protection of culture. By integrating the transmission of ICH with elementary education, a carefully designed curriculum will allow students to appreciate the charm of traditional art deeply, enhance their cultural pride, and experience the depth and beauty of culture through practice.

4.1.5.4 Interview Research on Resources and Support for the Development of ICH Art Courses

Through semi-structured interviews with teachers Wang Biao and Li Le, we explored what resources should be used when developing ICH art courses, how to promote further the education and popularization of ICH, and what good suggestions and hopes the two inheritors have for the promotion and implementation of ICH education in the future. The interview results are summarized as follows:

" When developing ICH art courses, it is essential to closely align with the national requirements for ICH education and the actual needs of elementary school students in Nanchong. The course's content, activities, and assessment forms should be interconnected, with theoretical guidance woven throughout. Key questions include: How can the course principles be implemented? What are the course objectives? Do the planned activities help students achieve these objectives? How can these activities be effectively organized? And how can we determine whether the goals have been met?

In course development, teachers must first understand students' interests and needs, clarify the teaching content and methods, choose appropriate tools, and assess whether students have achieved the learning objectives through observation. For example, when inheriting shadow puppetry, I observe students to understand which projects suit them and help them quickly master the techniques. Therefore, teachers need to have an in-depth understanding of ICH and the ability to identify students' potential. The course development should fully utilize historical materials, books, videos, and tools related to shadow puppetry, such as leather, carving tools, and dyes, to help students better understand this traditional art form.

Furthermore, implementing ICH art courses requires support from cultural departments, art groups, and local inheritors. I often collaborate with art galleries, cultural centers, and communities to enhance the influence of shadow

puppetry through activities like lectures and workshops. Cooperation with schools, especially in teacher training and course guidance, is also crucial. Only when teachers master the relevant techniques can the quality and effectiveness of the course be ensured. I am happy to be involved in course development and review, especially designing teaching content and practical activities related to shadow puppetry. Through collaboration with other educators and cultural inheritors, I hope we can ensure the course content is in-depth and feasible.

Future ICH art courses should focus on accessibility and innovation, combining traditional and modern elements to attract more young people to participate. I look forward to more interdisciplinary collaboration so that shadow puppetry can be better promoted within the educational system. Promoting ICH education requires achieving this through systematic course design and integration of teaching resources. I have also repeatedly suggested to the government that investment in ICH education should be increased, more elective courses should be offered, and social implementation of these courses should be promoted through cooperation with social and cultural institutions. By combining traditional art with modern cultural forms and expanding the audience for inheritance, we can help ICH thrive in contemporary society and preserve the roots of our culture." (Teacher Wang Biao, inheritor of ICH)

" When developing ICH art courses, I emphasize the importance of historical materials related to the Northern Sichuan Giant Puppets, the tools used for their creation (such as wood, fabric, paint, etc.), and relevant teaching resources. At the same time, video teaching and puppet performance demonstrations are also highly effective learning materials, helping students better understand the expressive techniques of puppet art. I also encourage students to visit the locations of ICH inheritors to learn on-site, gaining insights into the protection and application of traditional skills. For example, shadow puppetry was initially made for entertainment, but today it can be transformed into cultural products or art collectibles.

If art teachers teach ICH courses, the curriculum should cover materials and tools, the production process, and practical applications in daily life. This multidimensional teaching design can spark students' interest and help them deeply explore traditional craftsmanship.

The core competencies of art education include aesthetic perception, artistic expression, creativity and innovation, and cultural understanding. At the elementary school level, the focus should be on developing aesthetic perception and creative expression. Traditional artistic techniques and modern artistic concepts can be integrated when developing the curriculum to promote cross-cultural artistic exchange.

Regarding course evaluation, in addition to student, teacher, and self-assessment, I recommend using portfolio management, classroom observation, and process documentation to comprehensively assess students' core competencies' development.

Course implementation requires the support of local cultural bureaus, ICH protection centers, and art institutions, as well as the provision of expert resources and exhibition platforms. Collaborating with communities and inheritors for on-site guidance will help students better understand puppet art. I am also willing to participate in developing, designing, and evaluating courses, particularly in the content creation and implementation feedback of the Northern Sichuan Giant Puppets art curriculum.

Future ICH art courses should focus on innovation, combining modern cultural contexts to revitalize traditional arts. The curriculum should integrate with contemporary popular culture to attract more students. At the same time, by strengthening collaboration with communities and cultural institutions, conducting experiential teaching, and utilizing online platforms and social media to expand the course's influence, the inheritance and popularization of ICH can be promoted.”
(Teacher Li Le, inheritor of ICH)

Through the summary of interviews with teachers Wang Biao and Li Le, both teachers unanimously support the development of ICH art courses and put forward similar viewpoints. They emphasize that the curriculum should make full use of historical

documents, visual materials, and traditional production tools, such as wood, fabric, and paint for the Northern Sichuan Giant Puppets, and leather and carving tools for the Northern Sichuan Shadow Puppetry, to help students understand and master traditional craftsmanship. In addition, video teaching resources and demonstration clips can also help students more intuitively understand the art forms and techniques.

In terms of course implementation, both Li Le and Wang Biao believe that cooperation with local cultural bureaus, ICH protection centers, and art institutions is crucial, as these organizations can provide expert resources, lectures, and exhibition platforms. They also emphasize collaboration with communities and ICH inheritors, believing on-site guidance helps students learn the art forms more directly. Support from the education department is also essential for the standardization and quality assurance of the courses.

Looking ahead, both teachers agree that ICH courses should focus on developing creative thinking and practical skills while integrating modern popular culture to attract young people. They hope the curriculum will preserve traditional arts and incorporate modern elements to revitalize traditional art, attracting more student interest, and covering more regional conventional arts to help students understand different cultures comprehensively.

In promoting ICH education, both teachers suggest enhancing publicity and promoting through multiple channels, such as online platforms and social media, to expand the audience. They also emphasize collaboration with communities and cultural institutions, conducting more experiential teaching activities to allow students to experience traditional art through hands-on practice. Wang Biao specifically mentioned that the protection of ICH should be aligned with the needs of modern society. Through cross-cultural and interdisciplinary collaboration, traditional arts can be integrated with modern culture, ensuring that ICH is better inherited and developed in contemporary society.

Through interviews, it was concluded that when developing an ICH art curriculum for primary school students in the second phase of Nanchong City, it should be developed into a curriculum that allows students to develop problem-solving and innovation abilities, allowing students to build knowledge through practice, emphasizing student-centered diversified learning methods, and learning according to students' interests. In the process of curriculum development, the following steps are required:

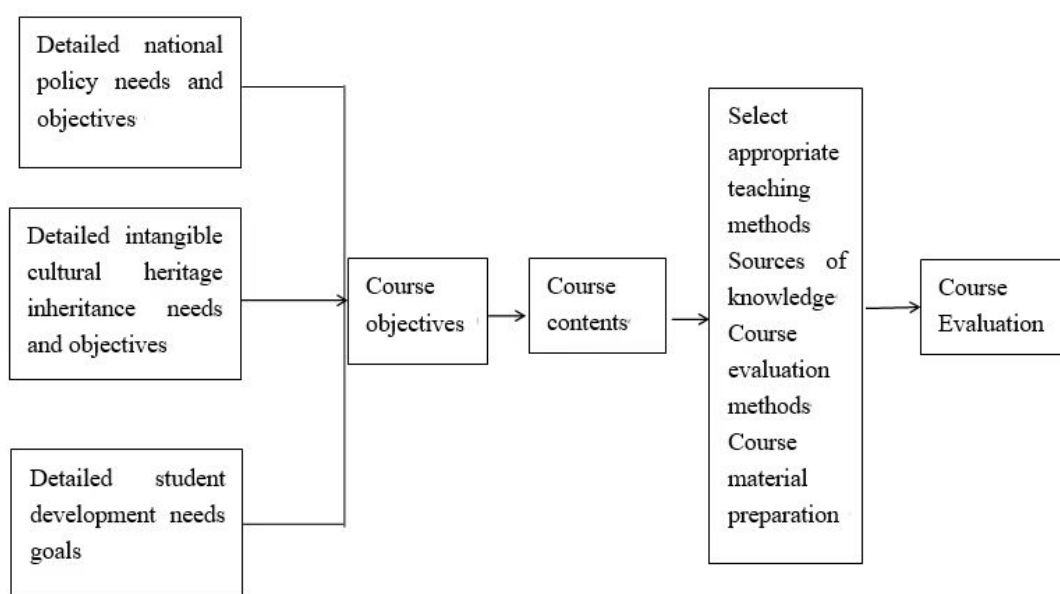


Figure 10 Steps in curriculum development based on interviews with ICH inheritors

Based on the results of a questionnaire survey conducted with school administrators and art teachers, as well as semi-structured interviews with ICH inheritors, the following conclusions were drawn regarding the development of an ICH art curriculum in Nanchong: Schools expressed a desire to implement ICH project-based courses that align with students' learning levels and support interdisciplinary learning. Art teachers hoped that education authorities would organize training sessions focused on ICH-related knowledge to better support instructional activities, noting the lack of systematic curriculum resources for teaching ICH projects. Participants suggested effective learning should combine short-term interest-based lectures with

long-term structured instruction to spread and sustain ICH culture and ensure meaningful learning outcomes.

Considering these conclusions, curriculum development should focus on cultivating students' problem-solving and creative abilities, emphasizing student-centered, diverse learning approaches, and aligning instruction with student interests through hands-on, knowledge-building activities. The steps for curriculum development include: 1. Setting clear learning objectives; 2. Designing diversified assessment tools; 3. Establishing explicit and transparent evaluation criteria; 4. Adopting student-centered teaching methods; and 5. Adjusting curriculum content based on students' interests.

4.2 Design and development of ICH art courses

4.2.1 The process and methods of curriculum development based on OBE theory

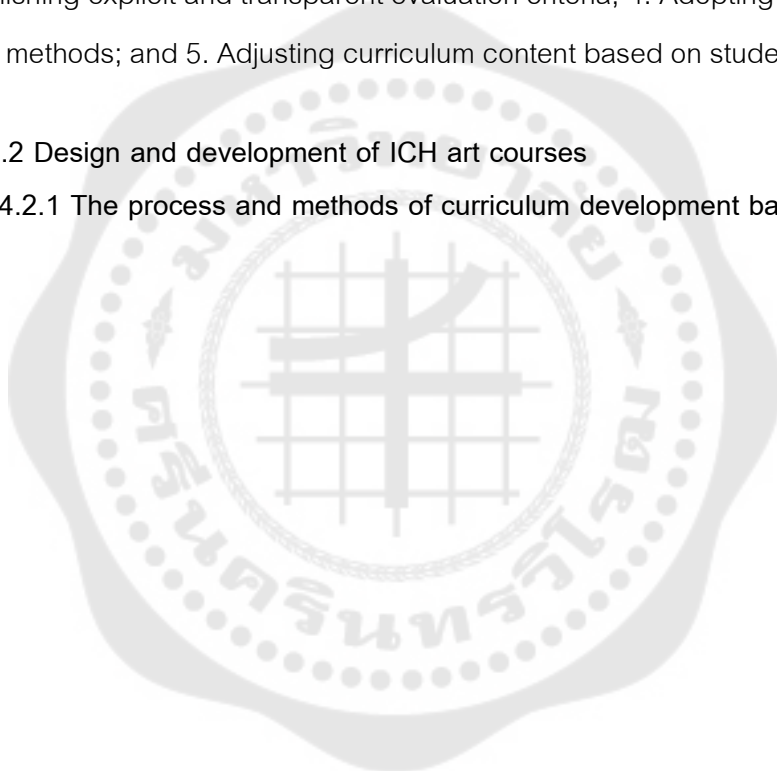
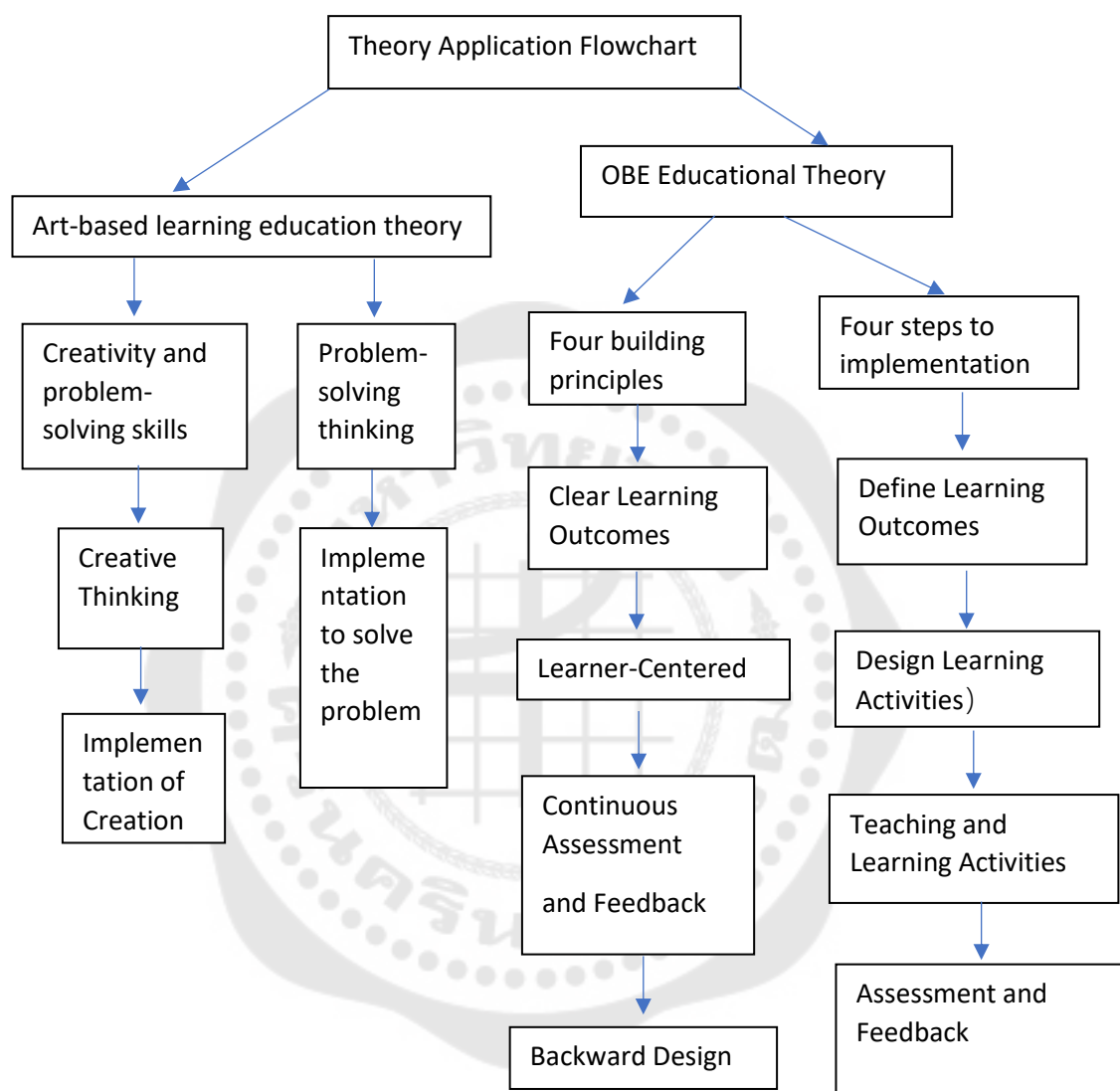


TABLE 4 The process and concepts of theoretical application in the design and development of ICH art courses



The development of this curriculum design is based on the four construction principles and four implementation steps of the OBE philosophy, as well as the extraction of creative and problem-solving abilities emphasized in arts-based learning theory.

4.2.1.1 Analyze basic information

1) Needs and Current Situation

The first step in curriculum development guided by the OBE philosophy is analyzing basic information. This aims to clarify students' developmental

needs, current teaching practices, school support conditions, and available ICH resources, to build a curriculum content system grounded in practical feasibility.

Grades 3 to 5 in primary school represent a critical period in which students transition from concrete to abstract thinking. During this stage, their perceptual, imitative, and initial creative abilities develop rapidly, and they show strong interest in images, stories, and folk art forms. Preliminary research indicates that the current curriculum lacks sufficient depth and systematic integration of ICH content, making it difficult to meet students' cognitive exploration and artistic expression needs. In response, the curriculum adopts a "stimulate interest – enhance skills – cultivate cultural identity" approach, integrating visual teaching with hands-on practice to help students internalize cultural values and achieve creative expression through skill acquisition.

According to survey questionnaires completed by art teachers and school administrators in Nanchong, approximately 72% of teachers reported that ICH content accounts for less than 10% of the existing art curriculum. It mainly appears in festivals or showcases activities and lacks systematic instructional design and supporting materials. Teachers generally expressed difficulties understanding the cultural background of ICH projects, mastering the techniques, and applying suitable teaching methods. While most teachers have a solid teaching foundation and a positive attitude toward incorporating local ICH content, they lack experience in curriculum design, interdisciplinary integration, and project-based learning. Therefore, curriculum development must simultaneously address teacher training and instructional support to ensure sustainable implementation.

Further research reveals that most primary schools in the Nanchong area already possess an essential foundation for art education, including functional classrooms and basic materials. However, there are certain limitations in time allocation, curriculum integration, and resource coordination. Art instruction often faces time constraints, and art classes are easily marginalized. Thus, the ICH curriculum must seek integration paths within the existing structure, such as through themed projects, school-based courses, or comprehensive practical activities. Some schools have already

established partnerships with local cultural centers and ICH transmission bases, creating favorable conditions for inviting ICH inheritors into the classroom or organizing field visits, which provide practical support and resource assurance for curriculum implementation.

Nanchong is rich in national and provincial-level ICH resources, including the Northern Sichuan Giant Puppets, Northern Sichuan Shadow Puppetry, Yilong Paper-Cutting, and Langzhong Door God Paintings. These art forms feature diverse techniques and profound cultural meanings. Interviews with two ICH inheritors revealed that these projects are highly adaptable, and the inheritors are willing to cooperate in curriculum development and practical instruction. Some techniques are already structured into tiered modules suitable for primary-level learning.

These ICH resources embody the region's unique historical memory and traditional wisdom and possess distinct artistic features and operability, making them suitable as practical components of primary school art education. The curriculum will select ICH projects that are engaging, expressive, and symbolically rich to foster students' cultural awareness, artistic expression, and overall competence in a coordinated manner.

2) Related Literature

Amid ongoing shifts in educational philosophy, OBE provides a new theoretical foundation for curriculum development. As scholars such as Gurudutta P. Japee and Preeti Oza (2021), and Chan (2009) have noted, OBE emphasizes "what students can do" rather than "what teachers teach," focusing on the specific competencies and holistic qualities students should achieve by the end of learning. This paradigm shift offers a student-centered framework for curriculum design.

Guided by OBE, this study aims to develop a visual arts curriculum that integrates local ICH for primary school students in grades 3 to 5 in Nanchong. Centered on "learning outcomes," OBE stresses the triad of knowledge, skills, and attitudes, providing theoretical support for setting phased learning goals in cognitive understanding, artistic talents, and cultural values. The curriculum should address

multiple dimensions of student development—including ICH perception, hands-on ability, and cultural comprehension—by building a progressively structured system of learning objectives that promotes the coordinated growth of cultural identity, artistic expression, and creative thinking.

Curriculum development must also respond to national and local education policies. According to the Implementation Opinions of the Nanchong Municipal People's Government on Further Promoting Balanced Development of Compulsory Education (Office, 2014), the government explicitly advocates integrating traditional culture into the basic education system. In recent years, media reports such as Door God Paintings on the Brink of Extinction (Daily, 2017), Northern Sichuan Giant Puppets Enter Schools (Daily, 2021), and Paper-Cutting and Guqin Experience Courses (Daily, 2023a) have highlighted both the urgency and practical foundation for ICH education.

Nanchong has established a relatively robust ICH preservation framework at the policy level, including project registration, inheritor systems, and school-community partnerships supporting curriculum development. The *Compulsory Education Arts Curriculum Standards (2022 Edition)* (China, 2022) emphasize helping students understand and inherit the essence of Chinese traditional culture. As a cultural medium rich in artistic and educational value, ICH is particularly well-suited for systematic instruction at the primary level.

Nanchong's ICH resources are diverse: Peng'an's Heshu Tofu reflects traditional craftsmanship; Langzhong's Spring Festival customs illustrate seasonal folk traditions; and the Northern Sichuan Giant Puppets and Northern Sichuan Shadow Puppetry showcase the region's distinctive artistic heritage. Scholars such as Li Chunli and Liu Xiancheng (2016) have emphasized that ICH embodies folk wisdom and aesthetic values, offering significant potential for educational development.

In summary, developing an OBE-guided visual arts curriculum that incorporates Nanchong's ICH resources aligns with local educational needs and supports the national goals of aesthetic education. It fosters students' cultural

confidence and creative literacy. Grounded in patterns of student development, instructional realities, and ICH resources, this study seeks to explore a feasible outcome-oriented curriculum development pathway that contributes to the high-quality advancement of basic education.

4.2.1.2 Curriculum design:

This curriculum design is grounded in the core framework of OBE, drawing upon its four foundational principles and four implementation steps to construct a systematic, evidence-based, and outcome-oriented visual arts curriculum centered on intangible cultural heritage. By clearly defining learning outcomes, adopting student-centered instructional strategies, implementing formative assessments, and applying backward design, the curriculum establishes a closed-loop implementation pathway that ensures the achievement of ICH art education goals and the comprehensive development of students' core competencies.

1) Apply the four construction principles of OBE education philosophy

Based on the core principles of OBE, the curriculum design is guided by four foundational constructs—Defined Learning Outcomes, Learner-Centered Instruction, Continuous Assessment and Feedback, and Backward Design—to build a forward-looking ICH art curriculum focused on competency development.

Defined Learning Outcomes

At the initial stage of curriculum development, learning outcomes are formulated to be clear, specific, and assessable, in alignment with OBE principles. These outcomes span cognitive, skill-based, and affective domains, encompassing students' mastery of essential knowledge and techniques of ICH art and the development of creative expression, interdisciplinary integration, and cultural identity. The curriculum goals are aligned with the *Compulsory Education Art Curriculum Standards (2022 Edition)*, reflecting stage-specific teaching requirements and a focus on core competencies. For example, students are expected to identify and explain the cultural background of local ICH, acquire basic techniques, creatively reinterpret traditional art forms, and apply ICH elements independently in artistic practices.

Student-Centered Learning

The curriculum adheres to a learner-centered approach, repositioning the teacher from a transmitter of knowledge to a facilitator and organizer of learning. Tasks are tailored to students' developmental stages and individual differences, encouraging knowledge construction through real-world experiences, cooperative inquiry, hands-on practice, and artistic expression. Learning activities are grounded in everyday life—for instance, creating door god paintings integrated with festival traditions—to enable learning through doing and reflection, enhancing engagement and cultural identity.

Continuous Assessment and Feedback

The curriculum prioritizes formative assessment, emphasizing process-oriented and diversified evaluation methods. Classroom observation, staged assignments, artwork exhibitions, and peer/self-assessments maintain a comprehensive record of student learning. Teachers adjust instructional strategies based on assessment results and provide targeted feedback to support students in refining their work and deepening understanding. Artistic practices such as paper-cutting and shadow puppetry are key for cultivating reflection and expression while reinforcing students' grasp of ICH art.

Backward Design

The curriculum uses a backward design model to derive teaching content, learning activities, and assessment methods from the expected learning outcomes. It is structured around three progressive phases: Traditional Technique Learning, Cultural Understanding, and Creative Expression. This sequence guides students from imitation and practice toward personalized artistic expression and cultural innovation. Every instructional component revolves around the intended outcomes, ensuring curricular coherence and enhancing implementation effectiveness.

In summary, guided by the four foundational principles of OBE, the curriculum design establishes an outcome-oriented, process-supported, and feedback-driven instructional model. It offers a practical and replicable framework for

developing curricula that foster the inheritance of traditional culture and the holistic development of students' competencies.

2) Application of the Four Implementation Steps of the OBE Educational Philosophy

The OBE curriculum development process emphasizes the coherence of "Outcome Orientation – Process Support – Assessment Feedback." Its core steps include: defining learning outcomes, designing instructional activities, organizing the learning process, and evaluating learning outcomes. This curriculum has been developed strictly following this process to ensure strong alignment between instructional goals, teaching strategies, and learning outcomes (Biggs & Tang, 2010).

Defining Learning Outcomes

The curriculum identifies three categories of core learning outcomes: knowledge-based, skill-based, and attitudinal/value-based.

Knowledge-based outcomes refer to students' understanding of the fundamental characteristics, historical origins, and cultural meanings of six representative intangible cultural heritage items from Nanchong, such as the Northern Sichuan Giant Puppets, the Northern Sichuan Shadow Puppetry, and Yilong paper-cutting.

Skill-based outcomes focus on students' mastery of basic techniques related to these ICH art forms and their initial ability in artistic creation and expression.

Attitudinal and value-based outcomes emphasize fostering students' respect for, appreciation of, and commitment to inheriting local culture and cultivating a sense of cultural identity and aesthetic literacy.

These learning outcomes are grounded in the Compulsory Education Art Curriculum Standards (2022 Edition) and follow a progression from "Cognition – Performance – Creation," highlighting the comprehensive educational function of ICH courses.

Designing Instructional Activities

In alignment with the learning outcomes, the curriculum adopts a "modular + project-based" structure, integrating knowledge acquisition, technical training, cultural understanding, and artistic expression. The learning tasks stress the unity of learning and doing, guiding students to experience and express through hands-on activities such as paper-cutting, door god painting, and shadow puppet design. For example, in the *Yilong Paper-Cutting* module, students interpret the folk meanings behind the patterns and create original works linked to festival scenarios; in the *Langzhong Door God Painting* module, students explore family traditions through painting and decoration activities, enhancing both expression and cultural transferability.

Teaching and Learning Activities

During implementation, teachers adapt instructional strategies flexibly based on students' developmental levels and classroom feedback. Various methods include lectures, demonstrations, inquiry-based learning, group collaboration, and project-based practice, emphasizing student agency and practical skills. For instance, students analyze character movement features in the Northern Sichuan Shadow Puppetry module and engage in personalized puppet design. Through a "hands-on, collaborative Inquiry" process, they construct artistic knowledge, deepen understanding, and expand creative thinking. For instance, in designing characters for the Northern Sichuan Shadow Puppetry, teachers guide students to analyze character traits and movement patterns, inspiring original student designs and performances. Through project-based tasks, students think through hands-on practice, express through collaboration, and develop artistic judgment through exploration, thus enhancing the depth and breadth of their learning experience.

Assessing Learning Outcomes

The assessment system employs a multi-dimensional, multi-stakeholder approach, combining formative and summative evaluations. It includes artwork evaluation, classroom observation, project presentations, process

documentation, and self- and peer-assessments, ensuring equitable and comprehensive assessment. Each ICH task is supported by clear criteria—for example, paper-cutting assessments consider composition completeness, technical expression, and cultural integration. The evaluation process focuses on outcomes and students' thinking and aesthetic judgment, reinforcing the educational value of assessment.

In summary, guided by the OBE approach's four foundational principles and implementation steps, this curriculum constructs an explicit, systematic, and precisely assessed art education system for intangible cultural heritage. It offers theoretical and practical models for localizing and competency-based development of primary-level art education.

4.2.2 Intangible Cultural Heritage Art Course Structure

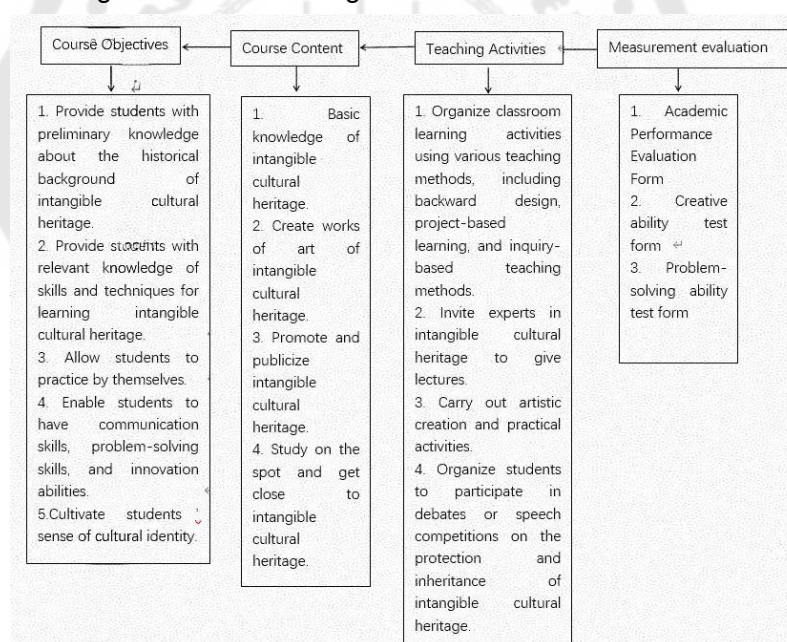


Figure 11 Curriculum Structure of the Intangible Cultural Heritage Art Course for Stage 2

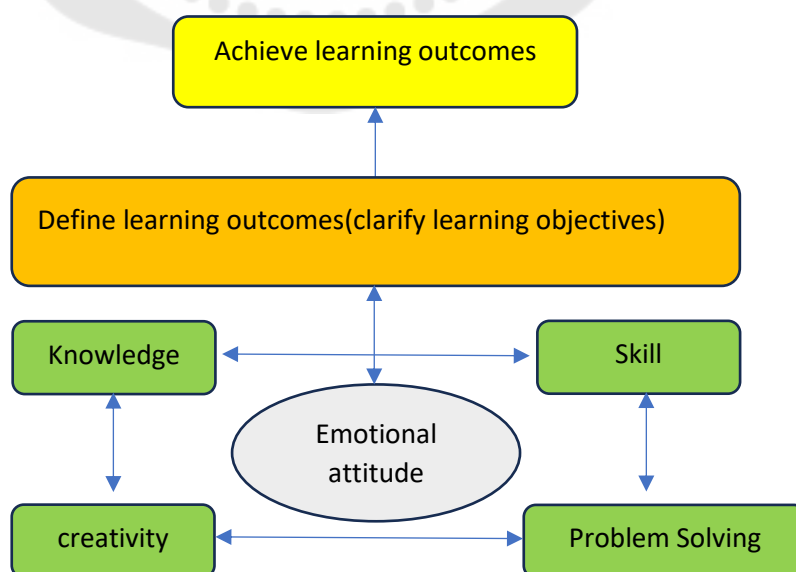
Primary School Students in Nanchong.

The results of the curriculum structure design for the ICH art course show that the summary for Stage 2 primary school students in Nanchong includes the following aspects: goal setting, key content points, learning activities, teaching methods, and assessment approaches.

4.2.2.1 Clarify the goals of student learning outcomes

When applying the OBE educational philosophy, the first step is clearly defining and translating the learning outcomes into specific curriculum design goals. These goals should focus on the professional competencies students are expected to acquire, which can be categorized into four main areas: mastery of knowledge, application of skills, development of attitudes and values, and cultivating creativity and problem-solving abilities. In this way, the curriculum design emphasizes students' understanding of intangible cultural heritage art and highlights the application of skills in practical creation and the enhancement of innovative thinking. This ensures students' development and equips them with comprehensive artistic competencies to meet future challenges.

TABLE 5 Defining the Learning Outcome Objectives for Students in the Intangible Cultural Heritage Art Curriculum



A three-tier classification system is adopted in the course design to enhance the clarity and assessability of the curriculum objectives. Objectives are divided into first-level indicators (broad curriculum goals), second-level indicators (specific types of goals), and third-level indicators (behavioral learning outcomes). This classification method helps distinguish between learning outcomes, such as knowledge, skills, attitudes, and values, forming a scientific and systematic curriculum objective framework. Each specific objective is paired with explicit action verbs and performance tasks, facilitating observation and assessment during the teaching process and enabling comprehensive monitoring of students' learning outcomes.

TABLE 6 illustrates the defined student learning outcome objectives for this curriculum.

Level 1	Level 2	Level 3
1. Knowledge goals	1.1 Mastery of cultural knowledge	Students can describe the main projects of Nanchong's ICH (such as the Northern Sichuan Giant Puppets and Northern Sichuan Wang Shadow Puppetry) and explain their historical background and cultural significance.
	1.2 Understanding of ICH art techniques	Students can identify and explain key techniques in traditional ICH art projects (such as the hollowing technique in paper-cutting and the production and performance of shadow puppets).
2. Skill goals	2.1 Mastery of art skills	Students can master basic art skills in ICH arts, such as line drawing, composition, color application, and three-dimensional modeling, and apply these techniques flexibly in their creative work.
	2.2 Application and innovation of skills	Students can creatively reconstruct traditional art forms by designing innovative puppet characters or incorporating modern elements into paper-cutting creations.

3.	3.1 Cultivation of emotional attitudes and values	Students can express emotional recognition of traditional ICH arts and actively participate in class discussions, demonstrating respect and love for local culture.
	3.2 Formation of values	Students can understand and recognize the significance of ICH in contemporary society, developing a sense of responsibility and mission to protect and pass on ICH.
4.	4.1 Enhancement of creativity	Students can use independent and creative thinking to create art, design personalized ICH pieces, and promote innovative expressions of traditional techniques.
	4.2 Development of problem-solving skills	Students can identify problems encountered during the creative process (such as balance issues in puppet design or narrative expression issues in shadow puppetry performance) and provide practical solutions through collaboration or independent thinking.

The setting of course objectives fully considers the physical and mental development of primary school students and their staged learning characteristics. The learning objectives are set in layers according to the cognitive level and artistic ability development of the second-stage primary school students in Nanchong City, to achieve a gradual training path from easy to difficult and from shallow to deep. The course objectives are also closely connected with the national art curriculum standards and local intangible cultural heritage education needs, reflecting the unity of the local artistic education function and the national curriculum policy orientation.

4.2.2.2 Achieve students' learning outcomes and design teaching modules:

This course is based on the OBE concept, starting from learning outcomes, clarifying course objectives, and constructing three interconnected teaching modules accordingly. Each module covers specific teaching objectives in four dimensions: knowledge, skills, emotional attitudes and values, and innovation and problem solving.

TABLE 7 Module Design of the Intangible Cultural Heritage Art Curriculum

Module	objective	Teaching content	Transition design
Understand and inheritance of ICH	Knowledge goal: Identify and understand the concept and background of ICH Emotional goal: Respect and identify with traditional culture Innovation goal: Lay the foundation for innovative expression through theoretical learning	Explain ICH's definition, classification, historical background, and cultural value, and cultivate students' basic understanding of traditional culture.	Guide students to think about the aesthetic characteristics of ICH and prepare for artistic creation.
Exploring and displaying the beauty of ICH	Skill goal: improve artistic creation ability, application tools, and materials Emotional goal: enhance cultural identity Innovation goal: improve innovative expression ability	By observing and analyzing ICH projects, we can inspire creative inspiration and engage in artistic creation.	Reflect on transforming traditional elements into personal creations and preparing for innovative technical creations.
Basic skills of Nanchong City's ICH projects	Skill goals: Improve artistic creation ability, master traditional skills, and apply tools and materials Emotional goals: Respect and identify with traditional culture and enhance cultural identity Innovation goals: Improve problem-solving ability and enhance innovative expression	Students made traditional crafts, such as northern Sichuan puppets and shadow puppetry, and displayed them in combination with innovative expressions.	Through creative practice, we can solve technical problems in creation and enhance our understanding and identification with traditional culture.

Table 7 presents the design framework of the ICH Art Curriculum. The curriculum is divided into three main modules, each integrating objectives related to knowledge, skills, emotional development, and creativity to ensure students' well-rounded growth across multiple dimensions.

In the design process:

The knowledge component emphasizes theoretical learning and a deep understanding of intangible cultural heritage.

The skills component focuses on developing technical proficiency, artistic techniques, and hands-on craftsmanship.

The creativity component encourages students to express their unique artistic perspectives through innovation and design.

The problem-solving component reflects students' ability to address real-world artistic challenges through practice, creation, and teamwork.

1) Design of teaching content for the knowledge objectives module:

The design of the knowledge-oriented teaching modules aims to help students understand ICH art projects and systematically master the historical background, techniques, and cultural connotations of traditional arts. The first module, *"Understanding and Inheriting Intangible Cultural Heritage,"* focuses on enabling students to describe the significant ICH items in Nanchong—such as the Northern Sichuan Giant Puppets and the Northern Sichuan Shadow Puppetry—interpret their historical contexts and cultural meanings, and identify traditional artistic techniques, such as the hollowing method in paper cutting and the production and performance techniques of shadow puppetry. Through local cultural narratives and multimedia presentations, students gain a deeper understanding of the artistic value of ICH items and demonstrate respect and recognition for regional culture in classroom discussions, thereby developing a sense of responsibility for preserving and transmitting intangible cultural heritage.

The second module, “Perceiving and Creating the Beauty of ICH,” emphasizes students applying visual art skills in creative practice. Through hands-on activities such as paper cutting, shadow puppet making, and puppet making, students acquire basic artistic techniques and apply innovative thinking to redesign and reimagine traditional art forms. By analyzing artistic works, students enhance their technical understanding and deepen their cultural identity, fostering autonomy and creativity in their creative expressions.

The third module, “Creation and Innovation in ICH Techniques,” places greater emphasis on practical creation and the development of problem-solving abilities. Under teacher guidance, students practice paper cutting, shadow puppetry, and puppet-making techniques, and face challenges such as achieving visual balance and adjusting light and shadow effects during their creations. These challenges require them to express innovation and collaborate with peers to find creative solutions.

Through the structured design of these three modules, the curriculum facilitates students' cognitive understanding of ICH culture, equips them with fundamental artistic skills, and encourages innovation and problem-solving within their creative work. As the course progresses, students develop a profound understanding of traditional arts. They can flexibly apply artistic techniques in their creations, promoting the innovative expression of conventional methods. This design supports students in enhancing their creative abilities, strengthening their cultural identity, and fostering awareness of the importance of protecting ICH.

Ultimately, the systematic learning across the three modules enables students to achieve comprehensive growth, from knowledge acquisition to skill mastery and finally to creative expression. It fully reflects the educational goals and cultural values of the curriculum. This design aligns with the educational objectives of ICH instruction and promotes students' independence and creativity in artistic creation, cultivates their respect and affection for intangible cultural heritage, and contributes to the transmission and innovation of traditional culture.

2) Design of teaching content for the skills objectives module:

The design of the skill objectives modules focuses on enhancing students' artistic creation skills, helping them master the basic techniques of ICH art, and encouraging innovative expression based on these techniques. The first module, "ICH Creation and Innovation," primarily cultivates students' basic artistic abilities in line drawing, composition, color, and three-dimensional modeling through practical activities. It guides students in creatively reinterpreting traditional techniques, such as designing personalized puppet characters or incorporating modern visual elements into paper-cutting creations. Teachers provide individual guidance and facilitate group collaboration to help students solidify their mastery of techniques while stimulating their artistic imagination and innovative drive.

The second module, "Perceiving and Creating the Beauty of ICH," emphasizes applying techniques and enhancing expressiveness in students' specific creations. Students will master techniques such as hollowing, collage, and carving in art forms like paper-cutting, shadow puppetry, and puppetry, thereby improving the expressiveness of their works. The course design emphasizes hands-on experience, guiding students to understand the cultural meanings behind artistic forms as they complete specific artworks, enhancing their ability to combine skills with aesthetics.

The third module focuses on problem identification and solution abilities in the creative process, emphasizing students' ability to think independently and apply learned skills to propose practical solutions when faced with technical challenges. For example, students will adjust the proportions of puppet figures or optimize lighting effects in shadow puppetry. They will experiment and adapt under the teacher's guidance, improving their technical adaptability and creative flexibility.

Through these three skill development modules, students not only master the basic techniques of ICH art but also gradually develop a personal artistic style that integrates tradition and innovation. The three modules complement each other, building a solid foundation of artistic skills while achieving contemporary expression and innovation in ICH techniques. Through systematic learning and practice, students will

experience comprehensive development in skill, cognition, and cultural inheritance, laying a solid foundation for future artistic creation and cultural innovation.

3) Teaching content design of the teaching module of emotional attitude and value objectives:

The Emotional Attitude and Values module's design runs throughout the course, aiming to help students establish cultural identity and develop a sense of respect for tradition and responsibility for cultural inheritance. The first module, "Understanding and Inheriting ICH," introduces the historical background and cultural stories of representative ICH projects in Nanchong, such as the Door God Paintings, Shadow Puppetry, and Paper-cutting. This module guides students to understand intangible heritage's social and cultural significance and stimulates students' respect and pride in local traditional culture.

The second module, "Perceiving and Creating the Beauty of ICH," emphasizes the internalized expression of emotions in the artistic creation. As students engage in experiential and creative activities, they deepen their emotional connection to intangible heritage skills and share personal experiences and cultural understandings during class discussions. This immersive participation helps students establish an emotional connection with traditional culture and gradually develop psychological belonging and value recognition toward ethnic art.

The third module, "ICH Creation and Innovation," fosters a sense of responsibility and cooperation through team-based activities, such as group puppet theater creation and shadow puppetry rehearsals. Students understand that cultural inheritance is an individual emotional expression, collaboration, and social responsibility in creation and performance. Through this team practice, the course strengthens students' collective awareness and artistic mission, guiding them to become active participants in the future transmission of ICH.

4) Teaching content design of the target teaching module of innovation and problem-solving ability:

The Innovation and Problem-Solving Ability module aims to cultivate students' adaptability and innovative thinking when facing artistic creation challenges

through creative and practical challenges. The first module, "ICH Creation and Innovation," guides students to engage in personalized design based on mastering basic skills, encouraging them to combine traditional techniques with modern design concepts, such as incorporating technological elements into shadow puppetry production or reimagining puppet designs, thereby creating artistic works that are both contemporary and culturally deep.

The second module, "Perceiving and Creating the Beauty of ICH," leads students to identify and solve problems through hands-on creative activities, such as unclear details in paper-cutting patterns or the smoothness of the shadow puppetry movement mechanism. Teachers set task scenarios to guide students in brainstorming, group discussions, and repeated experimentation to propose improvement solutions. This process hones students' practical skills and enhances their ability to analyze problems and implement solutions.

The third module places problem-solving ability in the context of more complex tasks, testing students through more challenging art projects, such as team performances or the creation of intricate paper-cutting works. Students must achieve high-quality results within a limited time and resources, addressing multiple challenges such as coordinating the work, integrating visual effects, and optimizing the structure. Through exploration and collaboration, students improve their innovative practice skills.

Through training in these three modules, students gradually develop independent thinking, collaborative innovation, and systematic problem-solving abilities in artistic creation, achieving a growth leap from imitation to creation.

In summary, to achieve the learning outcomes for students, this course is guided by the OBE philosophy and systematically designed with three teaching modules: "Understanding and Inheriting ICH," "Exploring and Displaying the Beauty of ICH," and "Basic Skills of Nanchong's ICH Projects," focusing on the four main objectives: knowledge, skills, emotional attitudes and values, and innovation and problem-solving. The course helps students understand ICH's cultural background and

artistic value, master skills such as paper-cutting and shadow puppetry, enhance artistic expressiveness and innovative ability, and stimulate cultural identity and awareness of inheritance through creation and collaboration. At the same time, the teaching content emphasizes integrating theory and practice, individual experience and collective collaboration, driving students to grow by solving practical, creative problems, and comprehensively improving their cognitive abilities, artistic literacy, and cultural sense of mission. Ultimately, the course achieves the holistic educational goal from knowledge mastery and skill application to emotional recognition and innovative expression.

4.2.2.3 Construction of the ICH curriculum content system promoted by grade

Under the guidance of curriculum goal decomposition and the OBE concept, the content system of this course is based on "three core modules" as the main line, which runs through the teaching process of grades 3 to 5 in primary schools. These three modules are: intangible cultural heritage knowledge (cognition and understanding), basic techniques of intangible cultural heritage projects (skill practice), and exploration and display of the beauty of intangible cultural heritage (aesthetic expression and comprehensive literacy). The course structure follows the laws of students' physical, mental, and cognitive development in the compulsory education stage. It implements the design strategy of "same structure but different levels", that is, under the unified module framework, the complexity of teaching content, the requirements of practical skills, and the depth of interdisciplinary integration are progressively improved according to grade. The teaching goal oriented to learning outcomes is gradually achieved.

TABLE 8 Module 1: Knowledge of Intangible Cultural Heritage (Cognition and Understanding)

Grade	Teaching objectives	Key points of teaching content	Teaching focus and difficulties	Teaching activity suggestions
Third grade	Preliminary understanding of the basic concepts and representative projects of Nanchong City 's intangible cultural heritage	What is intangible cultural heritage? Basic types of intangible cultural heritage: Overview of representative projects in Nanchong	Understand the relationship between intangible cultural heritage and life	Recognize intangible cultural heritage through pictures, intangible cultural heritage knowledge cards, and storytelling
Fourth grade	Deepen one's understanding of the connotation of intangible cultural heritage and be able to introduce it in one's language.	Cultural value and protection significance of intangible cultural heritage; Stories of representative inheritors	Understand the meaning of "cultural inheritance."	Group storytelling, intangible cultural heritage research tabloid
Fifth grade	Explore the connection between intangible cultural heritage and modern society, and form cultural identity.	Modern transformation cases of intangible cultural heritage, intangible cultural heritage and hometown development	Build cultural identity and protection awareness.	Make an intangible cultural heritage manual, draft a "protection proposal"

Table 8 shows the teaching objectives and content structure arrangement of "Module 1: Intangible Cultural Heritage Knowledge (Cognition and Understanding)" in grades 3 to 5. This module focuses on students' basic cognition and cultural understanding of the intangible cultural heritage of Nanchong City. The third grade starts with "preliminary understanding of the basic concepts and representative

projects of intangible cultural heritage" and emphasizes the connection between intangible cultural heritage and life; the fourth grade further deepens students' understanding of the connotation of intangible cultural heritage, representative inheritors and their stories, and improves cultural expression ability; the fifth grade guides students to explore the relationship between intangible cultural heritage and modern society, and strengthen cultural identity and protection awareness. In the design of teaching activities, we focus on combining local cultural resources, carrying out diversified learning methods close to life, such as storytelling, small card making, and intangible cultural heritage tabloids, to build students' systematic cognition of intangible cultural heritage gradually.

TABLE 9 Module 2: Basic techniques (skill practice) of Nanchong intangible cultural heritage projects

Grade	Teaching objectives	Project techniques	Skill focus	Teaching method
Third grade	Master the essential tools and movements of intangible cultural heritage techniques.	Line paper cutting, simple door god composition, single puppet manipulation, etc.	Essential tool use, basic modeling	Imitation practice, teacher demonstration
Fourth grade	Preliminarily master the complete production process of an intangible cultural heritage technique.	Scene paper cutting, shadow puppet story making, drawing door god characters	Simple creation and color matching	Phase-based production, group work display

TABLE 9 (Continued)

Grade	Teaching objectives	Project techniques	Skill focus	Teaching method
Fifth grade	Independently complete an intangible cultural heritage project.	Design paper cutting pattern combination, shadow puppet skit performance, creative expression of door god painting	Technique fusion and personalize d expression	Cross-project integrated creation, technical evaluation

Table 9 shows the teaching content and implementation methods of "Module 2: Basic Techniques of Nanchong Intangible Cultural Heritage Projects (Skill Practice)" in grades 3 to 5. This module focuses on skill training and operational practice in intangible cultural heritage art projects. Grade 3 focuses on the recognition of essential tools and the mastery of basic movements, such as line paper cutting, simple door god composition, puppet manipulation, etc.; Grade 4 guides students to complete the preliminary creation of intangible cultural heritage skills, such as shadow puppet figure making, door god painting, etc., to form a complete work process cognition; Grade 5 is further upgraded to cross-project creative integration and individual expression. Students can independently complete intangible cultural heritage works, reflecting the improvement of comprehensive practical ability. In terms of teaching methods, teacher demonstration, group cooperation, work display, and technique competition are adopted to enhance students' hands-on ability and artistic expression.

TABLE 10 Module 3: Exploring and displaying the beauty of intangible cultural heritage (aesthetic expression and comprehensive literacy)

Grade	Teaching objectives	Exploration and display forms	Core literacy orientation	Teaching strategies
Third grade	Observe the beauty of intangible cultural heritage and express your feelings.	ICH includes picture appreciation, hands-on imitation, and oral expression.	Preliminary aesthetic perception.	Picture description, intangible

TABLE 10 (Continued)

Grade	Teaching objectives	Exploration and display forms	Core literacy orientation	Teaching strategies
				cultural heritage album design.
Fourth grade	Combining techniques to express the beauty of intangible cultural heritage.	ICH art creation, intangible cultural heritage, and festival activities.	Aesthetics and expression, cooperation, and awareness.	Design exhibition boards and participate in school exhibitions.
Fifth grade	Integrate intangible cultural heritage elements to create individual/group exhibition works.	ICH situational drama, art exhibition, and explanation.	Comprehensive expression ability and cultural communication awareness.	Curating, role-playing, and speech presentation.

Table 10 presents the teaching arrangement of "Module 3: Exploring and displaying the beauty of intangible cultural heritage (aesthetic expression and comprehensive literacy)" in grades 3 to 5. This module aims to stimulate students' perception and expression of the beauty of intangible cultural heritage through artistic expression and display and improve their comprehensive artistic literacy and cultural

communication ability. Grade 3 focuses on observation and imitation, and cultivates preliminary aesthetic perception through activities such as appreciation of intangible cultural heritage pictures, oral expression, and production of intangible cultural heritage albums; Grade 4 emphasizes the integration of techniques and expression, encourages students to create intangible cultural heritage art works, participate in festival displays, and cultivate aesthetic expression and cooperation awareness; Grade 5 focuses on cultural output and integrated expression. Students form intangible cultural heritage display activities with explanation and communication capabilities through curating, role-playing, and situational drama performances, reflecting the development of comprehensive core literacy.

Overall, the course structure reflects the progressive design concept of "same structure but different levels": Grade 3 focuses on "cognitive enlightenment and preliminary techniques", emphasizing perception and basic operations; Grade 4 focuses on "deepening understanding and process creation", highlighting the mastery of cultural connotation and technical processes; Grade 5 focuses on "expression integration and cultural output", strengthening students' creative ability, cultural communication awareness and core literacy. The three modules spiral upward in different grades, interrelated and with different focuses, which not only conforms to the development laws of students, but also provides a clear path and content support for achieving phased results under the OBE concept.

4.2.2.4 Teaching Schedule

According to China's "Compulsory Education Curriculum Plan (2022 Edition)", each school year is 32 weeks, and each class hour in primary school is calculated as 40 minutes. The arrangement of each subject and the proportion of the total class hours in the 9 years are shown in the figure below:

	grade									9 years Total class hours (ratio)
	1	2	3	4	5	6	7	8	9	
Country Course	Morality and the Rule of Law									6%~8%
	Language and Literature									20%~22%
	Mathematics									13%~15%
			Foreign languages						6%~8%	
							History, geography		3%~4%	
	Science						Physics, Chemistry, Biology		8%~10%	
			Information Technology						1%~3%	
	Sports and health									10%~11%
	Arts									9%~11%
	Labor									14%~18%
	Comprehensive practical activities									
place course	Planned and set up by provincial education administrative departments									
school- based course	Set up by schools in accordance with regulations									
weeks of classes	26	26	30	30	30	30	34	34	34	
total hours of new classes	910	910	1050	1050	1050	1050	1190	1190	1122	9522

Figure 12 Arrangement of each subject and the proportion of the total class hours in 9 years

Teaching week arrangement: According to the national curriculum, art classes account for 9% to 11% of the total class hours. For grades 3 to 5, the total weekly class hours are 30, so one art class can be arranged per week. According to this ratio arrangement, 32 ICH art courses per school year fully meet the national art course time arrangement requirements. This course is designed for students in the second stage of primary school, grades 3 to 5. The course is divided into two semesters, 16 weeks per semester, and 32 weeks. The course arrangement for each grade is as follows: Each school year is divided into two semesters, each with 16 weeks. One class is arranged per week, and each class lasts 40 minutes. The teaching content of each semester includes three significant modules, and each semester's specific teaching objectives and activities are arranged in combination with the theme content of each module. At the end of each semester, a course summary and presentation will be

conducted in the last week, and the learning results will be displayed. The students' learning situation will be evaluated. Therefore, the ICH art course for grades 3-5 has 32 classes per school year.

This time cycle arrangement is highly consistent with the training objectives. According to the overall planning of the training objectives, the design of the ICH art course effectively reflects the overall teaching concept and the reasonable allocation of teaching time. Through careful arrangements, it is ensured that students receive systematic and comprehensive art education in each academic year, fully meeting the requirements of the training objectives for students' cultural literacy and artistic skills. In formulating the course arrangement, this study referred to the practical experience of schools in ethnic minority areas. Pu Lichun (2011) mentioned that the Bawo Village Primary School in Honghe Hani and Yi Autonomous Prefecture, Yunnan Province, adopted a similar weekly fixed class schedule to inherit the Yi ethnic group's cigarette box dance specifically. According to relevant empirical research, the school arranges six courses related to the cigarette box dance per week, covering multiple subject areas such as music, physical education, and labor. Through regular weekly learning, students gradually mastered the basic movements and skills of the cigarette box dance. The practical experience of the school shows that the regular and fixed class schedule not only helps students better learn and inherit the ICH art, but also effectively enhances students' cultural identity and artistic literacy. This practical result shows that one class per week can effectively promote the inheritance of ICH education and achieve positive teaching results.

4.2.2.5 Use of teaching methods

The researchers selected three teaching methods: reverse design, project-based learning, and inquiry-based learning. Their selection mainly focuses on the principles of clear learning outcomes and reverse design in the construction principles of OBE education theory.

1) The Use of Backward Design Teaching Method:

The Backward Design approach is a learning outcome-oriented instructional strategy that begins with clearly defined learning goals, followed by

developing assessment methods and designing aligned teaching activities. This method ensures coherence between each module and the intended learning outcomes in the ICH art curriculum development context. Teachers first identify core competencies—such as understanding local ICH, mastering basic artistic techniques, and completing group-based creative projects—then establish assessment criteria to provide targeted feedback. Based on these outcomes and assessments, they design corresponding learning activities to effectively support students in achieving the desired goals.

TABLE 11 Teaching framework of Nanchong ICH art course based on reverse design

Grade	Module	Sub-topic	Application description of reverse design teaching method
Grade 3	Understanding and inheritance of ICH	Overview of ICH	Based on the students' understanding of the importance of ICH, activities are designed to allow students to express their knowledge of ICH and its inheritance through storytelling, painting, discussion, and other methods. The ultimate goal is for students to explain the significance of ICH clearly.
	Exploring and displaying the beauty of ICH	Historical background of ICH in Nanchong	Starting from the students' ability to show the historical background of ICH, group discussions and painting activities are designed to help students understand the cultural depth of ICH by analyzing the cultural characteristics of Nanchong City, and to show the cultural background through artworks.
	Diversity and artistic forms of ICH in Nanchong City	Cultural background and origin of paper-cutting art	The design aims to help students create paper-cut works with cultural symbolic significance. It allows students to study the cultural background of paper-cutting, folk beliefs, and other content, and finally create and display paper-cut works. The activity achieves learning outcomes through historical discussion, practical creation, and feedback display.
Grade 4	Creation and innovation of	Cultural implications	Through the design of activities, students can understand the historical and cultural background of

TABLE 11 (Continued)

Grade	Module	Sub-topic	Application description of reverse design teaching method
	ICH	and the door god painting blessing function of the door god painting	door god paintings and create works with cultural implications and blessing functions. The ultimate goal is to enable students to explore and present the historical and cultural connotations of door god paintings by creating door god paintings of different styles.
	Understanding and inheritance of ICH	Overview of ICH	Design activities to guide students in understanding ICH, starting with discussing its classification and cultural significance. The ultimate goal is to achieve, through group reports and presentations, that students can accurately explain the concept of ICH and its classification.
	Exploring and displaying the beauty of ICH	History of local ICH in Nanchong	Through the design of painting and paper-cutting creation activities, the goal is to enable students to create works that reflect the artistic characteristics of Nanchong's local ICH after understanding its history. The learning goal of the course is to allow students to develop aesthetic works and explain their cultural value in combination with a historical background.
Grade 5	Creation and innovation of ICH	History and performing arts of shadow play	The ultimate goal of allowing students to create and perform their own shadow puppet stories is to enable them to understand shadow puppetry's historical and artistic characteristics and demonstrate its cultural value through practice. The activity design ranges from story creation to performance presentation to ensure that students can master the elements of shadow puppetry in practice.

TABLE 11 (Continued)

Grade	Module	Sub-topic	Application description of reverse design teaching method
	Understanding and inheritance of ICH	Overview of ICH	Starting from students' ability to study and discuss Nanchong's ICH culture and its social impact, design research, reporting, and discussion activities, the goal is to help students form a deep understanding of Nanchong's ICH culture and its social impact through group cooperation, and write a reflection report.
	Exploring and displaying the beauty of ICH	History of local ICH in Nanchong	Design painting, sculpture, and paper-cutting activities. The goal is to help students express their understanding of the aesthetics of ICH through the creation of works of art based on their knowledge of the history of ICH. Students will present their results through creation and sharing.

Reverse design helps teachers clarify goals and evaluation methods in course planning. It also prompts teachers to constantly check whether each link helps students achieve their goals during teaching, ensuring that students are always moving towards precise results. This method allows students to maintain initiative and enthusiasm in the learning process, enabling them to conduct in-depth learning and creative exploration under the guidance of clear goals.

Grade 5 Curriculum Case: Creation and Performance of the Northern Sichuan Giant Puppets (5 weeks, five lessons)

Course Background: The Northern Sichuan Giant Puppets are an essential folk art heritage of Northern Sichuan, blending performing arts and handicrafts. This course aims to inspire students' creativity and teamwork by teaching them the puppets' history, cultural background, creation, and performance techniques, allowing them to experience the charm of ICH.

Teaching Objectives: Knowledge Objectives: Understand the history, cultural background, and artistic characteristics of the Northern Sichuan Giant Puppets. Skill Objectives: Learn basic puppet-making techniques and create and perform puppet stories. Emotional Objectives: Inspire students' interest in traditional arts and cultivate respect and awareness for the inheritance of ICH.

Learning Theory: OBE (Outcome-Based Education), PBL (Project-Based Learning), and Backward Design Teaching Method.

Course Schedule:

Lesson 1: Creation of Puppet Stories

1. Introduction to History and Culture: Briefly introduce the origin and performance forms of the Northern Sichuan Giant Puppets, and watch a puppet performance video.
2. Story Creation: Group collaboration to create a puppet-related story, focusing on puppet movements and facial expressions.
3. Presentation and Feedback: Each group presents their story and receives feedback, encouraging innovation. Homework: Refine the story and character design.

Lesson 2: Deepening the Story and Design

1. Presentation and Feedback: Groups present refined story and character designs.
2. Movement Design: Discuss puppet movements and expressions, and design character sketches. Homework: Complete character settings and movement designs.

Lessons 3 and 4: Puppet Making

1. Puppet Making Process: Learn the steps to create the Northern Sichuan Giant Puppets, with teacher demonstrations.
2. Group Production: Students use clay, cardboard, and other materials to create puppet models based on story characters.

3. Presentation and Feedback: Each group presents their puppet model and discusses feedback. Homework: Complete the puppet creation.

Lesson 5: Puppet Rehearsal and Performance

1. Rehearsal: Group collaboration to rehearse the puppet story, with the teacher providing movement guidance.

2. Performance: Each group performs their puppet story, with teacher and classmates' feedback.

Summary: Emphasize teamwork and innovation, encouraging students to continue exploring the fusion of traditional culture and modern art.

Teaching Methods:

1. Backward Design: Set the final goal of puppet story creation and performance, ensuring each step aligns with the outcome.

2. PBL: Group collaboration to complete creation and performance, enhancing hands-on skills and teamwork.

3. Cooperative Learning and Feedback: Use group presentations and feedback to strengthen collaboration and communication and foster creative thinking.

Assessment Methods:

1. Skill Assessment: Assess whether students have mastered the basic puppet-making techniques and produced a puppet model that meets the requirements.

2. Creation and Performance Assessment: Assess whether students can create an original puppet story and effectively showcase the puppet's expressiveness during the performance.

3. Teamwork Assessment: Assess students' communication and collaboration skills within their group.

4. Cultural Awareness Assessment: Assess whether students understand the cultural background of the Northern Sichuan Giant Puppets and express respect for traditional art.

Through this course design, students will understand the history and creation process of the Northern Sichuan Giant Puppets, enhance their artistic literacy, innovative thinking, and teamwork abilities, and experience the deep cultural heritage of ICH.

Integrating the backward design teaching method into the course case “Creation and Performance of the Northern Sichuan Giant Puppets” demonstrates its pivotal role in effective instruction. By clearly defining learning objectives, establishing assessment criteria, and designing targeted learning activities, the teacher constructed an outcome-oriented instructional framework that ensures every step of the teaching process is aligned with the students' ultimate learning outcomes. In this course, the teacher employed PBL and cooperative learning strategies to guide students through the process, from story creation and puppet making to final performance. This approach enhanced students' artistic literacy and creative abilities and deepened their understanding of and respect for ICH. Moreover, backward design allowed the teacher to make dynamic adjustments based on student progress and feedback, making the course more responsive to learners' needs and improving the overall effectiveness of learning. Ultimately, this student-centered teaching philosophy enriched students' cultural experiences and inspired a sense of modern expression within the context of traditional culture, injecting new vitality into the inheritance and innovation of ICH.

2) Use of project-based teaching method:

Project-based teaching is suitable for the module that explores Nanchong's intangible cultural heritage. Students can experience and study traditional art forms by participating in projects, such as making shadow puppets, designing puppets, or conducting cultural surveys. Through cooperation, creative problem solving, and practical operations, students improve their hands-on ability and stimulate critical thinking and innovation.

Situational simulation is a method that allows students to learn in actual or simulated situations related to intangible cultural heritage art by designing

challenging problem situations. In this course, students will gain an in-depth understanding of the intangible cultural heritage of Nanchong City through situational simulation. For example, teachers can design a situational task requiring students to create art productions or performances incorporating Nanchong's local cultural characteristics into their groups. Students must study and display specific cultural elements and emotional expressions in choreography. Through this cooperation and practice, students can understand how to express the traditional culture of Nanchong through art in independent exploration, while experiencing the unique charm of intangible cultural heritage art.

In this course design, the PBL teaching method is applied to the minor themes of multiple modules. The minor themes of the following modules are suitable for project-based learning teaching methods:

TABLE 12 Teaching framework of Nanchong City's ICH art course based on the project-based teaching method

Grade	Module	Sub-topic	Project-based learning app description
Grade 3	Diversity and artistic forms of ICH in Nanchong	The history and origin of shadow play	Students study shadow play's history and artistic characteristics through group cooperation, make shadow puppets, and display their creations.
		The history and origin of the big puppet in northern Sichuan	Students study the history and culture of puppetry through group cooperation, make puppets, and display their creations.
		The history and cultural background of the Langzhong door god paintings	Students study the cultural connotation and artistic form of door god paintings through group cooperation, creating and displaying them.
Grade 4	Creation and innovation of ICH	The cultural implication and blessing function of door god paintings	Students work in groups to create door god paintings of different styles, display their works, and discuss their cultural implications.
		The cultural background and characteristics of Yilong and Xichong paper-cutting	Students work in groups to explore the historical and cultural background of paper cutting, create paper cutting works, and display them.
		The history and	Students work in groups to write and perform

TABLE 12 (Continued)

Grade	Module	Sub-topic	Project-based learning app description method
		performing arts of shadow play	scripts, showing the artistic characteristics and performance skills of shadow play.
Grade 5	Creation and innovation of ICH	Visit the ancient city of Langzhong	Students make door-god paintings during field visits to the ancient city of Langzhong, display their works, and share their creative experiences.
		Classification and techniques of paper-cutting art	Students study the history and techniques of paper cutting through group cooperation, create paper cutting works, and display them.
		Puppet story creation and teamwork	Students work in groups to create puppet scripts, make puppets, and perform them.

In these modules, project-based learning encourages students to actively participate in problem solving, teamwork, and creative display by designing real situations related to the course content, thereby achieving an effective combination of knowledge and practice. To enhance students' comprehensive abilities, project-based learning is mainly used in interdisciplinary fields such as art creation, historical research, and social and cultural exploration. Through this teaching method, students can deepen their understanding of Nanchong's local ICH and improve their learning motivation and self-confidence in creativity and collaboration.

Course Case 1: Grade 3 — "The History and Creation of Langzhong Door-God Paintings" (8 class hours)

Course Background: Langzhong Door-God Paintings represent traditional folk art in the Northern Sichuan region. With bold colors and majestic imagery, they possess rich cultural symbolism. This course guides students through the historical and cultural background of Door-God paintings and hands-on techniques, helping them appreciate the artistic value, cultivate aesthetic judgment, and develop cultural identity.

Teaching Objectives: Knowledge Objectives: Understand Door-God paintings' origin, cultural connotations, and artistic characteristics. Skill Objectives: Master elemental composition, color matching, and painting techniques of Door-God figures. Affective Objectives: Stimulate students' interest in traditional culture, and enhance cultural confidence and awareness of heritage preservation.

Teaching Methods: This method integrates the OBE philosophy and project-based learning (PBL), emphasizing active inquiry and collaborative learning.

Brief Teaching Process:

1. Project Launch: Introduce the background of Door-God paintings; guide students to discuss their symbolic meanings and artistic features.
2. Historical Exploration: Use visual and textual materials for group research on the history and styles of Door-God paintings; produce and share group reports.
3. Technique Learning: The teacher demonstrates figure design, outlining, coloring, etc., and students collaborate in groups to complete their creations.
4. Display & Feedback: Groups present their artwork and creative ideas, conduct peer evaluations, and revise for improvement.
5. Summary & Reflection: Display final works, reflect on the learning process, and discuss the importance of ICH preservation.

Assessment Methods: Process performance (participation and comprehension), work completion (technique and creativity), group collaboration (teamwork and reflection).

Course Case 2: Grade 4 — "The History and Creation of Southern Shadow Puppetry" (3 class hours)

Course Background: Southern Shadow Puppetry is a traditional theatrical art of Northern Sichuan, renowned for its exquisite craftsmanship and rich folk culture. Through both instruction and hands-on experience, this course helps students understand shadow puppetry's history and performance styles, while allowing them to make and perform their shadow plays.

Teaching Objectives: Knowledge Objectives: Understand shadow puppetry's historical background, performance methods, and cultural significance. Skill Objectives: Acquire skills in cutting, coloring, and assembling shadow puppet characters; participate in essential performances. Affective Objectives: Cultivate students' interest in intangible theatrical heritage and their desire for expression; enhance teamwork and creativity.

Teaching Methods: Adopts the OBE philosophy and project-driven PBL, emphasizing experiential learning and team collaboration.

Brief Teaching Process:

1. Introduction & Understanding: Tell stories about shadow puppetry, watch video clips to spark interest, and discuss expressive techniques.
2. Technique Instruction: Demonstrate the puppet-making process and explain the principles of light, shadow, and material properties.
3. Creative Experience: Students work in groups to craft puppets and co-write short scripts for performance rehearsal.
4. Performance & Feedback: Students present performances, engage in peer evaluations, and the teacher summarizes the cultural value of shadow puppetry.

Assessment Methods: Assessment of the creative process and expressiveness, quality of completed works, group collaboration, and performance presentation.

Based on the practical application of project-based learning (PBL), research shows that this approach yields significant results in ICH art courses. PBL effectively enhances students' understanding and mastery of Nanchong's traditional arts by creating authentic scenarios and emphasizing hands-on practice and collaborative inquiry.

For instance, in the Grade 3 course *"The History and Creation of Langzhong Door-God Paintings"*, students explored door-God paintings' historical and artistic characteristics and participated in group creations. This improved their artistic

observation and expressive abilities and deepened their awareness of traditional culture. In the Grade 4 course *“The History and Creation of Southern Shadow Puppetry”*, students experienced the unique charm of shadow art by making puppets and engaging in performances.

PBL integrates learning tasks with real-world projects, guiding students to actively explore and solve problems through situational simulations and hands-on activities. It improves comprehensive competence and innovation skills, strengthening cultural identity and learning motivation.

3) Use of inquiry-based learning teaching method:

In the intangible cultural heritage art course, inquiry-based learning can stimulate students' interest in Nanchong's local intangible cultural heritage. Through independent learning and in-depth research, students can better understand traditional art forms' historical background, artistic characteristics, and cultural value.

The teaching design of inquiry-based learning usually starts with open questions raised by students, guiding students to achieve learning goals through exploration, discussion, and reflection. In the exploration process, students must solve problems by collecting various resources, analyzing information, cooperating in groups, and deepening their understanding of the learning content by displaying and evaluating their exploration results.

In this course design, the inquiry-based learning teaching method is applied to the small topics of multiple modules, especially those requiring students to conduct in-depth research, raise questions, and explore solutions through cooperation. The following are specific modules and small topics:

TABLE 13 Teaching framework of Nanchong City's ICH art course based on the inquiry-based teaching method

Grade	Module	Sub-topic	Description of the application of the inquiry-based learning teaching method
Grade	Understanding	Cultural	Asking the question "Why is ICH important?" guides

TABLE 13 (Continued)

Grade	Module	Sub-topic	Description of the application of the inquiry-based learning teaching method
3	and inheritance of ICH	significance of ICH	students in independently exploring and discussing the value of cultural heritage. Students can consult materials, communicate with classmates, and finally make a summary report.
	Diversity and artistic forms of ICH in Nanchong City	Folk background and creative techniques of paper-cutting art	Ask the inquiry question "How is paper-cutting art related to traditional festival culture?" to guide students in exploring its historical background and creative techniques through investigations, interviews, etc., and display the results in combination with self-creative practice.
	Exploring and displaying the beauty of ICH	Artistic and historical background of ICH in Nanchong	Through the question "How does Nanchong's ICH art reflect regional characteristics?", encourage students to find answers independently through field visits, consulting materials, interviews, etc. The results are presented in the form of group reports or presentations.
4	Understanding and inheritance of ICH	Regional differences in ICH	Through the question "Why do different regions have different ICH cultures?", guide students to collect information and discuss through cross-regional comparisons, and summarize the regional differences of ICH culture.
	Exploring and displaying the beauty of ICH	Traditional festivals and folk art in Nanchong	Ask, "How do traditional festivals and folk art complement each other?" to guide students in studying the cultural significance behind the festivals, discussing in depth through consulting literature, interviews, watching festivals, etc., and finally, display and share.
	Creation and innovation of ICH	Symbolic significance in paper-	Based on the question, "What is the symbolic meaning of the patterns in paper-cutting?", students work in groups to collect common patterns in paper-cutting

TABLE 13 (Continued)

Grade	Module	Sub-topic	Description of the application of the inquiry-based learning teaching method
		cutting art	art, interpret their cultural symbolic meanings, and finally create and share.
Grade 5	Understanding and inheritance of ICH	Integration of traditional crafts and modern design	Raise the question, "How can traditional crafts be combined with modern design?" Guide students to study how modern designers draw on conventional crafts to design artworks that meet contemporary aesthetics and conduct creative displays.
	Exploring and displaying the beauty of ICH	The inheritance status of ICH in Nanchong	Through the question "How is the inheritance and development of Nanchong's ICH in modern society?" Guide students in investigating and analyzing the challenges and opportunities facing the current ICH culture and forming a research report.
	Creation and innovation of ICH	Comparison between shadow play and modern theater art	Around the question "What are the similarities and differences between shadow puppetry and modern theater art?" Students conduct interdisciplinary research, analyze the connection and difference between traditional art forms and modern performing arts, and design their innovative performance forms.

In these modules, inquiry-based learning emphasizes that students actively participate in discussion and research through problem-oriented learning methods. During the implementation of the course, teachers will guide students to ask questions, obtain information, analyze data, and draw conclusions through group cooperation and discussion. This method improves students' critical thinking and promotes creativity and problem-solving skills in practical operations and creation. Finally, students will share their inquiry results by presenting their works, reports, or display boards, and further deepen their learning experience through peer evaluation and teacher feedback.

Course Case 1

Course Title: The Art of Yilong Paper-cutting (Grade 3, 5 lessons)

Course Background: Yilong paper-cutting is a traditional folk art from southern Sichuan, characterized by distinctive regional features and rich cultural connotations. The patterns are filled with auspicious meanings, making them an essential cultural carrier of the local community. This course aims to cultivate students' artistic literacy, practical skills, cultural identity, and creativity.

Teaching Objectives: Knowledge Objective: Understand the origin, development, and cultural symbols of Yilong paper-cutting, and master basic artistic features and creation methods. Skill Objective: Learn the basic paper-cutting techniques (folding, cutting, pattern design) and complete a paper-cutting work independently. Emotional Objective: Develop an interest in traditional art, and enhance cultural confidence and aesthetic ability.

Teaching Theory and Methods: Theoretical Basis: Based on the OBE (Outcome-Based Education) philosophy (student-centered, goal-oriented), and the ABL (Arts-Based Learning) approach.

Teaching Methods:

1. Inquiry-Based Learning: Through guiding questions and independent research, stimulate students to explore cultural meanings actively.
2. Collaborative Learning: Group discussions and activities to enhance cooperation and expression skills.
3. Contextual Learning: Use paper-cutting stories, seasonal patterns, and other cultural contexts to enhance the sense of authenticity and belonging in learning.

Teaching Process and Activity Schedule:

1. Course Introduction: Stimulate interest with stories or artist case studies, and pose guiding questions like "Why is paper-cutting important?"

2. Cultural Exploration: Use multimedia to appreciate classic paper-cutting works, identify common patterns (such as animals, flowers, and auspicious symbols), and discuss their cultural meanings.

3. Skill Instruction: The teacher demonstrates basic techniques (folding, cutting, and pattern design), students practice in groups, and they record thoughts and questions.

4. Creative Practice: Students design their paper-cutting works based on their interests and cultural elements, with individual guidance from the teacher to inspire creative expression.

5. Presentation and Feedback: Students present their works and explain their design concepts, engage in peer reviews, and the teacher leads a discussion on cultural symbolism and presentation methods.

6. Summary and Extension: Review the class content, encourage students to use paper-cutting for holiday decorations or share them at home, and assign a post-class greeting card creation task.

7. Comprehensive Evaluation: Observe and provide feedback on technique mastery, creative design, class participation, and cultural understanding.

Course Case 2

Course Title: The History and Creation of Xichong Paper-cutting (Grade 4, 5 lessons)

Course Background: Xichong paper-cutting is a traditional folk art from northern Sichuan. It features lively patterns with auspicious meanings and is widely used in festivals and folk events. This course aims to help students understand the historical culture, artistic features, and basic techniques of Xichong paper-cutting, stimulating their creativity and cultural identity.

Teaching Objectives: Knowledge Objective: Understand the origin, development, and cultural symbols of Xichong paper-cutting, and recognize common patterns and meanings. Skill Objective: Master basic techniques (such as hollow-cutting

and collage), and complete simple paper-cutting works. Emotional Objective: Enhance interest in traditional art and improve cultural confidence and heritage awareness.

Teaching Theory and Methods: Theoretical Basis: Based on the OBE philosophy and the ABL arts-based learning method, focusing on goal orientation and outcome presentation.

Teaching Methods: 1. Inquiry-Based Learning: Students ask questions, observe, and engage in hands-on practice to understand techniques and cultural connotations. 2. Collaborative Learning: Group creation, encouraging division of labor, collaboration, and peer feedback. 3. Contextual Guidance: Introduce cultural background through folk stories and examples to increase student interest in learning.

Teaching Process and Activity Schedule:

1. Introduction: Share the story of Xichong paper-cutting, show festival-themed paper-cuttings, and guide students to think about using paper-cutting and the meaning of patterns.

2. Pattern Exploration: Observe paper-cutting examples, discuss the design features and symbolic meanings in groups, and connect them to life experiences.

3. Skill Explanation: The teacher demonstrates hollow-cutting and collage techniques, explains key points, and guides students in thinking about how techniques influence pattern effects.

4. Group Creation: Students design and make paper-cutting works in groups (such as auspicious patterns, animal images), applying the techniques learned, with teacher guidance.

5. Presentation and Feedback: Students explain their creative process, engage in peer reviews, and the teacher summarizes techniques and creative expression.

6. Summary and Extension: Review key course content, discuss the application and value of paper-cutting in modern life, and encourage students to create greeting cards and other paper-cutting works after class.

Comprehensive Evaluation: 1. Students' enthusiasm and cooperation in group discussions and creation 2. Performance in applying techniques and creative expression in the paper-cutting works 3. Understanding of the cultural meaning of paper-cutting and students' emotional engagement 4. Quality of class feedback and self-reflection.

Exploration-based learning, as a student-centered teaching method, effectively cultivates critical thinking and innovation by guiding students to raise questions, actively explore, and reflect. In the ICH art courses of Nanchong, exploration-based learning not only stimulated students' interest in local traditional arts but also deepened their understanding of the historical context, artistic characteristics, and cultural value of these arts. The course design incorporates authentic tasks and practical activities, guiding students to construct knowledge through independent learning and cooperative exchange, enhancing creativity and problem-solving abilities. Specifically, grades 3 to 5 investigated themes such as paper-cutting techniques, shadow puppetry in modern theater, traditional crafts and modern design, and more. Students actively participated, discovered, and solved problems through field visits, research, interviews, and creative practices. This approach not only strengthened students' understanding and cultural identity of traditional arts but also promoted the development of interdisciplinary thinking and teamwork, facilitating the inheritance of traditional arts and the holistic development of students.

4.2.2.6 Evaluation methods and tools

Based on the OBE education concept, this study adopts a multi-evaluation system to comprehensively evaluate students from three core dimensions: academic performance, creativity, and problem-solving ability.

This method combines formative and summative evaluation to ensure that it can dynamically track students' learning processes and accurately measure the final learning outcomes.

The evaluation framework is as follows:

Daily performance evaluation (class participation, cooperation ability, attitude, etc.) - process evaluation

Stage work evaluation (practical works, innovation ability, problem-solving ability) - formative evaluation

Final comprehensive evaluation (theoretical test, work display) - summative evaluation

1. Evaluation methods and implementation

(1) Academic performance evaluation method

Goal: To measure students' mastery of ICH knowledge, including knowledge understanding, skill application, teamwork, expression ability, etc.

Tool: Academic performance evaluation form

Method:

Classroom observation: Teachers record students' understanding and expression based on daily classroom interactions.

Homework evaluation: Students' work is scored based on the degree of completion and accuracy.

Teamwork evaluation: Students' cooperation awareness and contribution are observed through group activities.

Result presentation: Students' expression and presentation ability are evaluated in the final report.

Grading method: Likert scale is used for quantitative evaluation. Each score is calculated on a 5-point scale, and the total score is the weighted average of each score.

(2) Creative ability evaluation method

Goal: To evaluate students' innovative ability in artistic creation, including creative thinking, professional skills, work process, teamwork, technical proficiency, creative expression, etc. Tool: Creativity Assessment Form

Method:

Innovation Design Assessment: Students must design new ICH works or improve traditional skills based on their learning.

Practical Innovation Assessment: Teachers assess students' innovative works from the perspectives of unique ideas, technical innovation, and artistic expression.

Process Observation: Teachers record students' thinking methods, improvement strategies, and reflection abilities as they create their works.

Group Cooperation and Discussion: Students complete tasks through teamwork, and teachers observe their performance in innovative cooperation.

Grading Method: Likert Scale is used for quantitative evaluation. Each score is calculated on a 5-point scale, and the total score is the weighted average of the scores of each item.

(3) Problem-solving Ability Assessment Method

Objective: To assess students' problem identification, information analysis, solution design, and implementation capabilities when facing ICH-related issues.

Tool: Problem-Solving Ability Assessment Form

Method:

Case Analysis: Provide real ICH inheritance dilemmas or technical innovation problems; students must propose solutions.

Practical application test: students solve practical problems in class or after-school activities (such as improving the production process of a specific ICH craft).

Group exploration task: students cooperate to research the topic, and finally submit a problem analysis report and solution presentation.

Teacher evaluation + peer evaluation: Teachers score students based on the depth of analysis and the plan's feasibility, and they introduce a peer evaluation mechanism to improve the comprehensiveness of the review.

Scoring method: Likert Scale is used for quantitative evaluation. Each score is calculated on a 5-point scale, and the total score is the weighted average of the scores of each item.

TABLE 14 Correspondence between evaluation tools and evaluation frameworks

Evaluation framework	Assessment tool	Evaluation content
Daily performance evaluation (process evaluation)	Academic Performance Assessment Form Problem-solving ability assessment form	Classroom participation, cooperation ability, learning attitude, and knowledge mastery Students' analytical ability, understanding of problems, and coping strategies in classroom discussions or interactions
Stage work evaluation (formative evaluation)	Creativity assessment form Problem-solving ability assessment form	The innovation, artistic expression, and mastery of skills in the works Problem-solving ability in the work production process (such as skill improvement, material selection, etc.)
Final comprehensive evaluation (summative evaluation)	Academic Performance Assessment Form Creativity assessment form Problem-solving ability assessment form	Theoretical test (understanding of ICH knowledge, historical background, and technical principles) Works display (artistic expression, technical presentation) Works improvement plan, display link (explain how to optimize the works or solve technical difficulties)

Table 14 shows the correspondence between the assessment tools and the framework, covering three different forms of assessment: daily performance assessment, staged work assessment, and final comprehensive assessment.

2. Scoring criteria

To ensure the scientificity and objectivity of the evaluation, this study adopts the weighted scoring method to perform weighted calculations on three evaluation indicators:

Academic performance: 40%

Creative ability: 30%

Problem-solving ability: 30%

The ability index will be divided into five levels based on students' test performance: excellent, good, general, pass, and poor. These indicators point to a comprehensive evaluation and fully display students' learning outcomes.

This study constructs a multi-evaluation system different from the traditional final examination. By combining process and final evaluation, it can not only dynamically adjust teaching, but also accurately measure learning outcomes; adopt multi-dimensional evaluation to comprehensively examine students' knowledge mastery, innovation ability, practical skills and cooperation literacy; combine quantitative analysis with qualitative feedback, and improve the scientificity and guidance of evaluation through score quantification, teacher evaluation and peer evaluation. In addition, the evaluation system of this study is designed for ICH courses, which fit the characteristics of artistic creation and skill inheritance. It provides a reference for future evaluation system research of ICH education.

The evaluation method constructed in this study takes the OBE education concept as its core, combines formative evaluation with summative evaluation, and forms a quantitative + qualitative, multidimensional, and multi-link evaluation system through the three evaluation tools of academic performance, creativity, and problem-solving ability. This provides a scientific and objective measurement standard for the learning outcomes of ICH art courses.

4.2.3 ICH Art Course Content Outline

4.2.3.1 The syllabus for the third grade of primary school

In the third grade, the course content design aims to stimulate students' initial interest and cognition of intangible cultural heritage, focusing mainly on the enlightenment of essential knowledge and the initial establishment of cultural awareness.

TABLE 15 Teaching content design of "Module 1: Intangible Cultural Heritage Knowledge" for Grade 3 of Primary School.

Modules	Intangible Cultural Heritage Knowledge
Teaching objectives	<ol style="list-style-type: none"> 1. Understand the basic concepts of intangible cultural heritage and its significance. 2. Recognize the status of intangible cultural heritage as a component of national culture and enhance awareness of protection. 3. Master the main categories and essential characteristics of intangible cultural heritage. 4. Be able to identify and briefly describe several common types of intangible cultural heritage.
Teaching content	<p>Overview of intangible cultural heritage (1 class hour)</p> <p>Main categories of intangible cultural heritage (1 class hour)</p>
Teaching activity design	<p>Introduction: Arouse students' interest by showing pictures of Nanchong's intangible cultural heritage projects.</p> <p>Discussion: The whole class discusses "What is intangible cultural heritage? What is its relationship with our lives?"</p> <p>Teaching: The teacher explains the definition, cultural background, and history of intangible cultural heritage.</p> <p>Homework: Ask students to choose an intangible cultural heritage project and describe its characteristics in a short text or drawings.</p>

TABLE 15 (Continued)

Modules	Intangible Cultural Heritage Knowledge
Interdisciplinary activities	<p>Art activities: Creative painting or handicrafts based on intangible cultural heritage.</p> <p>Language activities: Write a short intangible cultural heritage story or an introduction article to enhance language expression ability and cultural identity.</p>
Evaluation and feedback	<ol style="list-style-type: none"> 1. Test whether students can accurately describe the concepts and categories of intangible cultural heritage through classroom questions and quizzes. 2. By displaying students' works, evaluate their understanding and performance of intangible cultural heritage projects. 3. After class, teachers reflect on the implementation of the course and evaluate whether the teaching content meets the students' learning needs and the rationality of using teaching resources.

Module 1 is the logical starting point of the intangible cultural heritage art course and provides a practical basis for interdisciplinary integration and project-based learning.

Module 2 aims to enhance students' aesthetic and expressive abilities and their sense of identity with local culture.

TABLE 16 Teaching content design of "Module 2: Exploring and displaying the beauty of intangible cultural heritage" for Grade 3 of Primary School.

Modules	Explore and display the beauty of ICH.
Teaching objectives	<p>1. Understand the history and characteristics of Nanchong's intangible cultural heritage.</p> <p>2. Appreciate and discover the unique beauty of Nanchong's intangible cultural heritage, and present it creatively through painting, paper cutting, and other means.</p>
Teaching content	The historical and cultural background of Nanchong's intangible cultural heritage; introduction to the artistic features of representative projects; display and sharing of students' intangible cultural heritage-themed works (1 class hour).
Teaching activity design	<p>Introduction: Show Nanchong's intangible cultural heritage projects through videos or pictures to stimulate students' interest.</p> <p>Discussion: Students discuss which intangible cultural heritage of Nanchong is the most representative. What are their artistic characteristics?</p> <p>Teaching: The teacher explains the historical background and characteristics of Nanchong's intangible cultural heritage and displays students' works in art exhibitions.</p> <p>Homework: Ask students to create an artwork based on the characteristics of Nanchong's intangible cultural heritage. The artwork can be a painting, paper cutting, or another form.</p>
Interdisciplinary activities	Art integration: Combine traditional techniques such as door god painting and paper-cutting art to practice creation and improve hands-on skills and aesthetic literacy.

TABLE 16 (Continued)

Modules	Explore and display the beauty of ICH.
	Language integration: Exercise language expression and cultural interpretation skills by writing or orally telling the cultural stories behind the works.
Evaluation and feedback	<ol style="list-style-type: none"> 1. Evaluate students' understanding and expression of the characteristics of intangible cultural heritage projects through the creation and display of works. 2. Observe students' participation and attitude in group cooperation, discussion, and expression. 3. Teachers reflect on the appropriateness of course design and the effectiveness of teaching resources after class, and adjust subsequent teaching strategies.

Because students understand the connotation of intangible cultural heritage and can explore and express themselves independently, module three further guides students to deeply learn the technical foundation of six representative intangible cultural heritage projects in Nanchong, improve their artistic practice ability, and enhance their awareness of cultural inheritance.

TABLE 17 Teaching content design of "Module 3: Basic skills of intangible cultural heritage projects in Nanchong City" for Grade 3 of Primary School.

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
Teaching objectives	<ol style="list-style-type: none"> 1. Learning Objectives for the Langzhong Door Gods Paintings: <ul style="list-style-type: none"> Understand the historical and cultural background of the Langzhong Door Gods paintings. Learn about the artistic features and traditional customs related to the Door Gods. Study the origin and historical development of the Langzhong Door Gods paintings. Comprehend the cultural significance of these paintings through appreciation. Develop the ability to appreciate the artistic forms of the Door Gods.

	<p>Analyze the composition and use of color in the paintings.</p> <p>Master the structure and proportions of human figures in the Door God's art.</p> <p>Learn to depict gestures and movement in figure painting.</p> <p>Apply appropriate coloring techniques in Door Gods paintings.</p> <p>Enhance expressive quality through effective use of color.</p> <p>2. Learning Objectives for Yilong and Xichong Paper-Cutting Art:</p> <p>Understand the cultural background and artistic features of Yilong and Xichong paper-cutting.</p> <p>Appreciate and analyze the aesthetic characteristics of paper-cut art.</p> <p>Master basic cutting techniques to create simple shapes.</p> <p>Improve fine motor skills and hand-eye coordination.</p> <p>Learn folding techniques to create symmetrical or complex forms.</p> <p>Enhance expressive ability in paper-cutting art.</p> <p>Acquire precision cutting skills to complete intricate work.</p> <p>Learn to express artistic creativity through paper-cutting.</p> <p>3. Learning Objectives for the Northern Sichuan Shadow Puppetry and Southern Shadow Play:</p> <p>Understand the historical and cultural background of the Northern Sichuan Shadow Puppetry.</p> <p>Master the basic forms of shadow puppetry performance.</p> <p>Learn basic techniques for designing shadow puppet figures.</p> <p>Understand the structural design and expression methods of puppet characters.</p> <p>4. Learning Objectives for the Northern Sichuan Giant Puppets:</p> <p>Understand the historical background and artistic characteristics of the Northern Sichuan Giant Puppets.</p> <p>Appreciate and analyze the performance forms of the giant puppet theater.</p> <p>Develop the ability to appreciate the artistic expression of puppet performances.</p> <p>Analyze the techniques and stylistic features used in giant puppet shows.</p>
Teaching content	<p>1. Teaching Content for the Langzhong Door Gods Paintings:</p> <p>History of Langzhong (1 class hour)</p> <p>From intangible cultural heritage to the historical origin of Langzhong Door Gods paintings (1 class hour)</p> <p>Appreciation of Door Gods paintings (1 class hour)</p>

	<p>Introduction to the cultural connotations and customs of Langzhong Door Gods paintings (1 class hour)</p> <p>Structure of figures in Door Gods paintings (2 class hours)</p> <p>Coloring techniques for Door Gods paintings (2 class hours)</p> <p>2. Teaching Content for Yilong and Xichong Paper-Cutting:</p> <p>Regional cultural background of Yilong and Xichong (1 class hour)</p> <p>Origins of paper-cutting in Yilong and Xichong (1 class hour)</p> <p>Basic paper-cutting techniques 1: Basic cutting (2 class hours)</p> <p>Basic paper-cutting techniques 2: Folding (1 class hour)</p> <p>Basic paper-cutting techniques 3: Fine cutting (3 class hours)</p> <p>3. Teaching Content for the Northern Sichuan Shadow Puppetry and Southern Shadow Play:</p> <p>From intangible cultural heritage to the history and origin of shadow puppetry (1 class hour)</p> <p>Appreciation of shadow puppetry (1 class hour)</p> <p>Understanding materials and tools for making shadow puppets (1 class hour)</p> <p>Shadow figure painting techniques 1 (3 class hours)</p> <p>Shadow figure painting techniques 2 (3 class hours)</p> <p>4. Teaching Content for the Northern Sichuan Giant Puppets:</p> <p>From intangible cultural heritage to the history and origin of the Northern Sichuan Giant Puppets (1 class hour)</p> <p>Appreciation of giant puppet theater (2 class hours)</p>
Teaching activity design	<p>1. Teaching Activity Design for the Langzhong Door Gods Paintings</p> <p>Introduction: Present classic works of Langzhong Door Gods paintings to guide students in exploring their symbolic meanings and to spark interest in this art form.</p> <p>Discussion: Engage the class in a discussion about the paintings' artistic features—such as composition, color usage, and figure postures—and their cultural significance in traditional customs. Please encourage students to share their perspectives to enhance interaction.</p> <p>Instruction: The teacher explains the historical background, cultural meaning, and artistic characteristics of Langzhong Door Gods paintings. This includes a detailed explanation of aesthetic evaluation criteria, focusing on composition, color application, figure proportions, and postures. The teacher demonstrates basic</p>

techniques for drawing human figures and coloring procedures to guide students in hands-on practice.

Assignment: Students design a Langzhong Door Gods painting based on their understanding, applying artistic elements learned in class, such as figure structure, composition, and color coordination. The assignment includes both sketching and coloring.

2. Teaching Activity Design for Yilong and Xichong Paper-Cutting

Introduction: This presentation showcases representative paper-cutting works from Yilong and Xichong to prompt students to reflect on their symbolic meanings, such as good fortune, blessings, and festivals. Students observe and discuss the artistic styles and cultural context. They are introduced to the art form's cultural origins by exploring paper-cuttings from different historical periods.

Discussion: Students discuss artistic elements such as forms, composition, and pattern design, and share their interpretations and preferences regarding Yilong and Xichong paper-cutting. Through this discussion, they understand the cultural role of paper-cutting and how it can be preserved and innovated.

Instruction: The teacher demonstrates basic paper-cutting techniques, including cutting simple shapes like flowers or animals. Students practice these skills in class and share their work within groups. The teacher also demonstrates how to fold paper to create symmetrical patterns. Under guidance, students complete symmetrical or more complex folded paper-cuttings. The teacher then demonstrates fine-cutting techniques, emphasizing precision and craftsmanship. Students practice creating intricate paper-cutting works and conduct peer reviews within groups to discuss technique and creativity.

Assignment: Students are asked to create paper-cutting works that integrate stylistic features from Yilong and Xichong traditions, incorporating traditional cultural themes such as blessings and festive imagery.

3. Teaching Activity Design for the Northern Sichuan Shadow Puppetry and the Southern Shadow Play

Introduction: Present classic scenes from shadow puppetry performances to stimulate student interest and analyze the expressive techniques used.

Discussion: Students discuss the historical background and cultural value of Northern Sichuan Shadow Puppetry, sharing their thoughts on the artistic form and

personal impressions.

Instruction: The teacher explains shadow puppetry's origin, evolution, and performance techniques. This includes guidance on how to appreciate performances and an analysis of figure design and production techniques.

Assignment: Students select a classic scene from the Northern Sichuan Shadow Puppetry for analysis and write a short report covering its historical context and cultural significance. Additionally, they designed and drew a simple shadow puppet figure, either a traditional or original character. Through their work, the teacher will assess students' understanding of history, culture, figure-making techniques, and creative expression.

4. Teaching Activity Design for the Northern Sichuan Giant Puppets

Introduction: Use multimedia to showcase classic scenes from the Northern Sichuan Giant Puppets theater. This will allow students to experience the artistic expression firsthand and stimulate interest in puppet theater.

Discussion: In groups, students share their impressions of the puppet performances, discuss puppet movement design, the interaction between puppets and puppeteers, and analyze key performance techniques of the Northern Sichuan Giant Puppets.

Instruction: The teacher explains the historical background, origin, and evolution of the Northern Sichuan Giant Puppets, highlighting the unique cultural traits of puppet theater in Sichuan. The lesson also focuses on analyzing its artistic features and performance techniques. Supplementary materials or videos will demonstrate the puppet-making process to help students understand its craftsmanship.

Assignment: Students watch a video of a Northern Sichuan Giant Puppets performance and write a report analyzing performance techniques and artistic methods. The report should compare the Northern Sichuan Giant Puppets with other regional puppet theaters and reflect on the student's own understanding.

Interdisciplinary activities	<p>1. Integrate with the Chinese language curriculum by compiling Door Gods legends; create corresponding paintings in art class to produce an illustrated collection.</p> <p>2. Integrate with mathematics to understand symmetrical composition in paper-cutting; write short essays in Chinese class exploring the symbolic meanings of</p>
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	<p>paper-cutting.</p> <p>3. Collaborate with the Chinese language to script short plays; design character images in art class, and create digital shadow puppetry videos in information technology class.</p> <p>4. Integrate with drama to develop expressive skills; write story scripts in Chinese class.</p>
Evaluation and feedback	<p>1. Evaluation of Langzhong Door God Paintings: Students are assessed on their understanding of the historical background and artistic features of Door God paintings through oral presentations, discussions, and visual displays. Homework is used to evaluate whether students accurately apply historical context and creative elements in their designs. Appreciation activities assess students' analytical skills through their interpretation of artistic styles. Assignments are checked to accurately analyze artistic components such as composition, character proportions, and color schemes. Teachers assess students' understanding of proportion and posture through their character drawings, and evaluate color coordination and artistic expression through painted works. Creativity and technique in color use are also reviewed to assess the rationality of color application.</p> <p>2. Evaluation of Yilong and Xichong Paper-Cutting: Class Participation Assessment: Students are evaluated based on their engagement in group discussions and class exercises, reflecting their understanding of the cultural background and paper-cutting techniques. Assignment Assessment: Paper-cutting works are evaluated for accurately applying basic techniques and incorporating Yilong and Xichong stylistic features, creativity, and artistic expression. Technical Assessment: Teachers assess the mastery of cutting, folding, and intricate carving skills, as well as the effective use of artistic elements. Teacher Evaluation: The effectiveness of lesson design is reviewed based on how well it meets students' individualized learning needs, and whether classroom management and resource utilization are appropriate.</p> <p>3. Evaluation of the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry: Report Assessment: Students are assessed on their ability to analyze shadow play</p>

segments' historical background and cultural significance and articulate their understanding and interpretation of the art form.

Design Assessment: This evaluation evaluates whether students incorporate artistic features of the Northern Sichuan Shadow Puppetry into character design and the creativity and artistic quality of the work.

Expression Assessment: Reviews the clarity and logical structure of students' written reports and the thoroughness of their design explanations.

Teacher Evaluation: Assesses whether the curriculum design effectively supports individualized learning, with appropriate classroom management and resource use.

4. Evaluation of the Northern Sichuan Giant Puppets:

Appreciation Report Assessment: This evaluation evaluates the accuracy of students' analyses of puppetry techniques and performance methods and the depth of cultural interpretation related to the Northern Sichuan Giant Puppets.

Students' clarity in expression and logical thinking are also assessed.

Teacher Evaluation: This review focuses on whether the course design meets individual learning needs and whether classroom management and resource allocation are appropriate.

In summary, the third-grade intangible cultural heritage art course stimulates students' interest in and initial identification with traditional culture. The course objectives focus on the enlightenment of basic knowledge, the initial construction of artistic skills, and the positive guidance of cultural attitudes. It reflects the OBE education concept's phased adaptation and practical value in developing the primary school lower grades courses. It lays a good foundation for the in-depth study of senior grade courses.

4.2.3.2 The syllabus for the fourth grade of primary school

Based on the third-grade course that helps students gain a preliminary understanding of intangible cultural heritage, the fourth-grade course further expands their knowledge of "intangible cultural heritage". It enhances their cultural identity and awareness of protection.

TABLE 18 Teaching content design of "Module 1: Intangible Cultural Heritage Knowledge" for Grade 4 of Primary School.

Modules	Intangible Cultural Heritage Knowledge
Teaching objectives	<p>1. Students can understand the importance of intangible cultural heritage, recognize its close relationship with our daily life, and understand its artistic value as a traditional memory.</p> <p>2. Students can understand the necessity of protecting intangible cultural heritage and recognize its significance as a valuable cultural treasure of their hometown and nation.</p> <p>3. Students can understand the intangible cultural heritage of other countries and have a preliminary awareness of cultural comparison.</p> <p>4. Students can compare the similarities and differences between foreign traditional and local cultures through simple classification methods and cultivate awareness of cultural diversity.</p>
Teaching content	<p>Protection and inheritance of intangible cultural heritage (1 class hour)</p> <p>Classification of foreign intangible cultural heritage (1 class hour)</p>
Teaching activity design	<p>1. Introduction: Use multimedia to present cases of intangible cultural heritage and introduce the significance of protection and inheritance. Use multimedia to introduce foreign intangible cultural heritage cases and demonstrate classification standards.</p>

TABLE 18 (Continued)

Modules	Intangible Cultural Heritage Knowledge
Interdisciplinary activities	<p>2. Discussion: Students discuss the classification of intangible cultural heritage, inheritance methods, and challenges in the context of globalization. They discuss the value of intangible cultural heritage declarations and intangible cultural heritage of interest. They also discuss the classification and actual cases of intangible cultural heritage. Group discussion: Students discuss the cultural characteristics of different countries and regions and their relationship with classification. They enhance their understanding of local culture through discussion and field visits.</p>
	<p>3. Teaching: Understand the characteristics of inheritance, regionality, vitality, diversity, and intangibility of intangible cultural heritage.</p>
	<p>4. Homework: Select an intangible cultural heritage project, collect data, and share its protection measures.</p>
Evaluation and feedback	<p>Chinese: Write a short essay, "Intangible Cultural Heritage in My Eyes," to express your understanding and feelings about a specific intangible cultural heritage project.</p> <p>Geography: Use maps to understand the regional distribution of intangible cultural heritage and recognize the diversity of Chinese and world cultures.</p> <p>Information Technology: Guide students to use electronic tools to search for information and create illustrated intangible cultural heritage tabloids or PPTs.</p> <p>1. Observe whether students can accurately describe the intangible cultural heritage's essential characteristics and value.</p> <p>2. Check whether students' attitudes and thoughts on protecting intangible cultural heritage are straightforward in their assignments.</p> <p>3. Evaluate whether students can express the similarities and differences between different cultures through comparative analysis in group activities.</p>

TABLE 18 (Continued)

Modules	Intangible Cultural Heritage Knowledge
	4. Based on the content of the small report or presentation, evaluate the improvement of their information collection, integration, and expression capabilities

Module 2 further guides them to explore Nanchong's traditional festivals and skills from a life perspective, and understand the value and significance of intangible cultural heritage in contemporary life.

TABLE 19 Teaching content design of "Module 2: Exploring and displaying the beauty of intangible cultural heritage" for Grade 4 of Primary School.

Modules	Explore and display the beauty of intangible cultural heritage.
Teaching objectives	<ol style="list-style-type: none"> 1. Help students understand festivals' social significance and cultural connotation by understanding the festivals in Nanchong and the intangible cultural elements behind them. 2. Introduce the traditional crafts of Nanchong to help students understand its historical background, technical process, and cultural spirit.
Teaching content	<p>In-depth study of Nanchong's unique festivals and customs.</p> <p>Nanchong's traditional skills. 3. Traditional food culture. (2 class hours)</p>
Teaching activity design	<ol style="list-style-type: none"> 1. Introduction: Show videos or pictures of traditional festivals in Nanchong to stimulate students' interest and help them consider the cultural background of festivals. 2. Discussion: Students share their hometown festivals and analyze the cultural customs and traditional skills. 3. Teaching: Guide students to learn Nanchong's traditional crafts, such as weaving and embroidery, explain their history and development, and help them understand their cultural significance by introducing food culture. 4. Homework: Ask students to design a traditional festival activity that combines intangible cultural heritage, and use PPT to show the origin, significance, and customs of the festival.

TABLE 19 (Continued)

Modules	Explore and display the beauty of intangible cultural heritage.
Interdisciplinary activities	<p>Art: Design decorations or patterns for festivals.</p> <p>Language: Write a short essay on "Intangible Cultural Heritage Festivals in My Hometown" to express your understanding of the traditional culture of your hometown.</p> <p>Information Technology: Learn to use PPT or graphic typesetting software to display the design results of festivals.</p>
Evaluation and feedback	<p>1. Based on the content of the festival activities designed by students, evaluate whether they can integrate intangible cultural heritage elements such as festivals, skills, and food, and understand their cultural background.</p> <p>2. Observe the group presentation process and evaluate students' ability to express festival creativity and organize intangible cultural heritage content.</p> <p>3. Review the content of students' homework to assess their mastery of food culture, history, and production methods, and determine whether they can be effectively integrated into festival activity design.</p>

By studying this module, students can recognize and appreciate the diverse beauty of intangible cultural heritage, and improve their cultural expression ability and artistic practice level.

Module 3 aims to enhance students' cultural understanding, artistic expression, and creative ability through basic technique teaching, and integrate multidisciplinary literacy to promote the development of comprehensive artistic ability.

TABLE 20 Teaching content of "Module 3: Basic skills of intangible cultural heritage projects in Nanchong City" for Grade 4 of Primary School.

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
Teaching objectives	<p>1.Teaching Objectives for Langzhong Door God Paintings:</p> <p>Students will understand the cultural significance of Door God paintings, recognizing their functions of blessing and protection. Students will analyze the composition and color techniques used in Door God paintings.</p> <p>Students will identify and prepare the required materials and tools, selecting appropriate ones for their creations. Students will master compositional techniques and design personalized artwork.</p> <p>Students will use essential brush and ink techniques to create Door God paintings, learn the "glue painting" method, outline external contours, and express traditional styles.</p> <p>2.Teaching Objectives for Yilong and Xichong Paper-Cutting:</p> <p>Students will review and appreciate the characteristics of Yilong and Xichong paper-cutting.</p> <p>Students will master fundamental techniques such as hollowing (negative space cutting), collage, and carving.</p> <p>Hollowing is one of the most essential and representative techniques in paper-cutting.</p> <p>Collage allows for creative expression and adds unique artistic charm. Students will apply learned techniques to create original paper-cutting works.</p> <p>Carving is more advanced and requires correct knife handling, technical skill, and a solid foundation in drawing.</p> <p>Students will analyze the stylistic and technical differences between Yilong and Xichong paper-cutting.</p>

TABLE 20 (Continued)

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
	<p>3. Teaching Objectives for the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry:</p> <p>Students will understand the history and performing arts of shadow puppetry.</p> <p>Students will create basic shadow puppet figures and participate in simple performances.</p> <p>Students will master the fundamental steps and techniques for making shadow puppet figures.</p> <p>Students will design shadow puppet templates and develop skills in carving puppets.</p> <p>4. Teaching Objectives for the Northern Sichuan Giant Puppets:</p> <p>Students will design puppet characters that reflect their cultural background.</p> <p>Students will select appropriate materials based on design requirements and acquire puppet-making techniques.</p> <p>Students will create and color puppet models according to their designs.</p>
Teaching content	<p>1. Teaching Content for Langzhong Door God Paintings:</p> <p>Cultural meanings embedded in Door God paintings (1 class hour)</p> <p>Introduction to materials and tools used in Door God paintings (1 class hour)</p> <p>Composition and design principles of Door God paintings (1 class hour)</p> <p>Basic painting techniques (2 class hours)</p> <p>"Glue painting" technique (2 class hours)</p> <p>2. Teaching Content for Yilong and Xichong Paper-Cutting:</p> <p>Exploring the characteristics of Yilong and Xichong paper-cutting (1 class hour)</p> <p>Basic technique: hollowing (1 class hour)</p> <p>Basic technique: collage and combination (2 class hours)</p> <p>Basic technique: carving (2 class hours)</p> <p>Learning from Yilong paper-cutting inheritor He Xiaoqiang (2 class hours)</p>

TABLE 20 (Continued)

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
	<p>Learning from Xichong paper-cutting inheritor Lin Min (2 class hours)</p> <p>3. Teaching Content for the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry:</p> <p>Participating in community events to experience shadow puppetry at temple fairs and festivals (1 class hour)</p> <p>Preparing tools and learning leather selection for puppet-making (1 class hour)</p> <p>Experiencing leather processing (1 class hour)</p> <p>Creating shadow puppet templates (2 class hours)</p> <p>Carving shadow puppets (2 class hours)</p> <p>4. Teaching Content for the Northern Sichuan Giant Puppets:</p> <p>Designing puppet characters (1 class hour)</p> <p>Selecting appropriate materials and making puppet models based on designs (2 class hours)</p> <p>Coloring the puppet models (1 class hour)</p>
Teaching design	<p>activity 1. Teaching Activity Design for Langzhong Door God Paintings</p> <p>Introduction:</p> <p>Present classic Door God paintings; discuss their cultural background and symbolic meaning.</p> <p>Introduce tools and materials used in Door God paintings; demonstrate the effects of different materials.</p> <p>Analyze the composition of traditional Door God paintings and discuss key design principles.</p> <p>Show a demonstration video of the “glue painting” technique; analyze its application.</p> <p>Discussion:</p> <p>Students analyze composition and color use in Door God paintings.</p> <p>Students select materials and explain their choices.</p> <p>Students share their understanding of composition; the teacher provides further guidance.</p>

TABLE 20 (Continued)

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
	<p>Students discuss the features and applications of the “glue painting” technique.</p> <p>Instruction:</p> <p>The teacher explains the cultural and historical background and technical aspects of Door God paintings; students prepare for creation.</p> <p>Students gather and prepare materials.</p> <p>Students practice composition and draft preliminary designs.</p> <p>Students practice the “glue painting” technique and engage in the creative process.</p> <p>Assignment:</p> <p>Create a personalized Door God painting that reflects students’ understanding and innovation in artistic style.</p> <p>2. Teaching Activity Design for Yilong and Xichong Paper-Cutting</p> <p>Introduction:</p> <p>Display traditional paper-cutting works and introduce their cultural context.</p> <p>Discussion:</p> <p>Watch demonstrations by the teacher or inheritors; discuss paper-cutting techniques.</p> <p>Analyze the relationship between techniques and artistic expression.</p> <p>Instruction:</p> <p>Students follow step-by-step demonstrations to learn basic techniques:</p> <p>Hollowing: cutting shapes and patterns into paper to form intricate designs, requiring precision and structural stability.</p> <p>Collage and combination: using colored and textured paper to create layered visual effects and artistic images.</p> <p>Carving: using a knife to engrave designs onto paper, creating more dimensional and detailed effects.</p> <p>Hands-on practice enhances students’ attention to detail and creativity.</p> <p>Interaction with folk artists deepens students’ understanding of paper-cutting as an art form.</p>

TABLE 20 (Continued)

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
	<p>Assignment:</p> <p>Under the guidance of a folk artist, students complete their original paper-cutting work.</p> <p>3. Teaching Activity Design for the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry</p> <p>Introduction:</p> <p>Experience the artistic charm of shadow puppetry through videos or live performances.</p> <p>Use videos or diagrams to introduce the steps of making shadow figures and explain the importance of leather selection.</p> <p>Introduce the origin and role of leather in shadow puppetry and explain its artistic characteristics.</p> <p>Discussion:</p> <p>Students discuss shadow puppetry's history, origin, and cultural background and share their reflections.</p> <p>Students discuss leather selection techniques and tool usage; explore the artistry of puppet-making.</p> <p>Students analyze the design principles of shadow puppet templates and how to integrate cultural themes with visual expression.</p> <p>Instruction:</p> <p>The teacher or instructor demonstrates performance skills and techniques, and students engage in hands-on interaction.</p> <p>Students follow demonstrations to prepare materials and make shadow figure prototypes.</p> <p>Students design and carve shadow puppet templates under guidance.</p> <p>Assignment:</p> <p>Through observation and practice, complete a handmade shadow figure; prepare for a shadow play performance; and present it to classmates.</p> <p>4. Teaching Activity Design for the Northern Sichuan Giant Puppets</p> <p>Introduction:</p>

TABLE 20 (Continued)

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
	<p>Present various puppet designs and discuss their cultural background and design elements.</p> <p>Teach students how to select suitable puppet-making materials and discuss their properties.</p> <p>Showcase coloring techniques and effects using finished puppet examples.</p> <p>Discussion:</p> <p>Students share their understanding of puppet design and how cultural themes inform visual choices.</p> <p>Discuss the steps involved in creating puppet models based on design requirements.</p> <p>Students discuss how to apply color according to design plans.</p> <p>Instruction:</p> <p>Students design puppet characters inspired by cultural themes, guided by the teacher.</p> <p>Students create puppet models with hands-on support and guidance.</p> <p>Students apply coloring to their puppets with teacher feedback and suggestions.</p> <p>Assignment:</p> <p>Design and present an original puppet character.</p> <p>Complete the puppet model and prepare for coloring.</p> <p>Finish coloring and present the completed puppet.</p>
Interdisciplinary activities	<p>Chinese Language: Read Door God stories and write a creative description.</p> <p>Social Studies: Explore the folk traditions behind Door God paintings.</p> <p>Mathematics: Study symmetry in shapes and analyze folding structures.</p> <p>Visual Arts: Practice composition, color coordination, and pattern design.</p> <p>Drama: Create and perform short scripts for shadow puppetry.</p> <p>Science: Learn about leather materials and their physical properties.</p> <p>Crafts: Analyze structure, connection methods, and material properties.</p>

TABLE 20 (Continued)

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
Evaluation and feedback	Visual Arts (continued): Design puppet characters and apply color psychology.
	<p>1. Assessment of Langzhong Door God Paintings:</p> <p>Evaluate students' understanding of cultural meanings and artistic techniques through their Door God paintings.</p> <p>Homework review: Assess students' mastery of composition and color application, and analyze creativity and technique.</p> <p>Assess understanding of materials through their selection and use of tools.</p> <p>Evaluate composition skills and design principles through finished works.</p> <p>Assess mastery of the "glue painting" technique, focusing on detail handling and innovation.</p> <p>2. Assessment of Yilong and Xichong Paper-Cutting:</p> <p>Assess technical proficiency through students' paper-cutting works.</p> <p>Group presentations: Evaluate detail handling and creative expression during practical work.</p> <p>Assess mastery of hollow-cutting techniques through student projects.</p> <p>Practical observation: Evaluate students' handling of details during the cutting process.</p> <p>Assess creativity and technical application through collage compositions.</p> <p>Evaluate carving skills and creativity through engraving technique pieces.</p> <p>Assess understanding of paper-cutting techniques and cultural meaning through interaction with inheritors and completed works.</p> <p>3. Assessment of the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry:</p> <p>Group discussion: Assess students' cultural understanding and artistic interpretation depth.</p> <p>Performance assessment: Evaluate students' mastery of puppetry techniques through their participation in performances.</p> <p>Hands-on activities: Observe tool and material usage to assess operational skills.</p>

TABLE 20 (Continued)

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
	Final product display: Evaluate creativity and craftsmanship.
	Group collaboration: Assess hands-on ability and material selection through cooperative work.
	Group presentation: Evaluate the detailed execution and creative outcomes in the making process.
	4. Assessment of the Northern Sichuan Giant Puppets:
	Group discussion: Assess how students integrate cultural elements and creativity into puppet design.
	Evaluate material proficiency and craftsmanship through completed puppet models.
	Group presentation: Assess material selection and hands-on skills during production.
	Evaluate artistic expression and attention to detail through puppet coloring work.
	Group presentation: Assess how students express design intent and creativity through color application.

The fourth-grade course further deepens students' perception and recognition of Nanchong's intangible cultural heritage, promotes the organic integration of knowledge, skills, emotional attitudes, and values, and lays the foundation for creative expression and comprehensive presentation in higher grades.

4.2.3.3 The fifth-grade curriculum outline

Teaching intangible cultural heritage art courses in the fifth grade of primary school focuses on the role of intangible cultural heritage in global and local society. It attaches importance to the development of cultural identity and creative thinking.

TABLE 21 Teaching content design of "Module 1: Intangible Cultural Heritage Knowledge" for Grade 5 of Primary School.

Modules		Intangible Cultural Heritage Knowledge
Teaching objectives		<p>1. Students understand the importance of intangible cultural heritage in global cultural diversity and social identity.</p> <p>2. Students can recognize the significance of protecting intangible cultural heritage in maintaining local cultural characteristics.</p> <p>3. Students recognize different types of intangible cultural heritage and understand their role in cultural inheritance.</p> <p>4. Students discuss the changes in intangible cultural heritage and understand how to adapt to modern society's new environment.</p>
Teaching content		<p>The social value of intangible cultural heritage (1 class hour)</p> <p>The development of intangible cultural heritage (1 class hour)</p>
Teaching design	activity	<p>1. Introduction: Through multimedia, demonstrate the global vision of intangible cultural heritage. Show different types of intangible cultural heritage and conduct a comparative analysis. The video shows the innovation and inheritance of traditional festivals and folk customs in Nanchong. Show Nanchong traditional food through video or on-site objects to stimulate students' interest.</p> <p>2. Discussion: Explore the significance and methods of intangible cultural heritage protection and share students' views. Students discuss which types of cultural heritage most need protection and their social values. Students examine how these festivals and customs can be combined with modern life and innovatively developed. Students discuss the differences between traditional food and contemporary food culture.</p> <p>3. Teaching: Explain the global vision of intangible cultural heritage and introduce relevant international protection cases. Explain the value and protection measures of different types of cultural heritage. Explain the historical and cultural background of traditional festivals in Nanchong. Explain the cultural background and production process of conventional food in Nanchong.</p> <p>4. Homework: Students write an article exploring the intangible cultural</p>

TABLE 21 (Continued)

Modules	Intangible Cultural Heritage Knowledge
	heritage they think is most worthy of protection and why. They design an innovative traditional festival event and explain its cultural significance. They choose a traditional Nanchong food, design a modern production method, and display it.
Interdisciplinary activities	<p>Language: Write an essay on intangible cultural heritage to express personal insights and cultural emotions.</p> <p>Art: Design festival posters or modern packaging of traditional food.</p> <p>Science: Explore the physical and chemical changes in traditional food production.</p> <p>Comprehensive practical activities: Conduct a research or interview project on "Entering Nanchong Intangible Cultural Heritage".</p>
Evaluation and feedback	<p>Homework evaluation: Check whether students can propose feasible protection strategies and creative designs.</p> <p>Group cooperation performance: Assess students' understanding and expression of different types of intangible cultural heritage.</p> <p>Project design evaluation: Whether it integrates traditional cultural elements and is innovative.</p> <p>Teacher feedback: Provide individualized guidance and positive encouragement based on students' completion.</p>

Module 1 guides students to discover and reproduce the beauty of intangible cultural heritage from daily life. By focusing on Nanchong's local intangible cultural heritage resources, students will learn to express their respect and love for traditional culture based on their experience.

TABLE 22 Teaching content design of "Module 2: Exploring and displaying the beauty of intangible cultural heritage" for Grade 5 of Primary School.

Modules	Explore and display the beauty of intangible cultural heritage.
Teaching objectives	1. Students learn about the traditional festivals and folk customs of Nanchong City and understand their social and cultural significance in daily life.
	2. Students learn to combine traditional culture with modern life through collaborative exploration and artistic creation.
	3. Students enhance their sense of identity with local culture and their sense of responsibility to inherit it actively.
Teaching content	The relationship between Nanchong's local intangible cultural heritage and daily life In-depth exploration of traditional intangible cultural heritage (1 class hour)
Teaching design	<p>activity</p> <p>1. Introduction activity: Guide students to recall their life experiences by showing pictures and short films of scenes such as the Spring Festival, temple fairs, and Qingming customs in Nanchong.</p> <p>2. Exploration and expression: In groups, investigate your hometown's festival customs and special foods and make an "Intangible Cultural Heritage Life Observation Log." Students interview parents or community residents to record the stories and meanings behind traditional festivals. Design a "Festival Day Tour" guide map to integrate traditional activities with modern life.</p> <p>3 Creative display: Students will creatively reproduce the collected festival customs through picture books, handicrafts, posters, etc. Organize an "Intangible Cultural Heritage Food Creative Design Show," where students design food images and tell their cultural stories in the form of clay sculptures, collages, or paintings. Organize a "Nanchong Festival Micro Theater," where students play roles to interpret festival scenes.</p> <p>4 Extension tasks after class: Go home and make traditional festival food with your elders, recording the process with photos and thoughts. Write "My Intangible Cultural Heritage Diary" to record a real or imagined traditional festival experience.</p>

Interdisciplinary activities	<p>Language: Recording interviews on intangible cultural heritage and writing narratives about festivals.</p> <p>Art: Designing creative paintings and handmade display boards with festival themes.</p> <p>Comprehensive practice: Carrying out the "Hometown Intangible Cultural Heritage Field Trip" activity and summarizing the results to form an exhibition.</p> <p>Music and drama: Singing traditional festival songs and arranging festival skits.</p>
Evaluation and feedback	<p>Classroom observation: Assess students' understanding of the value of intangible cultural heritage through speeches and interactions.</p> <p>Outcome evaluation: Conduct a multi-dimensional evaluation (creativity, cultural expression, and cooperative participation) based on the handicrafts, festival guide maps, and picture books displayed by the group.</p> <p>Homework evaluation: Assess the emotional investment and cultural understanding depth of students' festival experience reports.</p> <p>Oral feedback, self-evaluation, and mutual evaluation: Stimulate reflection and improvement through class presentations and mutual assessment.</p>

The course of Module 2 not only builds a bridge between the classroom and life, but also inspires students to move from "understanding intangible cultural heritage" to "expressing intangible cultural heritage" and "inheriting intangible cultural heritage".

Module 3 aims to enable students to master the basic operating skills of related traditional skills through artistic practice activities.

TABLE 23 Teaching content design of "Module 3: Basic skills of intangible cultural heritage projects in Nanchong City" for Grade 5 of Primary School.

Modules	Basic skills of Nanchong City's intangible cultural heritage projects
Teaching objectives	<p>1. Learning Objectives for Langzhong Door God Paintings:</p> <p>Explore the heritage and preservation of Door God paintings through on-site visits; understand the historical and cultural background of Langzhong Door God art.</p> <p>Understand methods of preserving and passing on intangible cultural heritage. Use handmade mineral pigments mixed with glue for coloring.</p> <p>2. Learning Objectives for Yilong and Xichong Paper-Cutting:</p> <p>Understand the classifications and techniques of paper-cutting art.</p> <p>Explore different techniques of cutting and carving (monochrome and polychrome).</p> <p>Learn expression methods: positive cutting, negative cutting, combination of both, and silhouette cutting.</p> <p>Practice needle carving, which requires patience, precision, and advanced skills.</p> <p>Learn color coordination techniques to enhance the visual impact of paper-cutting works.</p> <p>Master various techniques to improve detail execution and artistic expression.</p> <p>3. Learning Objectives for the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry:</p> <p>Understand the cultural background and transmission of shadow puppetry.</p> <p>Engage in hands-on practice to create shadow puppetry works.</p> <p>4. Learning Objectives for the Northern Sichuan Giant Puppets:</p> <p>Create an original and imaginative puppet story.</p> <p>Learn to collaborate and divide tasks effectively within a team.</p>
Teaching content	<p>1. Teaching Content for Langzhong Door God Paintings:</p> <p>Field study in the ancient city of Langzhong (4 class hours)</p> <p>Learning to make painting materials (1 class hour)</p> <p>Coloring techniques (1 class hour)</p>

		Creating Door God paintings (2 class hours)
		2. Teaching Content for Yilong and Xichong Paper-Cutting:
		Classification of paper-cutting art (1 class hour)
		Color expression in paper-cutting (1 class hour)
		Artistic methods of paper-cutting (2 class hours)
		Basic technique: needle carving (1 class hour)
		Creative paper-cutting and integration with calligraphy (1 class hour)
		Comprehensive application of paper-cutting techniques (1 class hour)
		3. Teaching Content for the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry:
		Visit to the Northern Sichuan Shadow Puppetry Museum (4 class hours)
		Story creation and teamwork (1 class hour)
		Making shadow puppet figures (2 class hours)
		Coloring (1 class hour)
		Puppet show presentation (1 class hour)
		4. Teaching Content for the Northern Sichuan Giant Puppets:
		Puppet story creation (1 class hour)
		Making puppet models (2 class hours)
		Puppet performance presentation (2 class hours)
Teaching design	activity	1. Teaching Activity Design for Langzhong Door God Paintings:
		Introduction: Introduce the historical and cultural background of the Langzhong Door God paintings to spark student interest. Demonstrate the preparation and use of mineral pigments.
		Discussion: Explore the artistic features and cultural significance of Door God paintings in heritage preservation. Students share how different materials influence artistic outcomes.
		Instruction: Use videos and field visits to deepen students' understanding of the artistic value of Door God paintings. Guide students in hands-on practice to make and apply mineral pigments.
		Assignment: Students complete a basic Door God painting to demonstrate their artistic expression and understanding. They also finish preparing and coloring their own painting materials.
		2. Teaching Activity Design for Yilong and Xichong Paper-Cutting:

Introduction: Use multimedia to showcase various forms and categories of paper-cutting art. Demonstrate color-matching techniques and present outstanding works. Show needle-carving techniques and their refined effects.

Discussion: Discuss the differences between cutting and carving techniques and their visual impact. Students share challenges and techniques encountered in their creations. Discuss how combining different methods can lead to unique works.

Instruction: Explain techniques such as yangke (positive carving), yinke (negative carving), and their combinations. Teach how to enhance visual impact using color. Introduce the needle-carving method, which involves carving fine lines and patterns on paper with needles, creating delicate and graceful effects. Explain the complexity of combining multiple techniques and demonstrate hands-on examples. This approach requires high technical skills and creative experience.

Assignment: Students create a paper-cutting piece that incorporates needle-carving and at least one other technique.

3. Teaching Activity Design for the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry:

Introduction: Visit the shadow puppetry museum to learn about its history and craftsmanship. Watch traditional shadow play excerpts to understand storytelling and performance techniques.

Discussion: Discuss the inheritance and innovation of shadow puppetry in modern society. Students brainstorm creative ideas and structure for their own shadow puppet stories.

Instruction: Teach students how to make and color shadow puppet figures ("shadow characters"), focusing on craftsmanship and detail.

Assignment: Students create and color their own shadow puppet figures and share their completed works.

4. Teaching Activity Design for the Northern Sichuan Giant Puppets:

Introduction: Use video demonstrations of puppet performances to inspire student creativity.

Discussion: Students discuss story concepts and character design for their

	<p>puppet shows.</p> <p>Instruction: Teach puppet model-making techniques and demonstrate basic performance methods.</p> <p>Field Visit and Experience: Organize a visit to the Intangible Cultural Heritage Program at Nanchong Vocational and Technical College. Invite a shadow puppetry inheritor to give a guest lecture, sharing experiences, skills, and cultural insights.</p> <p>Assignment: Students create puppet models and prepare for a puppet performance.</p>
Interdisciplinary activities	<p>Art + Chemistry: Mineral pigment mixing experiment</p> <p>Art + History: Cultural field study of the ancient city</p> <p>Art + Chinese Language: Calligraphy-integrated character design</p> <p>Art + Mathematics: Symmetrical pattern and geometric design training</p> <p>Art + Drama: Shadow puppetry, story development, and performance rehearsal</p> <p>Art + Chinese Language: Script writing and language expression training</p> <p>Art + Drama: Character development and plot design</p> <p>Art + Practical Skills: Structural assembly and prop-making training</p>
Evaluation and feedback	<p>1. Evaluation for the Langzhong Door Gods Painting:</p> <p>Creative Work Evaluation: Assess students' understanding of the artistic features of Door Gods paintings through their creations.</p> <p>Field Visit Evaluation: Evaluate students' cultural understanding and depth of observation during the visit to Langzhong.</p> <p>Material Use Evaluation: Assess students' ability to understand and apply painting materials based on their handmade pigment preparation.</p> <p>Assignment Evaluation: Evaluate the quality of the prepared materials and the detail in their final artwork.</p> <p>2. Evaluation for Yilong and Xichong Paper-Cutting:</p> <p>Discussion Evaluation: Assess students' understanding of paper-cutting techniques.</p> <p>Assignment Evaluation: Check if students applied different paper-cutting methods and achieved effective color combinations.</p> <p>Class Discussion Evaluation: Evaluate students' grasp of color coordination</p>

principles.

Assignment Evaluation: Determine whether color use enhances visual impact in student works.

Creative Work Evaluation: Assess students' ability to integrate multiple techniques and demonstrate creativity and skill.

Discussion Evaluation: Check students' understanding of the integrated use of paper-cutting techniques.

3. Evaluation for the Northern Sichuan Shadow Puppetry and Southern Shadow Puppetry:

Group Evaluation: Assess students' creative process and teamwork during the activity.

Creative Work Evaluation: Evaluate whether the shadow puppetry works reflect traditional craftsmanship and creativity.

Group Evaluation: Assess students' ability to collaborate and divide tasks effectively within the group.

Creative Work Evaluation: Evaluate the originality and craftsmanship of the handmade puppet figures ("shadow characters").

4. Evaluation for the Northern Sichuan Giant Puppets:

Group Evaluation: Assess collaboration and creative expression during puppet story development and model-making.

Performance Evaluation: Evaluate the fluency and artistic expression of students' puppet theatre performances.

The fifth-grade "Nanchong Intangible Cultural Heritage Cultural Skills Exploration Course" curriculum design continues the previous stage's learning foundation, focusing on the dual improvement of students' practical ability and cultural understanding, and further strengthening aesthetic literacy, hands-on ability, and cultural identity.

From the third to the fifth grade, the teaching content of intangible cultural heritage gradually deepens, and the difficulty gradually increases. The third grade focuses on basic cognition and practical operations, the fourth grade strengthens the depth of cultural significance and artistic creation, and the fifth grade strengthens

the cultivation of a global vision, critical thinking, and innovation ability. Through this progressive learning design, students can not only master traditional art skills but also deepen their understanding of intangible cultural heritage, cultivate cross-cultural thinking, and ultimately become cultural inheritors with a global vision and innovative spirit.

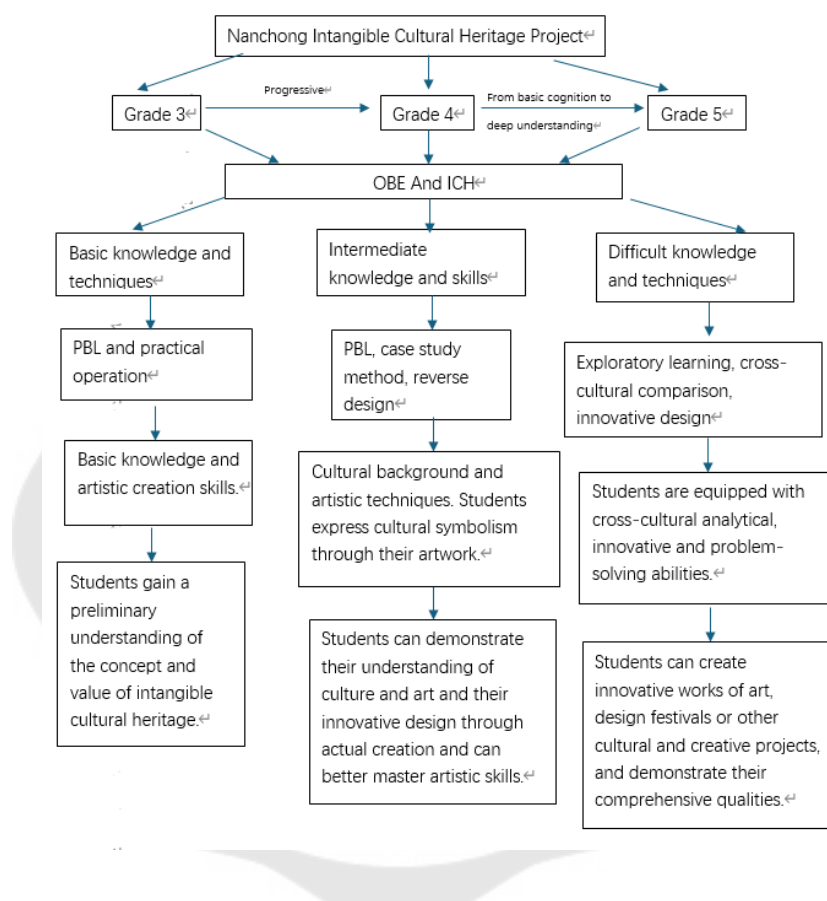


Figure 13 3-5 Grades ICH Teaching Content Progressive Analysis

The design of the ICH curriculum emphasizes students' understanding of fundamental ICH concepts and the development of their perceptual abilities. In comparison, as shown in Table 23, the curriculum from grades three to five gradually deepens students' comprehension of ICH art forms and their mastery of related techniques. The fifth-grade curriculum mainly focuses on the refinement of artistic skills and the creation and presentation of artworks. It involves more complex artistic projects and highlights enhancing students' overall artistic competence through in-depth art

appreciation and hands-on practice. Furthermore, the fifth-grade curriculum integrates more interdisciplinary knowledge, broadening students' understanding of the diversity of cultural arts and fostering higher levels of aesthetic judgment and creative capacity.

4.3 Invite experts to evaluate the quality of the developed courses

To ensure that the developed intangible cultural heritage art curriculum meets the standards of the art curriculum in China's compulsory education stage and has good practical feasibility and professional appropriateness, it was initially planned to invite a Thai expert and two Chinese art education experts to conduct a collective evaluation of the curriculum design through a focus group interview method. However, due to the difficulty in coordinating the time of the three experts, it was finally decided to conduct in-depth interviews separately. The three experts come from educational theory, ethnic art research, and teaching practice. The interview content focuses on key dimensions such as course goal setting, teaching arrangement, content structure, and evaluation methods to ensure that the course is scientific and operational under the guidance of the OBE concept. The research shows that experts generally recognize the quality of the course design and believe that the course helps to improve students' artistic literacy, creativity, and problem-solving ability.

TABLE 24 Summary of experts' evaluation opinions on teaching time arrangement

Expert	Opinion	Reason	Modification
A	The teaching time is arranged reasonably, and no adjustment is required	One class per week, a total of 32 hours, is in line with the actual teaching of primary schools, with a moderate pace, which is conducive to students' acceptance	Keep the original plan

Expert	Opinion	Reason	Modification
B	Agree with the original teaching schedule.	The course content is moderate and consistent with the curriculum standards to avoid overburdening students.	Keep the original plan.
C	Unsure if teaching time is sufficient for behaviors	Concerns about whether a 40-minute weekly schedule can adequately support the mastery of complex skills in intangible cultural heritage projects	Supplements can be flexibly adjusted according to the specific implementation situation of the school

As shown in Table 24, two of the three experts believed that the teaching time arrangement was reasonable, and the other expert expressed concerns about whether the duration was sufficient. Based on the level setting of the course objectives and the acceptance capacity of primary school students, the author decided to retain the original plan and add a statement in the course implementation suggestions that the class hours can be adjusted according to the school's specific implementation situation.

TABLE 25 Expert evaluation statistics

Expert	Opinion	Reason	Modification
A	Completely agree with the course learning objectives	The course objectives comprehensively cover knowledge, skills, and attitudes, and are clearly stated, meeting the requirements of primary school art teaching.	Keep the original plan.
B	Completely agree with the course learning objectives	Each item is specific and observable, can guide teaching evaluation, and reflects a progressive arrangement	Keep the original plan.
C	Unsure about "consistent with all content indicators", and approved of the rest	The correspondence between some course content and objectives is not clear enough. It is recommended that the explanation be further optimized during implementation.	Enhance goal consistency and operability in curriculum design.

In evaluating course learning objectives (Table 25), the three experts generally recognized the comprehensiveness and scientific nature of the goal setting. Two experts fully agreed that the course objectives covered the three dimensions of knowledge, practice, and attitude, and were concise, clear, observable, and measurable. They also believed that the goal setting was consistent with the students' development stage, and the difficulty level was reasonable. However, expert C pointed out that the relationship between some course content and its corresponding learning objectives was unclear. In this regard, the author adopted the suggestion and added "the design of course objectives and course content" to the course design manuscript to enhance the guiding role and operability of course objectives in teaching practice, while improving the consistency and logic of the overall course structure.

TABLE 26 Expert evaluation statistics

Expert	Opinion	Reason	Modification
A	Agree to the course content setting.	The content covers theory, practice, experience, and display, conforming to the overall structure of art courses.	Keep the original plan.
B	Agree to the course content setting.	The courses should focus on students' practical participation, reflect the characteristics of intangible cultural heritage courses, and have transparent content layers and reasonable arrangements.	Keep the original plan.
C	Agree to the course content setting.	The content has cultural depth and communication value, which can enhance students' cultural understanding and expression ability.	Keep the original plan.

In terms of course content (Table 26), the three experts unanimously agreed on the content setting of this course, believing that the course covers the five dimensions of basic theory, essential practice, experience activities, external display and publicity and promotion of intangible cultural heritage projects, forming a complete and rich teaching system. Experts generally believe that such content arrangement reflects the artistic depth of the intangible cultural heritage art course and emphasizes the cultivation of practical and expressive abilities, which aligns with the current three-dimensional goal system of "knowledge-ability-emotion" of the compulsory education art course. At the same time, the course content is progressive, with both fundamental knowledge and open display and communication tasks, and has substantial implementation value and educational significance. Therefore, this part of the course content is retained and does not need to be modified.

TABLE 27 Expert evaluation statistics

Expert	Opinion	Reason	Modification
A	Agree with the course activity design.	The activity aligns with the characteristics of intangible cultural heritage projects, focusing on student participation and artistic expression, and contributing to the inheritance of intangible cultural heritage.	Keep the original plan.
B	Agree with the course activity design.	The activities are diverse, highly operational, and structured, suitable for the development needs of students of different grades.	Keep the original plan.
C	Agree with the course activity design.	Emphasizing group cooperation and achievement presentation can cultivate students' cooperative awareness and creative ability.	Keep the original plan.

Regarding course activities (Table 27), the three experts unanimously agreed on the design of the course activities, believing that it has a reasonable structure and clear orientation, and can effectively convey and protect the core elements of specific intangible cultural heritage. Experts generally believe that this course activity emphasizes "learning by doing", including hands-on practice that fits the characteristics of intangible cultural heritage, and also incorporates a variety of display and reflection links, which can effectively improve students' comprehensive artistic literacy. In addition, the activity design is differentiated according to the age and ability level of the students to ensure that each grade has a participation method that suits its development level. The course also attaches great importance to group cooperation, communication, and results sharing, which is conducive to stimulating students' creativity and collective consciousness. Given this, some content of the course activities does not need to be modified and is retained.

TABLE 28 Expert evaluation statistics

Expert	Opinion	Reason	Modification
A	Agree with the course evaluation design.	The evaluation content covers a comprehensive range, considering both the process and the results, and the evaluation subjects are diverse, which is in line with the characteristics of art courses.	Keep the original plan.
B	Agree with the course evaluation design.	Use diversified tools and transparent standards to reflect fairness and operability.	Keep the original plan.
C	The suitability of the assessment tools and criteria was unclear, while the rest were approved.	It is recommended that the timing and adaptation content of the various evaluation tools be clarified, and the evaluation standards quantified further.	Refine the assessment tools in the course assessment design and explain the quantitative scoring suggestions.

Regarding the course evaluation design (Table 28), the two experts agreed that the evaluation system was reasonably designed and could fully cover the course learning objectives. It not only focused on the performance evaluation of the learning process, but also included the summative evaluation of the final results. At the same time, it combined the assessment of art teachers and students' self-evaluation, which could effectively reflect the students' comprehensive learning outcomes. The two experts pointed out that the evaluation method used in the course matched the characteristics of the art course and had strong implementation feasibility and educational significance.

Although expert C recognized the structure of the overall evaluation system, he expressed reservations about the adaptability between the selected evaluation tools, the course content and needs, and the clarity and operability of the evaluation standards. He suggested further strengthening the presentation of quantitative standards. To this end, in response to this suggestion, the author moderately optimized the course evaluation design part, supplemented the detailed description of the evaluation tools, and set observable and quantifiable scoring suggestions in combination with learning performance to respond to the experts' concerns about scientificity and operability. This adjustment enhanced the pertinence of the course evaluation and the guiding value of subsequent course implementation and teacher operation.

TABLE 29 Expert evaluation statistics

Expert	Opinion	Reason	Modification
A	Agree with the selection of course content and students' relevant teaching methods.	The teaching method aligns with the course content and students' cognitive development, emphasizing student-centeredness and task orientation.	Keep the original plan.
B	Agree with the selection of relevant	The teaching method emphasizes practice and exploration, effectively stimulating students' active	Keep the original plan.

	teaching methods.	participation and expression.	
C	Agree with the selection of relevant teaching methods.	The methods are diverse, adapting to the needs of teaching different intangible cultural heritage projects, and are well-suited for operation.	Keep the original plan.

Regarding the selection of teaching methods, the three experts agreed that they all highly recognized the teaching methods used in this course: reverse design teaching method, project-based learning method, and inquiry-based learning method (Table 29). The experts generally believed that these teaching methods fully embodied the student-centered curriculum concept, could be closely integrated with the characteristics of the intangible cultural heritage curriculum, highlight practicality, inquiry, and creativity, and could not only help students build knowledge and skills, but also effectively promote the development of attitudes and values.

TABLE 30 Expert evaluation statistics

Expert	Opinion	Reason	Modification
A	Unsure about "Come up with unique and innovative ideas or concepts"	It is recommended that the specific manifestations of innovation be clarified so that teachers can observe and score accordingly.	Refine the description of the performance level.
B	Strongly agree with creativity indicators.	The evaluation system is complete, covering multiple dimensions such as thinking, skills, methods, and cooperation, reflecting the orientation of comprehensive quality.	Refine the description of the performance level.
C	Unsure about a variety of techniques to expand thinking."	It is believed that the definition of "skills" is not clear enough and should be combined with specific guidelines for art learning.	Introduce the Torrance test thinking skills classification and clarify the skills.

Regarding the design of the "creativity index", the opinions of the three experts were consistent, and most of the content was recognized. Still, there were different views on some details of the expression (Table 30). Expert A expressed uncertainty about the expression of "proposing unique and innovative ideas or concepts" and suggested further defining the form of "innovation", especially combining the development stages of students in different grades, and dividing the sub-items under each dimension according to the 5-point system, and providing scoring guidelines so that teachers can evaluate student performance in a way that combines quantitative data with specific behaviors. Expert C questioned "using various techniques to expand thinking" and believed that the meaning of "techniques" was too broad. Referring to Amabile's creativity component theory, intrinsic motivation, knowledge and skills, thinking process, and cooperative performance were taken as the core of the evaluation to ensure that the indicators have theoretical support and educational adaptability, to enhance the accuracy of teacher evaluation and the pertinence of student learning. In response, the author made appropriate adjustments to the indicator system. We added grade-level explanations for "innovative" thinking performance without changing the overall structure. At the same time, we emphasized comprehensively judging the level of creativity through the performance of students' works, responses to classroom questions, and independent insights in group discussions, to enhance the observability and evaluability of the indicators.

TABLE 31 Expert evaluation statistics

Expert	Opinion	Reason	Modification
A	Agree	The evaluation framework is systematic, comprehensive, and has precise levels.	Keep the original plan.

Expert	Opinion	Reason	Modification
B	There are two areas of uncertainty.	The operational definitions of "team consensus" and "joint solution" are believed to be vague, and it is easy to make subjective judgments during evaluation.	Describe the behavior items in detail in the "Creative Ability Evaluation Form."
C	Agree	It can effectively support the development of students' comprehensive abilities.	Keep the original plan.

In response to the suggestions of expert B, the course team fine-tuned and strengthened the operability of the two indicators of "problem-solving ability in teamwork": refined the description of behavior, improved observability and quantification, and the overall evaluation form was still organized according to the logical chain of "problem identification-solution-practical operation-teamwork-reflection and adjustment", maintaining goal orientation and structural consistency, in line with the ability achievement path requirements in the OBE education concept.

According to the results of expert interviews and data analysis, the three experts generally believed that this course has a high degree of consistency in learning outcome setting, course objectives, teaching plans, content arrangement and evaluation design, and the overall structure is scientific and reasonable, which can effectively support the development of students' core literacy. They unanimously affirmed the necessity and feasibility of opening an art course based on the six representative intangible cultural heritages of Nanchong City in grades 3 to 5 of primary schools. They believed that the arrangement of one class per week and a total of 32 class hours aligns with students' cognitive development and learning rhythm. Experts also highly praised the hierarchical design of the course content, dividing the course into three modules: "Learning of Intangible Cultural Heritage Knowledge", "Practice of Intangible Cultural

Heritage Skills" and "Exploration and Display of the Beauty of Intangible Cultural Heritage", which reflects the comprehensive integration of knowledge, skills and attitudes, focusing on cultural inheritance and emphasizing students' hands-on ability and artistic expression. The overall course has good practical value and educational significance.

Through expert evaluation of the course design, the study's first goal is clear. First, the survey results show that the primary school art course in Nanchong lacks local cultural characteristics, and the intangible cultural heritage education resources are not fully utilized. There is a significant demand for professional training for teachers. Therefore, developing an art course with Nanchong's intangible cultural heritage as the core is particularly necessary. Based on the OBE education concept, realizing the second goal makes the course development plan more evident, covering goal setting, content module division, teaching activity design, and evaluation mechanism, ensuring the scientificity and practicality of the course. Finally, the third goal verified the effectiveness of the course through expert interview feedback. Experts generally recognized the course design and believed it could stimulate students' interest and enhance cultural identity and artistic expression. Therefore, the comprehensive evaluation results show that the intangible cultural heritage art curriculum based on the OBE concept has strong practical feasibility and good application prospects in primary school. However, this study still has some shortcomings and needs to be continuously improved.

CHAPTER 5

CONCLUSIONS AND DISCUSSION

5.1 Conclusion

5.1.1 Designing an intangible cultural heritage art course suitable for primary school students in grades 3-5 in Nanchong City under the OBE education concept

Under the dual guidance of the OBE education concept and ABL theory, this paper designs and develops an intangible cultural heritage art course for primary school students in grades 3 to 5 in Nanchong. The course development focuses on clarifying learning outcomes, combining students' development goals in knowledge, ability, and emotional attitude, and emphasizing student-centered teaching principles. It systematically integrates the reverse design concept to construct an organic course structure that covers teaching objectives, learning activities, and evaluation systems. At the same time, through artistic practice and experiential learning, students' cultural identity and aesthetic literacy are enhanced, and their artistic creativity and cultural confidence are stimulated. In the specific implementation, the course is based on the three major themes of "understanding and inheritance of intangible cultural heritage", "basic skills of intangible cultural heritage skills in Nanchong", and "exploration and display of the beauty of intangible cultural heritage", and 59 minor themes as the content framework, spanning three grades, with two semesters and a total of 32 weeks of teaching arrangements each school year. Teaching is organized by combining reverse design, the PBL, and the exploratory teaching method. The course evaluation utilizes the Amabile Creativity Model and the ISS Cultural Sensitivity Scale, supplemented by regular grades, process assessments, and final exams, to ensure the measurability and relevance of learning outcomes. Through continuous teaching feedback and optimization adjustments, the course effectively implements the four construction principles and four implementation steps of the OBE education concept, realizes the innovation and practical value of intangible cultural heritage art education, and promotes the improvement of students' comprehensive literacy and the vivid inheritance of traditional culture.

5.1.2 Hiring education experts to evaluate the course design

In evaluating the intangible cultural heritage art course developed by this institute, three experts conducted in-depth interviews and a systematic analysis of key dimensions, including course objectives, content structure, teaching activities, evaluation methods, and teaching methods, from various fields such as educational theory, national art, and teaching practice. The experts unanimously agreed that the overall structure of this course is scientific and reasonable, and the design concept aligns with the art course standards for compulsory education. Especially under the guidance of the OBE concept, the objectives of each item are clearly defined, and the hierarchy is well-established. The teaching content takes into account both theory and practice. The teaching activities are rich in cultural characteristics and highly operational. The evaluation system is diverse, specific, and feasible. At the same time, the experts also put forward constructive opinions on the vague definitions of some indicators and the lack of quantification of evaluation standards. The course developers have made targeted optimization and improvement based on this. Overall, the experts generally affirmed the educational value and feasibility of the course, believing that it not only helps to inherit local intangible cultural heritage but also effectively improves students' artistic literacy, cooperation ability, and creative expression, and has promising promotional prospects.

5.2 Discussion

5.2.1 Promoting Curriculum Innovation through the Four Constructive Principles of OBE

This course takes "clarifying learning outcomes" as the core and constructs a systematic learning path around the three stages of "cognition-practice-innovation". In the teaching design, reverse design and PBL enhance students' comprehensive ability in intangible cultural heritage skills, cultural values, and innovative expression. The breadth and depth of the course content are expanded through interdisciplinary integration (fine arts, drama, music, handicrafts, etc.), which aligns with the national

curriculum reform orientation and responds to the mission of preserving local cultural heritage.

Specifically, the curriculum design adheres to the four fundamental principles of OBE: First, clearly defined learning outcomes are established, encompassing dimensions such as knowledge acquisition, technical skills, cultural identity, and creative abilities. Second, goal-oriented instructional activities are organized using diverse strategies, such as participatory, inquiry-based, and project-based learning, to enhance students' initiative and comprehensive expressive abilities. Third, the instructional process is effectively implemented, emphasizing the authenticity of the learning experience and immersive engagement with local culture. Fourth, a diversified assessment mechanism is constructed, integrating formative and summative assessments to ensure that learning outcomes are authentic, measurable, and culturally meaningful (Sunra et al., 2024). Based on these principles, the curriculum establishes a closed-loop structure of "objectives–activities–assessment," effectively transforming "what is learned" into "what can be done."

In recent years, the OBE framework has been widely applied globally, particularly in higher education, where it has developed into a mature implementation model. For example, in Vietnam, Mai Anh Tho, Võ Ngân Thảo and Bùi Văn Hồng (2021) explored the application of OBE at Nong Lam University in Ho Chi Minh City, emphasizing how outcome-driven approaches enhance students' professional competencies and job readiness. Sunra et al (2024) further noted that OBE has been extensively adopted across Asian countries as a key direction for aligning educational content with societal needs.

In the field of ICH education, the applicability of OBE has also become increasingly evident. Guan Huang, Chao Chen, and Yahan Tang (2021) advocated for integrating ICH into university curricula through a backward design approach grounded in OBE principles, emphasizing the internalization of cultural knowledge, the practical nature of skill training, and the alignment of instructional elements. Similarly, Gong Xue, Pasana Chularut, and Paradee Kambhu Na Ayudhaya (2024) combined PBL with OBE

to develop ICH-based creative design courses, which significantly enhanced students' artistic creativity and cultural expression. These studies provide substantial theoretical and methodological support for constructing localized arts curricula.

Moreover, international organizations have actively promoted the integration of OBE into ICH education. UNESCO (2023b) proposed the policy initiative "Teaching with Living Heritage," advocating for the inclusion of ICH in basic education and encouraging outcome-oriented teaching strategies that integrate cultural values with authentic experiences. In 2024, the United Nations University Institute for the Advanced Study of Sustainability (UNU-IAS) organized a teacher training program in Laos that emphasized the application of OBE's four principles, combined with ICT tools, to guide educators in integrating ICH into general subjects (Unu, 2024). These global experiences provide practical blueprints for incorporating ICH into local primary school curricula.

At the same time, the application of OBE in primary education is also on the rise. For instance, a civic education program in an Indonesian primary school adopted the OBE framework to define learning outcomes in terms of responsibility, social engagement, and cultural identity, thereby aligning the curriculum with students' real developmental needs (Sunra et al., 2024). This indicates that OBE is not only suitable for higher education but is also becoming an essential trend in curriculum reform at the primary level.

Therefore, this study uses the development of an ICH-based visual arts curriculum for primary schools in Nanchong City as a vehicle to implement the outcome-oriented pathway proposed by OBE. It aims to construct a curriculum framework centered on "local cultural transmission," achieving systematic integration and logical alignment among content, instructional design, and assessment. By defining clear learning outcomes and incorporating locally distinctive teaching practices, the study explores how to effectively conduct ICH art education at the primary level, fostering both students' comprehensive competencies and their sense of cultural identity.

5.2.2 The cross-disciplinary applicability and promotional value of the OBE concept

To further explore the diverse application paths of the OBE concept in ICH education, this section aims to analyze its practical models and outcomes within school education systems, higher education, cultural institutions, and interdisciplinary programs. The goal is to reveal its adaptability, implementation features, and potential impact across various educational contexts.

The OBE approach is not only applicable to school education systems, but also to other educational settings. However, it can also be broadly extended to curriculum development within cultural institutions and multidisciplinary domains, demonstrating notable flexibility and capacity for cross-sector integration. In cultural transmission platforms—such as ICH education centers, training institutions, and community cultural spaces—OBE can enhance public engagement and cultural identity through project-based learning designs, virtual reality experiences, and ICH workshops. For instance, Guan, Chen, and Tang (2021), in their study "Curriculum Design of Intangible Cultural Heritage Integrated into College Education Based on OBE Concept", pointed out that integrating OBE with project-based learning effectively combines ICH knowledge, practical skills, and cultural values, thereby facilitating systematic instructional transformation in higher education and enhancing students' cultural understanding and expressive abilities.

In the context of innovation-oriented curricula, Yi et al (2019) analyzed the learning experiences within ICH workshops, highlighting that clearly defined creative outcome goals can effectively stimulate participants' innovation capabilities. Their study emphasized that the workshop format supports the core OBE principle of "outcome orientation" and enhances the effectiveness of learning outcomes through authentic contexts and practical tasks.

In broader socio-cultural education, the OBE concept also serves as an effective tool for promoting youth cultural engagement and community development. The "Youth Participation in ICH Safeguarding" workshop series, organized by the United Nations University Institute for the Advanced Study of Sustainability (UNU-IAS, 2022) in

Luang Prabang, Laos, adopted an outcome-oriented framework. It guided young participants to produce tangible community cultural outputs through project work. This not only strengthened youth awareness and participation in cultural activities but also demonstrated the extensibility and practical value of the OBE concept in social education.

Moreover, in vocational education and science and technology curricula, OBE likewise emphasizes clearly defined learning outcomes, task-driven processes, and practice-based instruction, enhancing the goal-directedness and real-world applicability of learning. Research in these fields further validates the strong adaptability of the OBE framework across different types of educational environments, making it particularly suitable for ICH curriculum development, which prioritizes experiential learning, hands-on practice, and the transmission of cultural meanings.

In summary, the OBE concept has shown strong applicability across basic education, higher education, community-based cultural initiatives, innovation education, and vocational training. Its integration into ICH education not only promotes a more profound understanding and transmission of cultural values but also encourages education models that focus on practical outcomes and social impact. This suggests that OBE is more than a pedagogical philosophy—it is an effective strategy that transcends disciplines, fields, and cultural contexts, driving educational transformation and fostering sustainable cultural development.

5.2.3 Discussion and Analysis of Similar Curriculum Design Studies

5.2.3.1 Discussion on the curriculum design of intangible cultural heritage

To compare existing curriculum design approaches for ICH with the curriculum developed in this study, and thereby highlight the unique features and innovations of this research, this section presents an analysis and discussion based on recent studies.

In recent years, ICH, as an essential component of China's rich traditional culture, has been widely incorporated into the development of the basic education curriculum. Existing research primarily focuses on specific regional ICH elements and designs curricula around local cultural resources. For instance, Luo Liqun

(2024) explored kindergarten-based ICH curricula in ethnic minority regions; Juan (2024) examined the practical approaches of school-based art curricula using Miao paper-cutting as a case study; and Yuan (2024) integrated the Qingxi Lantern Dance into physical education curriculum design. These studies emphasize the cultural transmission value of ICH curricula and adopt systematic approaches in setting learning objectives, developing course content, and implementing instructional strategies.

In contrast, this study demonstrates several distinctive and innovative features in its curriculum design:

(1). Multi-integrated intangible cultural heritage curriculum and single intangible cultural heritage theme curriculum

Most existing curricula focus on the transmission of a single ICH skill. In contrast, this study develops a comprehensive curriculum based on six representative ICH elements from Nanchong City, including paper-cutting, shadow puppetry, door-god painting, and giant puppets. Within a unified course structure, students engage with both performance-based and craft-based ICH forms, broadening their cultural perspectives. This design fosters a comprehensive understanding of culture that extends beyond the rote memorization of individual skills. By juxtaposing and comparing diverse ICH elements, students transition from skill-based learning (“points”) to holistic cultural comprehension (“surfaces”), thereby enhancing their adaptability and expressive ability in multicultural contexts—an outcome aligned with the OBE’s emphasis on comprehensive learning outcomes.

(2). Interdisciplinary integration and traditional discipline orientation

Previous studies have often developed curricula within single-subject frameworks such as art, physical education, or early childhood education. This study, however, emphasizes interdisciplinary integration by combining ICH with various artistic domains—visual arts, drama, music, and crafts—and adopting inquiry-based learning strategies. Students explore the cultural essence of ICH through immersive, cross-disciplinary experiences. This approach breaks down traditional subject boundaries, enhances aesthetic and critical thinking skills, promotes knowledge transfer and applied

learning, and cultivates systems thinking and the ability to solve complex problems, reflecting OBE's core focus on competence-oriented outcomes.

(3). Balancing ICH Transmission with Creative Innovation

Traditional ICH curricula often prioritize imitation of techniques. This study, while ensuring the transmission of conventional skills, places greater emphasis on creative expression and contemporary adaptation. Students are encouraged to apply ICH skills in cultural product design and digital media (e.g., animations, short videos), exploring pathways for revitalizing traditional culture in modern contexts. This design not only stimulates cultural creativity but also helps students translate knowledge into tangible outcomes, strengthening their capacity to navigate future societal changes—a practical application of OBE's "authentic task and outcome orientation."

(4). Cultural Heritage Transmission with a Global Perspective

While conventional ICH courses often focus on preserving local culture, this curriculum builds on the local culture of Nanchong, guiding students to understand UNESCO's global initiatives and compare cultural heritages across countries. The course includes international comparative tasks that enhance students' cultural literacy, intercultural communication skills, and global competence. Through critical engagement with global ICH preservation cases, students develop a broader cultural vision and a future-oriented awareness of communication, key indicators of 21st-century core competencies.

The ICH art curriculum developed in this study, guided by the outcome-oriented logic of the OBE framework, systematically addresses the comprehensive needs of primary education, including multicultural understanding, interdisciplinary integration, creative practice, and cultivation of a global perspective. The curriculum design breaks through traditional instructional models in terms of content, pedagogy, and assessment, not only optimizing students' learning pathways but also providing a replicable structure and practical direction for the future development of traditional culture curricula in basic education.

5.2.3.2 Discussion on the Course Design of OBE Theory

To compare and analyze the application of the OBE framework across different educational stages, particularly in extending its skill-oriented focus in higher education to culture and arts education at the primary level, this section explores existing research findings. It highlights the innovative features and practical significance of the current study in the development of an ICH art curriculum.

The OBE theory emphasizes the competencies students should acquire by the end of a course, rather than merely focusing on the delivery of instructional content. Hua Yang (2022) proposed, in her reform of college English reading and writing courses, that the OBE model requires not only mastery of language skills but also stresses the practical application of language abilities, such as translation and writing. Cheng Xinquan (2021), in his research on university-level physical education courses, further emphasized that curriculum development under the OBE model should center on students' holistic development by horizontally integrating course structures, vertically adjusting teaching objectives, and constructing a comprehensive learning system that links classroom learning, social practice, and self-directed study—ultimately enhancing students' overall competence. Similarly, Wang Keru (2018) designed a vocational curriculum for tourism management by conducting interviews and surveys to assess industry demands. The curriculum was then redesigned based on OBE principles to cultivate graduates equipped with the required professional skills.

Although these studies demonstrate that OBE is well-suited for skill enhancement and aligning education with industry needs in higher and vocational education, their applications predominantly focus on technical and professional training. In contrast, this study's ICH curriculum not only emphasizes the acquisition of traditional skills but also places greater importance on fostering cultural literacy and creative abilities among primary school students. By doing so, it addresses a significant research gap in applying the OBE framework to foundational education, particularly in the context of cultural and arts-based curriculum development.

The studies above suggest that the OBE model has yielded significant results in the field of higher education in China. These studies demonstrate that the OBE approach can effectively enhance students' practical application abilities and align curriculum design more closely with societal needs. However, research on OBE curriculum development at the primary education level remains limited, particularly in the field of ICH education, where a mature curriculum system has yet to be established. This study addresses this gap by integrating OBE principles into the development of an ICH art curriculum for primary school students, aiming to construct a learning-outcome-oriented curriculum that fosters students' cultural awareness, artistic practice, and creative abilities.

Compared with the relatively mature OBE curriculum systems in higher education, primary-level curricula place greater emphasis on interest stimulation, experiential learning, and holistic competency development. Based on OBE theory, this study introduces several curriculum innovations. It incorporates the concept of ABL to enrich the instructional path and practical implications of ICH art education:

(1) Backward Design to Ensure Learning Outcomes

Following the backward design principle of OBE, this study first identifies the core learning outcomes for the primary-level ICH art curriculum, then develops learning activities accordingly, and finally establishes a multidimensional assessment framework. The curriculum targets outcomes such as cultural understanding, skill practice, creative expression, public communication, and cultural identity. These defined outcomes ensure goal clarity and shift the focus of ICH education from mere knowledge transmission to comprehensive student development.

(2) Project-Based Learning (PBL) Model

Drawing on successful experiences from higher education where OBE is integrated with PBL, this curriculum adopts various pedagogical approaches, including project-based, backward-designed, and inquiry-based learning. By engaging students in authentic tasks and projects, the curriculum enhances their self-directed

learning, teamwork, and problem-solving skills, aligning with the OBE's outcome-driven philosophy.

(3) Integration and Support of Art-Based Learning (ABL)

Building upon OBE principles, the curriculum incorporates ABL, which uses art as a medium to facilitate deep engagement, cultural exploration, and critical thinking. This approach fosters students' aesthetic appreciation and cultural understanding, supporting the OBE goal of developing core competencies—particularly creative thinking, expressive ability, and social participation. ABL emphasizes multisensory, experiential learning through diverse art forms, including painting, theater, and music. For example, in the "Shadow Puppetry" unit, students design characters, write scripts, and rehearse performances, merging artistic creation, cultural insight, and teamwork. This practice promotes students' expressive, aesthetic, and cultural perceptiveness, contributing to the comprehensive development emphasized in OBE.

(4) Multidimensional Assessment System Emphasizing Process and Product

The curriculum establishes a comprehensive assessment mechanism based on OBE principles, incorporating formative, process-oriented, and summative evaluations. It emphasizes changes in thinking, skill development, and participation throughout the learning process, thereby shifting the focus away from traditional primary art classes that primarily focus on finished artworks. This approach enables teachers to assess student growth and curriculum effectiveness more accurately.

(5) Social Practice Orientation Enhancing Real-World Relevance

The curriculum emphasizes the social value of ICH by organizing student activities such as attending local heritage performances, interviewing tradition bearers, and visiting cultural sites. Through these experiences, students develop a cultural identity and strengthen their connections to real-life contexts. For instance, students may develop promotional plans around "Intangible Cultural Heritage in the Context of Rural Revitalization," transforming classroom learning into meaningful

community service and enhancing both the contemporary relevance of the curriculum and students' sense of social responsibility.

(6) Promoting 21st-Century Core Competencies

By integrating OBE and ABL, the curriculum effectively supports students in developing key 21st-century skills, including collaboration, communication, creative thinking, and cultural literacy. These competencies are essential not only for ICH education but also align with the broader goals of 21st-century educational reform. Through participation in the ICH curriculum, students gradually become culturally confident, globally aware, and creatively capable future citizens.

In summary, this study represents the first systematic application of OBE principles to primary-level ICH art education. It goes beyond learning outcomes by integrating cultural heritage, social engagement, and creative practice. By constructing a student-centered curriculum framework, the study opens up new pathways for implementing OBE in foundational education. It contributes a replicable model for designing curricula on Chinese traditional culture in primary schools.

When the outcome-oriented philosophy of OBE is integrated with the deep experiential approach of ABL, the curriculum is no longer limited to achieving knowledge-based goals; instead, it emphasizes students' emotional engagement and cultural understanding through artistic practice, promoting the realization of *whole-person development*. Art becomes a means to stimulate students' intrinsic motivation, while cultural exploration awakens their sense of social responsibility and identity, giving the curriculum profound educational value.

From 2020 to 2025, studies have shown that the OBE framework has been widely applied across various fields, including manufacturing, arts education, and vocational training, demonstrating strong adaptability and innovative potential. For instance, Xue et al(2024) integrated OBE with project-based learning (PBL) in a university-level ICH course to enhance students' creativity through project design. Wanida Rattanamanee (2020) proposed transforming Thailand 's traditional manufacturing engineering curriculum into a competency-based education model.

Additionally, between 2022 and 2024, UNESCO organized multiple ICH education workshops at the primary school level, promoting participatory and art-based integration of intangible heritage content. These examples illustrate the broad applicability of OBE in arts and cultural education, providing this study with a solid theoretical foundation and practical support (UNESCO, 2023a).

In summary, this study successfully extends the OBE philosophy from higher education into primary-level cultural and arts education by applying it to curriculum objectives, content organization, teaching methods, and evaluation mechanisms. Particularly in the field of intangible cultural heritage education, the outcome-based curriculum design not only responds to the development needs of 21st-century core competencies among students but also offers a replicable model for curriculum development. It provides culturally rich and timely practical references for future reforms in foundational education.

5.2.3.3 Integration Path of OBE with PBL and ABL in Curriculum Design

At the primary education level, particularly in elementary schools, curriculum design focuses not only on knowledge transmission but also on stimulating students' interest in learning, promoting experiential participation, and fostering the comprehensive development of key competencies. Compared to the more mature and systematic OBE curriculum frameworks commonly found in higher education, ICH art curricula for primary school students must account for children's cognitive characteristics and the unique nature of cultural transmission, thereby ensuring the effective integration of theory and practice. Therefore, this study, guided by the principles of OBE, innovatively integrates PBL and ABL to construct a curriculum design path tailored to the practical needs of primary schools in Nanchong. The goal is to cultivate students' cultural awareness, technical skills, and creativity while simultaneously promoting their sense of cultural identity and capacity for social participation.

Backward Design to Ensure Outcome-Based Learning

Following the “end-goals-first” principle of OBE, this curriculum centers on five key learning outcomes: cultural awareness, technical practice, creative expression, communication competence, and cultural identity. The instructional content, activity design, and assessment criteria are all aligned with these outcomes to ensure clarity of objectives and effectiveness in implementation (Jiang & Chen, 2023). This backward design approach enhances the curriculum’s precision and scientific rigor while also ensuring a structured and progressive development of student competencies, aligning with current curriculum reform trends that emphasize clearly defined learning outcomes (Kerimolu & Altun, 2024).

Integrated Application of PBL and ABL

The curriculum adopts a task-driven and art-practice-centered approach by integrating PBL and ABL to design real-world projects rooted in local intangible cultural heritage. For example, in the “Northern Sichuan Shadow Puppetry” unit, students work in groups to complete tasks such as character illustration, script writing, rehearsal, and performance, thereby applying interdisciplinary knowledge and skills within an authentic cultural context. ABL emphasizes the use of art as a medium for cognition and expression, stimulating multisensory engagement and critical thinking (Ampartzaki, 2023). Meanwhile, PBL provides problem-based scenarios and project tasks that promote active inquiry and creativity, transforming classroom learning from mere knowledge transmission to value creation (Sumarwati et al., 2020).

(3) Multi-Dimensional Assessment System for Improved Learning Feedback

The evaluation system employs a multi-dimensional approach that integrates formative, process-based, and summative assessments to comprehensively capture students' development in knowledge, skills, and attitudes (Zemlyanskaya & N Zemlyanskaya, 2020). Through diversified tools such as learning portfolios, observation notes, group presentations, drafts, and public exhibitions, teachers can dynamically monitor student progress and outcomes, enabling timely

instructional adjustments to enhance responsiveness and individualization of teaching (Ganajova et al., 2021). In addition, student self-assessments and peer reviews foster reflective thinking and collaborative awareness, helping to realize the learner-centered philosophy advocated by OBE.

(4) Emphasis on Social Practice to Deepen Cultural Identity

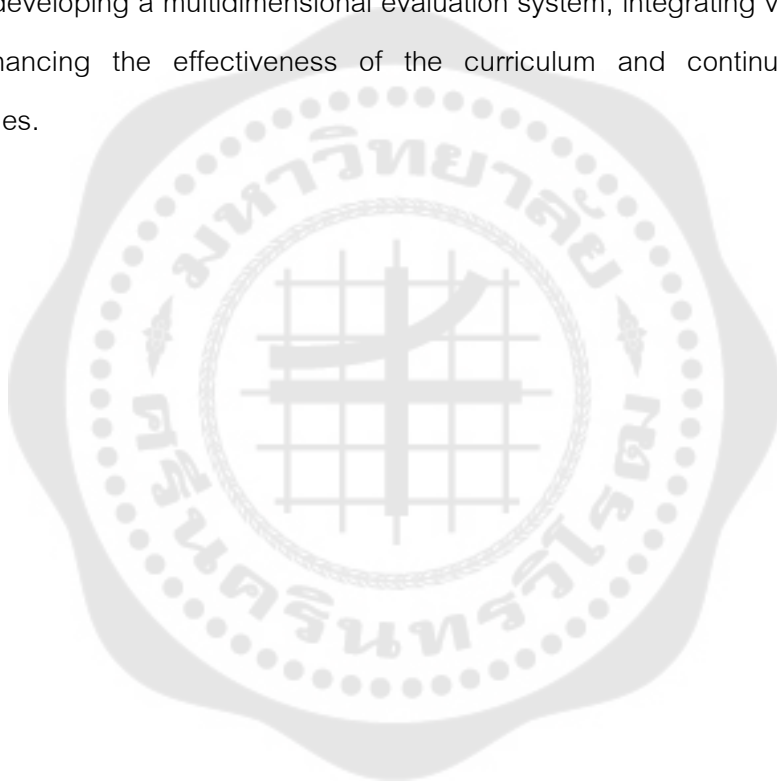
Leveraging the rich intangible cultural heritage resources of Nanchong, the curriculum organizes site visits to papercutting artists, door god painting workshops, and giant puppet troupes. Students engage in hands-on skill learning and conduct interviews with heritage practitioners, resulting in experiential learning closely tied to real-life experiences. They further design community cultural promotion initiatives, transforming knowledge into social value and shifting their roles from “knowledge receivers” to “cultural communicators” (Jokela & Hiltunen, 2023). These social practices align with OBE’s emphasis on real-world outcomes and the core literacy goal of primary education: integrating knowledge and action.

This curriculum innovatively integrates the OBE philosophy with PBL and ABL, respecting the cognitive developmental characteristics of primary school students while adapting to the unique context of Nanchong’s local intangible heritage. ABL promotes students’ cultural identity and aesthetic expression through artistic experiences, while PBL reinforces inquiry and collaboration through task-driven projects. Together, they support the achievement of OBE-oriented learning outcomes. This integration pathway not only offers a theoretical and practical model for ICH curriculum development in Chinese basic education but also reflects the dual trend in modern cultural education: an outcome-oriented approach and cultural depth.

5.3 Research deficiencies

Although this study systematically constructs an intangible cultural heritage art curriculum for primary school students in grades 3-5 in Nanchong based on the OBE education concept, there are still limitations, such as the lack of in-depth investigation of students’ learning needs and cultural cognition, and the need to strengthen the curriculum design in terms of stimulating interest and matching difficulty; the research

sample is concentrated in Nanchong, and the applicability of the curriculum in other regions and stages has not been verified; the curriculum has not been verified and optimized through large-scale teaching practice, and the depth of interdisciplinary integration is insufficient; the application of modern technology in intangible cultural heritage art teaching is still in its initial stage. In response to these problems, five implementation suggestions are proposed: focusing on core learning outcomes, utilizing multiple teaching strategies to stimulate deep participation, promoting the curriculum in stages, developing a multidimensional evaluation system, integrating various resources, and enhancing the effectiveness of the curriculum and continuous optimization capabilities.



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APPENDIX



Curriculum Development: Intangible Cultural Heritage Art Curriculum for
Primary School Stage II in Nanchong City

1. Course Background

ICH is vital to China's outstanding traditional culture, carrying national sentiment, cultural identity, and social cohesion. With the rapid pace of globalization, China has increasingly emphasized the protection and transmission of ICH. Since joining the *Convention for the Safeguarding of the Intangible Cultural Heritage*, China has issued a series of policies promoting ICH education, particularly integrating ICH into school curricula. As a renowned historical and cultural city, Nanchong boasts abundant ICH resources such as the Northern Sichuan Giant Puppets, the Northern Sichuan Shadow Puppetry, Southern Sichuan Shadow Play, Yilong Paper Cutting, Xichong Paper Cutting, and Langzhong Door God Painting. These provide a unique cultural foundation for art education in Nanchong's primary schools. However, there is still a lack of systematic ICH-based art curricula in local primary schools. This curriculum, grounded in the OBE (Outcome-Based Education) philosophy, targets Grades 3 to 5 students. It is designed around representative ICH projects in Nanchong, aiming to enhance students' cultural understanding, aesthetic literacy, and creative practice, and promote the creative transformation and educational transmission of intangible cultural heritage.

2. Curriculum Objectives

Through experiential learning, hands-on practice, and cultural exploration, this curriculum guides students to deeply engage with traditional art forms such as the Northern Sichuan Giant Puppets, the Northern Sichuan Shadow Puppetry, paper cutting, and Door God painting. It fosters cultural identity and national confidence while enhancing students' craftsmanship and creativity. Integrating knowledge from art, history, and language subjects, the curriculum adopts project-based learning and collaborative practice to cultivate students' problem-solving skills and cultural communication awareness. Assessment will be conducted through diverse approaches, including project exhibitions, classroom interaction, reflective summaries, and teacher evaluations, promoting students' overall development in artistic skills, cultural understanding, and creative thinking.

3. Curriculum Positioning

This curriculum is categorized as a local art, aligned with the *Compulsory Education Curriculum Program (2022 Edition)*. It draws on Nanchong's rich ICH resources and builds upon the visual arts subject framework to explore innovative practices for integrating ICH into primary education. It adheres to national educational guidelines and fulfills the core mission of character development, emphasizing the cultivation of aesthetic sensibility and cultural identity. The curriculum promotes the spirit of Chinese aesthetic education and fosters deep integration between art education and national ICH projects. It aims to nurture young ICH inheritors who embody cultural awareness and innovative thinking. Guided by the

OBE philosophy, the curriculum adopts a backward design approach, emphasizing learning through artistic practice. Students learn by doing, gaining mastery of traditional crafts while developing creativity and critical thinking. A diversified assessment system ensures the co-development of core competencies and cultural understanding.

Curriculum Positioning Details:

Course Type: Local art curriculum for primary schools (may be integrated with school-based curricula)

Curriculum Features: A dual-track teaching model combining artistic practice and cultural inquiry, focusing on skill transmission, cultural understanding, and innovative expression

Teaching Methods: Backward design, combined with project-based learning (PBL) and inquiry-based instruction to support multidimensional learning

Expected Outcomes: The curriculum not only develops students' artistic skills but also enhances teamwork, interdisciplinary thinking, and innovation through multicultural education, effectively promoting the transmission and development of Nanchong's ICH.

4. Student Learning Characteristics

This curriculum targets primary school students in Grades 3 to 5. Students exhibit intense curiosity and a desire for hands-on engagement at this stage. They enjoy experiential and diverse learning activities. Their aesthetic cognition and cultural understanding are in a critical period of enlightenment and development, with a natural interest in color, imagery, and narrative contexts. They show high receptiveness and enthusiasm for exploring local culture and intangible cultural heritage (ICH) arts. However, students' foundational art skills, manual abilities, and cultural awareness vary due to significant individual differences. Therefore, the curriculum design must emphasize differentiated instruction and provide diversified support to meet the developmental needs of students at different levels.

5. Curriculum Principles

The implementation of this ICH art curriculum for Stage II primary students follows these operational principles:

5.1 Student-Centered, Project-Driven Learning

The curriculum adopts project-based learning and task-driven strategies. Realistic tasks are designed around specific ICH art forms to guide students in "learning by doing," fostering active knowledge construction and artistic expression.

5.2 Integration of Local ICH Resources to Strengthen Cultural Roots

Based on Nanchong's representative ICH projects—such as the Northern Sichuan Giant Puppets, shadow puppetry, and paper cutting—the curriculum systematically incorporates local cultural elements into teaching units, enhancing cultural grounding and regional identity.

5.3 Cross-Disciplinary Integration to Foster Comprehensive Competence

By linking with subjects like Chinese, history, and labor education, the curriculum includes interdisciplinary tasks, such as creating shadow puppet plays or narrating folk tales, to develop students' expressive abilities and cultural literacy.

5.4 Emphasis on Immersive Experience to Deepen Cultural Perception

The curriculum creates authentic or simulated artistic contexts that deepen students' emotional engagement and cultural awareness through simulated performances, role-playing, ICH workshops, and sessions with cultural inheritors.

5.5 Balanced Differentiation and Cooperative Learning

Tasks are assigned based on students' interests and abilities. Group-based inquiry and collaboration are encouraged to foster mutual learning, cooperation, and collective growth.

5.6 Encouraging Expression and Reflection to Cultivate Critical Thinking

The curriculum incorporates staged presentations, learning journals, and debates to guide students in expressing and reflecting on their creative process and cultural content, enhancing critical thinking and creativity.

5.7 Multi-Dimensional Assessment to Support Ongoing Progress

A combination of formative and summative assessments includes self-evaluation, peer evaluation, teacher observation, and project exhibitions. These approaches holistically monitor students' learning progress, cultural understanding, and emotional development.

5.8 Emphasis on Emotional Guidance to Foster Cultural Identity

The curriculum embeds the spirit of Chinese aesthetic education, guiding students to respect ICH, appreciate traditional culture, and build cultural confidence. It encourages innovation in inheritance, cultivating young ICH ambassadors for the new era.

6. Course objectives

According to OBE education theory, the curriculum objectives should be divided into multiple levels: knowledge, skills, emotional attitudes, and innovative ability. The curriculum objectives for developing the second-stage primary school intangible cultural heritage art curriculum in Nanchong City are:

Level 1	Level 2	Level 3
1. Knowledge goals	1.1 Mastery of cultural knowledge	Students can describe the main projects of Nanchong's ICH (such as the Northern Sichuan Giant Puppets, Northern Sichuan Wang Shadow Puppetry, etc.) and explain their historical background and cultural significance.
	1.2 Understanding of ICH art techniques	Students can identify and explain key techniques in traditional ICH art projects (such as the hollowing technique in paper-cutting and the production and performance of shadow puppets).
2. Skill goals	2.1 Mastery of art skills	Students can master basic art skills in ICH arts, such as line drawing, composition, color application, and three-dimensional modeling, and apply these techniques flexibly in their creative work.
	2.2 Application and innovation of skills	Students can creatively reconstruct traditional art forms by designing innovative puppet characters or incorporating modern elements into paper-cutting creations.
3. Emotional attitudes and values	3.1 Cultivation of cultural identity	Students can express emotional recognition of traditional ICH arts and actively participate in class discussions, demonstrating respect and love for local culture.
	3.2 Formation of values	Students can understand and recognize the significance of ICH in contemporary society, developing a sense of responsibility and mission to protect and pass on ICH.
4. Innovation and problem-solving skills goals	4.1 Enhancement of creativity	Students can use independent and creative thinking to create art, design personalized ICH pieces, and promote innovative expressions of traditional techniques.
	4.2 Development of problem-solving skills	Students can identify problems encountered during the creative process (such as balance issues in puppet design or narrative expression issues in shadow puppetry performance) and provide practical solutions through collaboration or independent thinking.

The design of the above course objectives is highly consistent with the "Art Curriculum Standards for Compulsory Education." The curriculum standards emphasize core competencies and focus on requirements in terms of aesthetic perception, artistic expression, creative practice, and cultural understanding.

7. Introduction to the Intangible Cultural Heritage Project

This curriculum centers on six representative ICH projects from Nanchong—the Northern Sichuan Giant Puppets, the Northern Sichuan Shadow Puppetry, Nanbu Shadow Puppetry, Yilong Paper Cutting, Xichong Paper Cutting, and Langzhong Door-God Paintings. Guided by the OBE philosophy and project-based learning, it leads students to understand ICH's cultural value and artistic features, acquire basic production techniques, and enhance their artistic literacy and cultural identity.

7.1 Sichuan Wang Shadow Play



Figure 1: Northern Sichuan Wang Shadow Play

The Northern Sichuan Shadow Puppetry is one of the most representative forms of intangible cultural heritage in the Nanchong region, with a history of over 350 years. It integrates various artistic techniques such as carving, paper cutting, painting, and Sichuan opera styling, and is rich in distinctive local cultural characteristics. Passed down through eight generations of the Wang family, it blends the rustic vividness of “local shadow puppetry” with the delicate finesse of “Guang-style shadow puppetry,”

forming a unique artistic style marked by strong expressive power and notable aesthetic and narrative value.

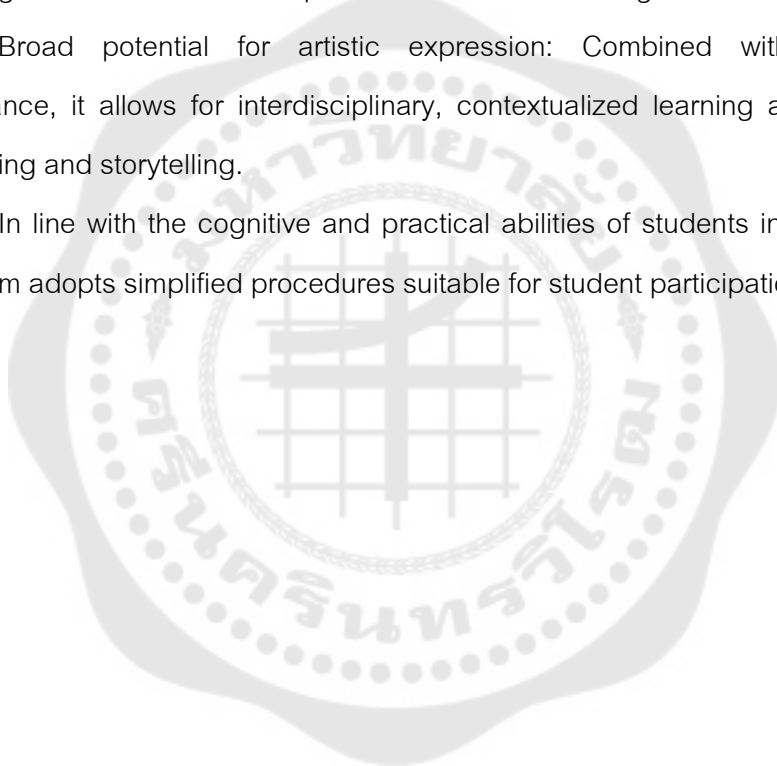
The selection of the Northern Sichuan Shadow Puppetry in primary school art education is based on the following strengths:

Highly integrative techniques: The production process involves painting, paper cutting, dyeing, and assembling, offering comprehensive value for art education.

Vivid and engaging imagery: The puppet figures are diverse and lively, appealing to children's aesthetic preferences and stimulating interest in learning.

Broad potential for artistic expression: Combined with shadow play performance, it allows for interdisciplinary, contextualized learning activities such as role-playing and storytelling.

In line with the cognitive and practical abilities of students in grades 3–5, the curriculum adopts simplified procedures suitable for student participation, such as:



Steps	Operation method	Is it suitable for learning?	reason
Peeling	After peeling the yellow cowhide, you need to roll it up and put it in the soil of the winter paddy field. After all, the cow's hair is shaved off, and the fat on the other side should also be shaved off. The hand strength should be even to avoid scratching the leather.	Not suitable for primary school students	It requires strong hand strength and precise operation and uses sharp knives. Certain safety hazards make it unsuitable for primary school students. However, they can use leather materials prepared in advance.
Stretching the skin	Drill small holes in the yellow cowhide in advance, and use about 20 bamboo poles to tighten the rope on the small holes for easy drying. The cowhide cannot be exposed to the sun, but should be placed in a ventilated place to dry in the shade.	Not suitable for primary school students	It requires high operating skills and strength, and the process is relatively cumbersome and requires patience. Primary school students can observe during the study tour.
Sweating	Divide the stretched leather into four pieces, place them on the mat where people sleep, and soak them in human sweat to improve their transparency.	Not suitable for primary school students	Professional operating conditions are required; primary school students cannot be involved in suitable materials and environments.

De-ashing	Wash the leather repeatedly with clean water to wash off the dust on the leather.	Suitable for primary school students	The operation is safe and straightforward, suitable for primary school students. During the study tour, students can understand the basic steps in the production process and experience intangible cultural heritage.
Pounding the skin	Use a hammer or water-soaked stone to beat and rub both sides of the leather repeatedly. The more times you win, the higher the transparency of the leather. After beating and rubbing, rub it with your hands to keep the leather smooth. It can increase the softness and density of the cowhide.	Not suitable for primary school students	Using hammers and soaked stones may have safety hazards, and require strong hand strength and skills, which are unsuitable for primary school students.
Cutting	Cut according to the shape. Be careful during the cutting process to avoid material damage and waste.	Suitable for primary school students	Cutting is a safe manual operation that can help students develop patience and meticulous manual skills, which is suitable for primary school students to learn.
Water retention	During the carving process, always keep the leather moist. If the leather is too dry, it will break or soften, increasing the difficulty of carving.	Not suitable for primary school students	This step requires fine humidity control and involves more complex skills, which are difficult for students to master.

Carving	<p>First, draw the image on paper, print it on the leather after finalization, and then you can start carving.</p> <p>Follow the principle of carving from simple to difficult during the carving process. Pay attention to keeping your hands steady, holding the knife straight, and making changes while carving, striving to make the shape vivid. The most important thing is to pay attention to the leather, which must always maintain a specific humidity. Choose thicker leather for carving the neck, feet, and the place where the stick is inserted to prevent the leather from being too soft and the shadow figure from deforming during the performance. Choose thicker leather for the feet; there will be a drop force, so the shadow figure can fit better on the curtain during the performance.</p>	Suitable for primary school students	<p>Carving requires high manual skills and sharp tools, which require high concentration and patience. It is difficult for primary school students in lower grades. You can let high-grade primary school students try to start drawing from simple patterns.</p>
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Coloring	The choice of dyeing materials must be good in terms of transparency and color from light to dark. To avoid insect bites, use gamboge water to soak the edge of the leather. After coloring, the cowhide will absorb a lot of water, so it still needs to be clamped with a wooden board to allow the board to absorb all the water.	Suitable for primary school students	Coloring is a creative step that allows primary school students to participate and use their imagination and creativity.
Storing	After successfully carving a piece of leather, it needs to be rubbed with a hammer again to make the leather smoother, and finally, it needs to be put in plywood to prevent deformation.	Suitable for primary school students	This step involves storage and maintenance. Although it is not complicated, it is unsuitable for primary school students to operate alone. This is a maintenance step. Teams can be formed to operate together to cultivate their team spirit.

Guiding students to participate in shadow puppet making and performance can improve their hands-on ability, artistic aesthetics, teamwork, and identification with traditional culture. It is a suitable carrier for integrating tradition and creative learning.

7.2 Sichuan Big Puppet



Figure 10: Sichuan Big Puppet

The Northern Sichuan Giant Puppets are a significant form of local drama in Sichuan Province and are recognized as a national-level intangible cultural heritage. Originating over 300 years ago in the Ma'an area of Yilong County during the early Qing Dynasty, this art form belongs to rod puppetry. It is renowned for its unique performance style, where puppets and

human actors appear on the same stage in a lifelike blend that blurs the line between actual and simulated. The puppets are large (approximately 1.4 to 2 meters tall), highly realistic, and intricately structured, capable of performing acceptable, human-like actions such as wielding weapons, drinking tea, and lighting a fire.

Performances combine rod support with dual-hand manipulation, emphasizing “synchronized upper and lower body movements” to express a wide range of emotions and artistic depth. In recent years, the Northern Sichuan Giant Puppets have integrated modern stage technology to keep pace, creating new productions such as Charm of Emei, Legend of Longmen, and Camel Bells on the Silk Road. The art form has gained national attention through appearances at major events like the Winter Olympics, the Spring Festival Gala, and the FISU World University Games.

Regarding artistic innovation, puppeteers have improved materials and structural design to make the puppets lighter and more flexible. Thematic content has also expanded, incorporating dance, drama, and acrobatics elements to fuse tradition with modernity. However, due to the high level of difficulty in performance and the long

training cycle, the Northern Sichuan Giant Puppets currently face a severe shortage of inheritors, urgently needing sustained attention and support from society.

Making a Northern Sichuan Giant Puppet is a complex and meticulous process involving multiple stages.

Steps	How to operate	Is it suitable for learning?	Reasons
1. Design sketch	Before making a puppet, a sketch of the puppet will be made according to the script or the role's requirements, including the appearance, expression, clothing, and other details.	Suitable for primary school students	Design sketches involve creative thinking and drawing skills, suitable for primary school students to use their imagination and hands-on practice. This process cultivates their artistic perception and exercises their hands-on ability.
2. Sculpt the head	The head is the most important part of the puppet, and is usually carved with light wood (such as tung wood) or new materials (such as epoxy resin). During the carving process, special attention should be paid to the vividness of facial expressions and the accuracy of details.	Suitable for primary school students	The head carving process of the Sichuan North puppet requires high technology and tool operation. If primary school students use wood or epoxy resin materials to carve, it may be challenging to complete this step safely and accurately. Therefore, primary school students can use clay or pottery to make this step.

3. Make the body frame	The body frame is usually supported by bamboo or wooden sticks to ensure the puppet's stability and operability. The size and shape of the frame need to be customized according to the character's characteristics.	Suitable for primary school students	Making the body frame involves simple manual operations, which primary school students can complete under the guidance of teachers and cultivate hands-on ability. However, the body of the Sichuan North puppet is usually large, and it is difficult for primary school students to make a large body frame. The inheritors believe that a small body frame can be made to facilitate students' mastery of the production essentials.
4. Install the mech anism	The Sichuan North puppet's mechanism design is very delicate. It can move the eyes, eyebrows, mouth, head, nose, ears, hands, waist, and joints. Installing these mechanisms requires extremely high skills and patience.	Not suitable for primary school students	Installing the mechanism requires precise skills and patience, and the operation is more complicated. It may be difficult for primary school students to master it, and there may be safety hazards during the operation.
5. Fill and cover	Fill the frame with sponge or other soft materials to shape the puppet's body outline. Then, use cloth or other materials to cover the puppet's body to make it more realistic.	Suitable for primary school students	This process involves filling the puppet frame with soft materials (sponges) and covering its surface with cloth. This simple and enjoyable step can inspire students' creativity and exercise their manual ability.
6. Draw the face	Facial painting is a key step in puppet making, and special pigments and techniques are required to ensure the vividness and durability of the expression.	Suitable for primary school students	Face painting involves painting skills, which are suitable for primary school students to draw creatively and in detail, helping them develop artistic perception.

7. Install the costu mes and acces sories	The puppet is dressed in corresponding clothes and accessories according to the role setting. This step needs to consider the clothes' material, color, and style to ensure the harmony and unity of the overall effect.	Suitable for primary school students	The installation of costumes and accessories is simple, allowing students to be creative while exercising their manual and aesthetic abilities.
8. Make props	The puppet's props, such as wine glasses and brushes, must be made according to the plot.	Suitable for primary school students	Props are indispensable in the Sichuan North puppet's production process, enhancing the puppet performances' expressiveness. Making these simple props can not only inspire primary school students' creativity but also help them cultivate fine manual production skills.
9. Debug and optimi ze	After the assembly, the puppet must be debugged to ensure all mechanisms and parts work correctly. This process may require repeated adjustments until the best effect is achieved.	Not suitable for primary school students	The debugging process involves precise operations and repeated adjustments, which may be complex and technical, and is unsuitable for primary school students' cognitive and hands-on abilities.
10. Polish	Before the puppet is completed, the maker will make the final touches and checks to ensure every detail achieves the desired effect.	Suitable for primary school students	The polishing and inspection steps are relatively simple, and primary school students can complete them under guidance, which helps them pay attention to the cultivation of details.

The primary school students' learning steps mainly include design sketches, head carving, making body frames, filling and covering, drawing faces, installing costumes and accessories, creating props, and final touches. These steps can stimulate students' creativity and provide simple and easy manual practice activities suitable for their hands-on ability and cognitive level. In the process of learning Sichuan North Big Puppet, students need to pay attention to the following points:

1. Safety first: The production of puppets involves some delicate tools and materials, such as carving tools and epoxy resin. Primary school students should operate under the supervision of teachers to avoid safety hazards.

2. Cultivation of hands-on ability: Although the production and performance of Sichuan North Big Puppet are relatively complicated, students can cultivate hands-on ability and fine operation skills through simple puppet production and manipulation training.

3. Teamwork and coordination: Puppet performance is not just an individual performance, but also requires close cooperation between team members. Students should focus on collaboration with others and cultivate team spirit in the learning process.

4. Understanding tradition and innovation: Although Sichuan North Big Puppet has a rich history and tradition, modern elements have gradually been added with the development of the times. Students should learn about the charm of traditional puppet art and consider how to incorporate innovative elements into it to create new forms of expression.

By learning the Sichuan Big Puppet, primary school students can be exposed to rich art knowledge, cultivate creativity, collaborative spirit, and artistic perception, and promote all-round development.

7.3 Southern Shadow Play



Figure 13: Nanbu Shadow Play

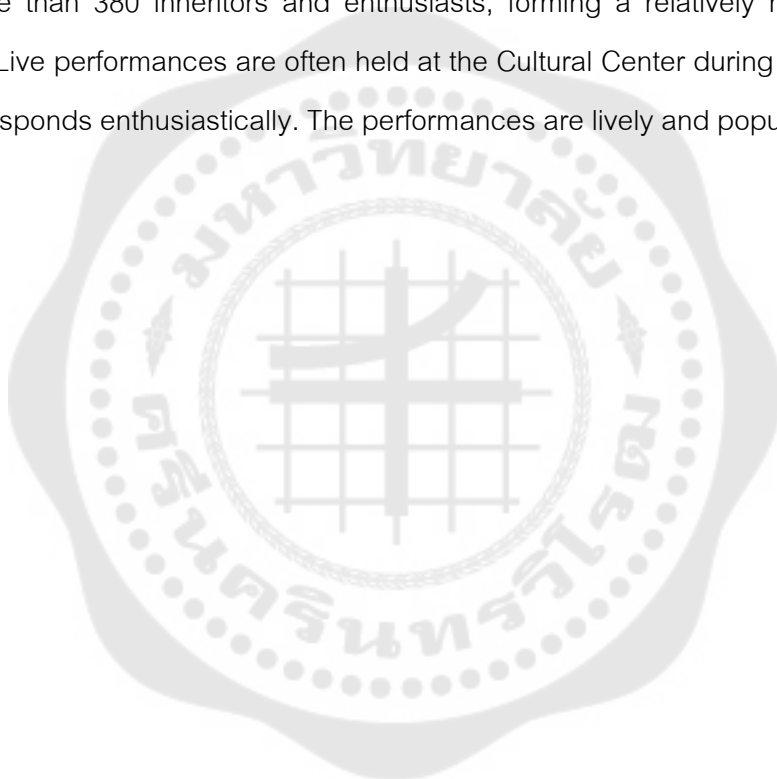
Source: Nanchong Municipal People's Government Office

Nanbu shadow puppetry originated during the reign of Emperor Yongzheng of the Qing Dynasty, and it has a history of more than 300 years. Its founder is He Yinggui, and it has now been passed down to the eighth generation. Because it was born in the former Mawang Township of Nanbu County, it was formerly known as "Mawang Shadow Puppetry". It is now active on various stages as a "wonderful flower in northern Sichuan". It was listed in the National Intangible Cultural Heritage List in 2008 and in the Representative List of the Intangible Cultural Heritage of Humanity of the United Nations in 2011.

Its performance features "one person singing and one person controlling the instrument", forming a refined style of "talking about the past and dancing with both hands". The shape of the shadow puppet was bulky in the early days, and later it developed into a light and exquisite form by drawing on the artistic styles of Han Dynasty silk paintings and stone reliefs. More than 200 performances include Sichuan

opera adaptations such as "Mu Guiying Takes Command" and "Wu Song Fights the Tiger". Shadow puppet production combines painting, carving, paper cutting, and opera art, with flexible shapes and practical and aesthetic value.

In recent years, Nanbu County has promoted the inheritance and development of shadow puppetry through methods such as "bringing shadow puppetry into campus", "cultivating inheritors", and "innovating repertoires". The shadow puppetry troupe of the Cultural Center performs more than 300 shows a year, has three training courses, and has more than 380 inheritors and enthusiasts, forming a relatively mature promotion system. Live performances are often held at the Cultural Center during festivals, and the public responds enthusiastically. The performances are lively and popular.



7.4 Yilong Paper Cutting



Figure 15 Yilong paper-cutting

Yilong paper-cutting is a traditional folk art in Yilong County, Nanchong, Sichuan. It originated in the Han Dynasty and flourished in the Tang Dynasty. It is a provincial intangible cultural heritage. It is famous for its exquisite craftsmanship and unique style. The rich content covers grains, livestock, birds, and beasts. The works are imaginative and full of composition, reflecting the distinct regional culture and national aesthetics.

Yilong paper-cutting continues to innovate based on inheriting traditions, exploring new forms such as "paper-cutting + calligraphy" and "paper-cutting + bookplates," forming an artistic style of "fullness, exquisiteness, elegance, and purity." Representative works include "One Hundred Examples of Life Totem Series" and "Bashan Market Day." The works of inheritor He Xiaoqiang combine tradition and modernity, showing a strong national spirit and characteristics of the times.

Common techniques include:

techniques	How to operate	Is it suitable for learning	Reason
Yin-Yang engraving	Combining yin and yang lines forms a rich pattern layer and visual effect.	Suitable for senior primary school students	It requires high-level, delicate operation and spatial sense, which may be difficult for primary school students in lower grades to master. The operation is complicated.
Black and white engraving	Use black and white contrast to highlight the pattern and theme of paper cutting.	Suitable for study	A simple contrasting color design can help students understand pattern design and color application, which are easier to master.
Dark Thorn Cutting	Dark piercing and row cutting techniques increase the three-dimensional sense and delicacy of paper cutting.	Not suitable for students	This technique requires high paper-cutting skills and delicate operation. Primary school students may have difficulty controlling the strength and angle of scissors.

Folding engraving	Using the folding characteristics of paper, symmetrical or repeated patterns are created through folding and cutting.	Suitable for students	Folding and cutting are relatively simple, suitable for lower-grade students, and can cultivate students' symmetrical thinking and creativity.
Two-handed paper tearing	With dexterous hands, the marks and images of nature and human society are used as creative materials to create works.	Suitable for students	This technique is simple and intuitive. It can cultivate students' finger flexibility and creativity, which is more in line with the hands-on ability of primary school students.
Fire burning and hot painting	He Zuolin, a national first-class calligrapher and folk arts and crafts artist, first created it. It unifies multiple techniques such as cutting, engraving, drilling, piercing, tearing, burning, and scalding, and uses special burning tools to create a paper-cutting method.	Not suitable for students	Burning involves high-temperature tools and complex operations, which involve high safety risks and require high skills. It is unsuitable for lower-grade students.

Yin-yang engraving: creating a sense of hierarchy by combining yin-yang lines, suitable for those with basic skills.

Black and white engraving: using color contrast to highlight the pattern, making it easier to understand the composition.

Dark thorn cutting using micro-engraving and cutting to create a three-dimensional sense, which is more complex.

Folding engraving and cutting: cutting into symmetrical patterns after folding the paper is simple and easy to learn.

Two-handed paper tearing: using tearing instead of cutting to cultivate creativity and hand coordination.

Fire burning and hot painting: creating patterns with hot ironing, which is highly artistic but unsuitable for primary school students.

Techniques suitable for primary school students in grades 3-5 include black-and-white engraving, folding engraving, and two-handed paper tearing, which are safe and can stimulate creativity. Complex techniques such as yin-yang engraving, dark thorn cutting, fire burning, and hot painting are more suitable for professionals or senior students because of their high difficulty or safety risks.

Yilong's inheritance of paper-cutting faces challenges such as cultural faults and lost skills. To this end, the local area actively established a teaching base and held training courses to promote the inheritance and development of this art in the new era.

7.5 Xichong paper-cutting





Figure 22 :Xichong paper-cutting

The material comes from the Nanchong Municipal People's Government Office
 (https://www.nanchong.gov.cn/zjnc/rwnc/fywh/t_749428.html)

Xichong paper-cutting is a traditional folk art of Xichong County, Nanchong City, Sichuan Province. It was listed in the "Third Batch of Provincial Intangible Cultural Heritage List of Sichuan Province" in 2011. Its history can be traced back to the Ming and Qing Dynasties. It combines the roughness and boldness of northern paper-cutting with the delicacy and exquisiteness of southern paper-cutting, forming a unique style of "carving as the main and cutting as the auxiliary", reflecting the strong regional characteristics and the charm of "Ba people's culture".

Xichong paper-cutting is exquisite in production, and the knife technique is like writing brush calligraphy, with even lines and clever composition. The works are rich in themes, covering auspicious patterns, feathers and flowers, character stories, real life, etc. Representative works include "Bao Ping", "Ashima", "Eight Immortals", and "Vientiane Renewal". It has won the silver medal at the China Art Festival, and some works are collected by museums in many places.

In terms of technique, Xichong paper-cutting uses various methods such as positive carving, negative carving, and folding, emphasizing the strength of lines and decorative effect. In recent years, Xichong paper-cutting has entered the urban landscape as a cultural landmark, such as displaying the "Eight Scenic Spots of Xichong" in the form of positive carving in the riverside ecological corridor, becoming a

new form of cultural communication. The following are several standard paper cutting techniques and their suitability analysis:

Technique	Operation method	Is it suitable for learning?	Reason
Folding	Folding paper to produce a repeated pattern is the most basic paper-cutting technique and is also a standard expression method for monochrome paper-cutting.	Is it suitable for students to learn?	Folding forms symmetrical or repetitive patterns. It is simple and easy to learn and suitable for primary school students to cultivate creativity and symmetrical thinking.
Intaglio	Also known as engraving, it is a method of engraving the outline of the object's structure and expressing the lines in a large block. This effect is thick and solid, with a strong sense of weight and a strong black-and-white contrast. The blank space that is cut out forms a pattern, and the lines are not connected.	Is it suitable for senior primary school students to learn?	Students need to have high fine operation ability and master cutting and carving skills. You can start with simple patterns.

Relief	<p>Also known as engraving, it involves engraving the blank part and retaining the outline. The lines of the pattern are solid and connected. The combination of yin and yang is the best paper-cutting expression method. The two yin and yang engraving methods can appear in the same work, making the composition varied. The black, white, and gray contrast in the picture is sharp. It is a very expressive paper-cutting technique.</p>	<p>Is it suitable for senior primary school students to learn?</p>	<p>Students must have high fine operation ability and master cutting and carving skills. You can start with simple patterns.</p>
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Hollowing with cutting	<p>Open the paper, then use scissors to hollow out the unwanted parts. Cutting enriches the shape of the work.</p> <p>What pattern is suitable for a specific position of an object to decorate, and are these patterns directly cut out? If the patterns are not arranged correctly, they will affect the performance of the work and even destroy the picture. The hollowing technique is complex for beginners and requires more practice to master.</p>	Is it suitable for students to learn?	It is relatively simple, which can improve students' paper-cutting fineness and artistic expression, and is suitable for cultivating creative skills.
Hollowing with a hidden knife	<p>The scissors cut from the incision point, so that the incision has the artistic conception of "the paper is broken but the shape is not broken", so it is also called hidden knife or open hollowing.</p> <p>When choosing the opening position of the hidden knife hollowing, you must follow the pattern's natural laws and modeling rules and find the hollow shape's entry point at the planned hollowing position.</p> <p>It will look very stiff if you don't choose the right entry point.</p>	Is it not suitable for students to learn?	This technique requires students to have good hand coordination and grasp details, and it is not easy to master, so it is suitable for older or experienced students.

7.6 Langzhong Door God Painting



Figure 23 :Langzhong Door God Painting

The material comes from the Nanchong Municipal People's Government Office
(https://www.langzhong.gov.cn/lylz/zczx/202304/t20230411_1808200.html)

Langzhong door god painting is a representative folk art in northern Sichuan, with a long history and unique style. **It was popular in the Qing Dynasty, featuring large fixed door paintings painted on the door. It differs from the woodblock watermark door gods such as Yangliuqing and Taohuawu, and belongs to architectural decorative art.

The image of the Langzhong door gods is majestic and realistic, and their clothing originated from the Ming Dynasty. The colors are primarily cinnabar, stone blue, stone green, and other mineral pigments, highlighting the regional characteristics. The exquisite technique uses powder, powder, dot connection, coloring, gold, outline, powder, and other processes, pursuing strong decorativeness and a three-dimensional sense.

Langzhong door god painting is a folk art with a long history and a unique style. Its techniques and painting steps are as follows:

Tech nique	Operation method	Is it suitable for learning?	Reason
Glue painti	The Langzhong door god painting adopts the "glue	Suitable for students to	Since specific glue is required when mixing

ng techn iques	painting" technique to make the painting last long without changing color.	study	colors, this step can be completed with the pigments commonly used by students.
Color appli cation	The color usage inherits the bright and strong tones of the Dunhuang murals, with sharp color contrast highlighting the picture's majestic atmosphere.	Suitable for students to study	The colors are contrasting and simple in tone. Simple color matching exercises can help primary school students cultivate color sense and art interest.
Image chara cteristi cs	The characters are emphasized to be tall and majestic, standing tall and upright. The size of the door god is adjusted according to the size of the door. Some door god paintings even draw the image outside the door.	Suitable for students to study	Students can understand proportions and composition through simple image design connections and enhance their creative ability.
Drawi ng proce ss	The production of Langzhong door god paintings requires multiple processes, such as outlining, powder modeling, topology, connecting dots, filling colors, gilding, and powdering. Each process is complete with ingenuity and meticulousness.	Suitable for students to study	The process is relatively complicated. Primary school students can gradually learn the painting process through long-term learning.

Gold foil	The "powdering and gilding" technique increases the color saturation and contrast of the visual effect, highlighting golden decorations such as weapons, armor, and treasures.	Suitable for students to study	Gold leaf gilding involves unique materials, which can be replaced by acrylic paint.
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Painting steps:

1. Design the draft: Sketch the image of the "door god" on cowhide (later on paper) according to the size of the door: Sketch the image of the "door god" on cowhide (later on paper) according to the size of the door.
2. Powder: Use an awl to poke fine holes along the sketch line called powder.
3. Topology: Spread the powder on the door panel, then use a cloth wrapped with color powder to spread the powder, avoiding powder dots topologically.
4. Connect the dots: Use a charcoal stick to connect the color powder dots, and then copy the draft to the door panel.
5. Fill in color and gild: Fill in color again, and some gild, such as pasting gold foil on weapons, armor, and treasures.
6. Outline drawing and powdering: The last step is to draw the lines, which is also called powdering. The paste-like color sauce is squeezed along the line to the contour line. After drying, it becomes a raised color line with a three-dimensional effect.

8. Learning Unit

This learning unit adopts the backward design approach and is guided by the OBE theory to align learning objectives, assessments, and activities. It focuses on helping students understand the definition, history, classification, and cultural value of intangible cultural heritage, particularly the traditional arts of Nanchong, such as Langzhong Door God Painting, Yilong Paper Cutting, shadow puppetry, and giant puppetry. Students develop knowledge, artistic appreciation, and creative skills through engaging activities and field trips while deepening their understanding of cultural heritage and its relevance in contemporary society.

8.1 Study Units for Grade 3

This unit helps third-grade students understand the definition, history, cultural value, and protection of intangible cultural heritage through exploring Nanchong's traditional arts. Designed to match their cognitive level and interests, the course uses engaging activities like painting, paper cutting, and shadow puppetry to spark curiosity, build hands-on skills, and foster respect for cultural heritage.

1. The learning unit is located in Grade 3 of primary school (two semesters, a total of 2 hours)

Module name: Understanding and inheritance of intangible cultural heritage	
Theme name: Overview of intangible cultural heritage and classification of intangible cultural heritage	
Teaching content: Definition and classification of intangible cultural heritage; Historical background and artistic characteristics of intangible cultural heritage in Nanchong; Protection and inheritance strategies of intangible cultural heritage.	
Class hours: 2 class hours (1 class hour per week), 40 minutes per class hour.	
Grade: Third grade	
concepts	Main Definition and protection of intangible cultural heritage; Cultural importance of intangible cultural heritage; Classification and inheritance of intangible cultural heritage
Key terms: intangible cultural heritage, inheritance, protection, cultural heritage classification, artistic innovation	
Course objectives	Knowledge: Understand the definition, historical background, and cultural value of intangible cultural heritage and the classification and protection methods of intangible cultural heritage.
	Skills: Enhance students' ability to analyze and appreciate cultural heritage and understand diversity.
	Emotional attitudes and values: Cultivate students' awareness of respecting and inheriting local culture, and inspire students' sense of responsibility for protecting intangible cultural heritage.
	Creativity and problem-solving skills: Through interdisciplinary discussions and reflections, cultivate students' ability to think about how to protect and innovate intangible cultural heritage.
Learning focus and difficulties	Learning focus: Master the definition, classification, and protection methods of intangible cultural heritage and understand the unique value of Nanchong's intangible cultural heritage.

	Learning difficulty: Deeply understand the cultural significance of intangible cultural heritage and consider how to protect and inherit these cultures with modern methods.
Teaching activity types	
Classroom introduction activities	<ol style="list-style-type: none"> 1. Show a video about intangible cultural heritage to stimulate students' interest and discuss "What is intangible cultural heritage?" 2. Use interactive questions to guide students' thinking about the significance of intangible cultural heritage and its impact on society and individuals.
Explanation and demonstration	<ol style="list-style-type: none"> 1. The teacher explains the basic concepts, definitions, classifications, and the necessity of protecting intangible cultural heritage. 2. Introduce examples of intangible cultural heritage in Nanchong City, such as Langzhong door god paintings and Yilong paper-cutting, and present them through pictures, videos, etc.
Classroom discussion and thinking	Students discuss the impact of intangible cultural heritage on their daily lives in groups and how they think these cultural assets can be better protected. Through group sharing, cultivate students' expression and communication skills.
Evaluation and feedback	Evaluate students' understanding of intangible cultural heritage through their classroom discussion performance, questions raised, and participation. Use simple evaluation criteria such as depth of knowledge, enthusiasm for participation, and innovative thinking to provide real-time feedback.

Section 1: Desired Learning Outcomes	
Grade Indicators:	
<p>1. Students' interests and understanding</p> <p>1. Nanchong's intangible cultural heritage's historical background and artistic characteristics.</p> <p>2. Methods for the protection and inheritance of intangible cultural heritage.</p>	<p>2. Knowledge and skills that students should master</p> <p>The knowledge that students need to learn:</p> <p>1. Intangible cultural heritage's definition, classification, and protection significance.</p> <p>2. Understand the intangible cultural heritage projects in Nanchong.</p>
<p>Key concepts help students understand</p> <p>1. The importance and cultural value of intangible cultural heritage.</p> <p>2. The necessity of protecting intangible cultural heritage.</p>	<p>Skills and abilities that students should master:</p> <p>1. Analyze the cultural connotation and historical background of intangible cultural heritage.</p> <p>2. Reflect on and propose ways and strategies to protect intangible cultural heritage.</p>
Part 2: Measuring and evaluating learning outcomes	
<p>1. Actual measurement standards and indicators. Evaluation indicators of student learning outcomes:</p>	

1. Whether the definition and background of intangible cultural heritage can be accurately understood. 2. Whether the protection and inheritance methods of intangible cultural heritage can be clearly explained. 3. Whether personal protection strategies and innovative thinking can be proposed.	
2. Learning assessment methods and tools	
Evaluation methods for learning outcomes: 1. Students' participation and depth in discussions. 2. Performance and creativity in group sharing. 3. Teachers observe students' understanding and thinking of intangible cultural heritage.	Learning outcomes assessment tools: 1. Academic performance evaluation form 2. Creativity evaluation form 3. Problem-solving ability evaluation form
3. Impact of evaluation results: Purpose of evaluation	
Through evaluation, students' deep understanding of intangible cultural heritage is promoted, and students are inspired to think about how to protect and inherit cultural heritage in modern society. Ensure that students can use interdisciplinary thinking to solve practical problems in safeguarding cultural heritage.	
Part 3: Planning of learning units	
Theme planning of learning units: 1. Overview and classification of intangible cultural heritage 2. Historical background and artistic characteristics of intangible cultural heritage in Nanchong 3. Protection and inheritance strategies of intangible cultural heritage 4. Evaluation and feedback: summarize students' thinking and discussion, and provide timely feedback.	
Activity plan of learning unit: 1. Class introduction: show videos of intangible cultural heritage, guide students to consider its significance, and stimulate discussion. 2. Explanation: Use multimedia to show the unique art forms of Nanchong's local intangible cultural heritage, and explain its historical background and artistic value. 3. Group discussion: Students discuss how to protect these cultural heritages in modern society and offer personal opinions and suggestions.	

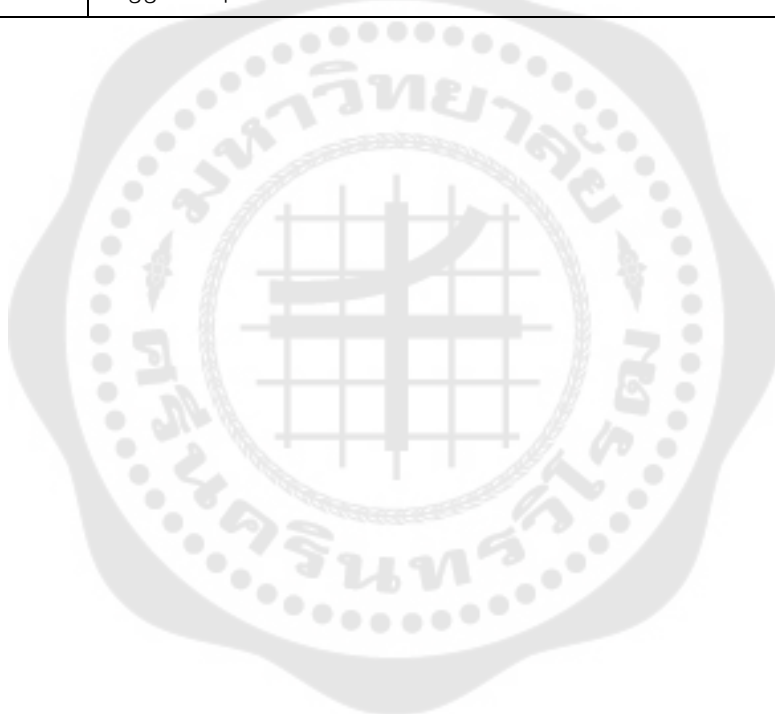
This module helps third-grade students understand the definition, classification, and cultural value of intangible cultural heritage, especially that of Nanchong. Through two 40-minute lessons with interactive discussions and hands-on art activities, students explore protection methods, express cultural understanding through creation, and develop respect and responsibility for cultural inheritance.

2. The learning unit is in Grade 3 of primary school (two semesters, a total of 8 hours)

Module name: Diversity and artistic forms of intangible cultural heritage in Nanchong
Theme name: Langzhong door god painting
Teaching content: 1. Historical background of Langzhong;
2. Artistic characteristics and customs of door god painting;
Grade: Third grade

Main concepts	<p>Historical background, artistic characteristics, and cultural connotations of door god paintings.</p> <p>Character structure and proportion.</p> <p>The use and expressiveness of colors.</p>
Key terms: door god painting, character structure, color, proportion, art appreciation, customs, and habits.	
Course objectives	Knowledge: Understand the historical background and cultural connotations of the Langzhong door god painting and its artistic characteristics and customs.
	Skills: Master the structure and proportion of door god painting characters, learn to draw door god painting characters, and master the basic techniques of coloring.
	Emotional attitudes and values: Cultivate students' awareness of appreciating and protecting traditional culture and stimulate their interest in learning traditional art.
	Creativity and problem-solving ability: Students can improve their artistic expression and creative thinking by creating a door god painting.
Learning focus and difficulties	Learning focus: Historical background, artistic characteristics, character proportions, and coloring techniques of the Langzhong door god painting.
	Learning difficulties: Understand the proportions and structure of door god painting characters, and master the application and expression of colors.
Teaching activity types	Content
Classroom introduction activities	<p>1. Show pictures and videos of the Langzhong door god painting, and guide students to think about the characteristics and significance of the door god painting.</p> <p>2. Ask students whether they know the door god painting, why ancient people would hang it in their homes, and stimulate students' interest and thinking.</p>
Explanation and demonstration	<p>1. The teacher explains the historical background, artistic characteristics, and customs of the Langzhong door god painting.</p> <p>2. Demonstrate how to draw the basic structure and proportion of door god characters, and introduce the basic steps and techniques of coloring.</p>
Art appreciation	Students appreciate door-god paintings in different styles and analyze their

and discussion	composition, color usage, and artistic characteristics. In groups, they discuss the role of door-god paintings and their cultural significance in life.
Practice and creation	1. Students try to draw simple door god painting characters, focusing on the proportions and postures of the characters. 2. Students practice coloring and try to use different color combinations to express the expressions and temperament of the characters.
Evaluation and feedback	Through students' works and class participation, evaluate their understanding and creative ability of door god paintings. Teachers promptly provide feedback on students' performance in structure, proportion, coloring, etc., and suggest improvement.



Section 1: Desired Learning Outcomes	
Grade Indicators:	
1. Students' interests and understanding 1. The artistic characteristics and historical background of the Langzhong door god paintings. 2. The use of colors and composition techniques in door god paintings.	2. Knowledge and skills that students should master 1. The historical background and cultural connotation of door god paintings. 2. The artistic form, character structure, and proportion of door god paintings. 3. Master the coloring techniques and steps of door god paintings.
Key concepts help students understand 1. The artistic characteristics, historical background, and cultural value of door god paintings. 2. The structure and proportion of the characters in door god paintings.	Skills and abilities that students should master: 1. Be able to draw door god painting characters and understand their structure and proportions. 2. Master the coloring steps of door god painting and be able to express the temperament and dynamics of the characters.
Part 2: Measuring and evaluating learning outcomes	
1. Actual measurement standards and indicators. Evaluation indicators of student learning outcomes:	
1. Can you understand the door god paintings' historical background and cultural significance? 2. Can you grasp the structure and proportion of the characters in door god paintings? 3. Can you correctly use colors to express the temperament and dynamics of the characters?	
2. Learning assessment methods and tools	
Evaluation methods for learning outcomes: 1. The completion and quality of students' work. 2. Students' performance and innovation in art appreciation and creation. 3. Understand students' understanding of door god paintings through classroom questions and group discussions.	Learning Outcome Assessment Tools: 1. Academic performance evaluation form 2. Creativity evaluation form 3. Problem-solving ability evaluation form
3. Impact of evaluation results: Purpose of evaluation	

<p>By evaluating students' artistic creation and understanding, we promote their interest in traditional art forms and stimulate their thinking on inheritance and innovation. By studying door god paintings, students can better understand and appreciate Chinese conventional culture and cultivate their creative thinking and artistic expression abilities.</p>
<p>Part 3: Learning unit planning</p>
<p>Theme planning of the learning unit:</p> <ol style="list-style-type: none"> 1. The historical background and cultural significance of the Langzhong door god paintings 2. The artistic characteristics and customs of door god paintings 3. The character structure and coloring techniques of the Langzhong door god paintings 4. Student creation and display. 5. Summary and feedback
<p>Activity plan for the learning unit:</p> <ol style="list-style-type: none"> 1. Class introduction: Show pictures and videos of door god paintings, and discuss the history and significance of door god paintings. 2. Explain the composition, color, and proportion of characters in door god paintings, and analyze their artistic style. 3. Demonstrate the structure and proportion of characters in door god paintings, and let students practice painting and master coloring techniques. 4. Students create their door god paintings, show and share their creative experience. 5. Class summary, feedback on students' works and creative process, and discuss the protection and inheritance of traditional culture.

This unit focuses on Langzhong Door God Painting, guiding third-grade students through 8 class hours to understand its historical background, artistic characteristics, and cultural connotations, while mastering techniques like character structure, proportion, and coloring. Through appreciation, practice, and creation, students will improve their painting skills and enhance their recognition and creativity in traditional culture. Finally, through work displays and evaluations, students will deepen their understanding and awareness of the inheritance of traditional Chinese art.

3. The learning unit is located in Grade 3 of primary school (two semesters, a total of 9 class hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City
Theme name: Yilong paper cutting and Xichong paper cutting
Teaching content: 1. Understand the cultural background of Yilong and Xichong paper-cutting. 2. Learn the basic skills of paper-cutting: cutting, folding, and cutting; 3. Simple creation of paper-cutting art.
Class hour: 10 class periods (1 class hour per week), 40 minutes per class period.
Grade: Grade 3

key concept	Cultural background of paper-cutting art, basic cutting skills, folding skills, and paper-cutting creation
Key terminology:	
Course objectives Knowledge: to understand the cultural background of Yilong and Xichong paper-cutting and the history and aesthetic characteristics of paper-cutting art.	Knowledge: to understand the cultural background of Yilong and Xichong paper-cutting and the history and aesthetic characteristics of paper-cutting art.
	Skills: Master the basic skills of paper cutting (cutting, folding, cutting); be able to make simple paper cutting works.
	Emotional attitude and values: cultivate students' aesthetic consciousness and interest in creation, and stimulate students' respect and love for traditional art.
	Creativity and problem-solving ability: through simple paper-cut creation, cultivate students' hands-on ability and artistic expression.
Study the key points and difficult points	Study focus: master the basic skills of paper cutting, understand the artistic characteristics, and the cultural background of paper cutting.
	Learning difficulties: Precise skills for folding, cutting, and expressing personal creativity through paper cuts.
Type of teaching activity	content
Classroom introduction activities	1. Stimulate students' interest by displaying the paper-cut works of Yilong and Xichong using multimedia. 2. Ask the student: "Do you know what the paper-cutting art is? What's so special about it?" Guide the students to think and share.
Explanation and demonstration	1. The teacher explained the cultural background and artistic characteristics of Yilong and Xichong paper-cutting and showed the aesthetic characteristics of paper-cutting art. 2. Demonstrate the basic skills of paper cutting: cutting, folding, and cutting.

Paper cutting skills practice	<p>1. Students conduct basic exercises on cutting and folding through teacher demonstration.</p> <p>2. Teachers should inspect and guide students to ensure that they master basic skills.</p>
Creative paper cutting	<p>1. Students can use the learned skills to create simple paper-cutting works, such as small animals or plants.</p> <p>2. Teachers should provide creative suggestions and encourage students to use their imagination.</p>



key concept	Cultural background of paper-cutting art, basic cutting skills, folding skills, and paper-cutting creation
Key terminology:	
Course objectives Knowledge: to understand the cultural background of Yilong and Xichong paper-cutting and the history and aesthetic characteristics of paper-cutting art.	Knowledge: to understand the cultural background of Yilong and Xichong paper-cutting and the history and aesthetic characteristics of paper-cutting art.
	Skills: Master the basic skills of paper cutting (cutting, folding, cutting); be able to make simple paper cutting works.
	Emotional attitude and values: cultivate students' aesthetic consciousness and interest in creation, and stimulate students' respect and love for traditional art.
	Creativity and problem-solving ability: through simple paper-cut creation, cultivate students' hands-on ability and artistic expression.
Study the key points and difficult points	Study focus: master the basic skills of paper cutting, understand the artistic characteristics, and the cultural background of paper cutting.
	Learning difficulties: Precise skills for folding, cutting, and expressing personal creativity through paper cuts.
Type of teaching activity	content
Classroom introduction activities	<ol style="list-style-type: none"> 1. Stimulate students' interest by displaying the paper-cut works of Yilong and Xichong using multimedia. 2. Ask the student: "Do you know what the paper-cutting art is? What's so special about it?" Guide the students to think and share.
Explanation and demonstration	<ol style="list-style-type: none"> 1. The teacher explained the cultural background and artistic characteristics of Yilong and Xichong paper-cutting and showed the aesthetic characteristics of paper-cutting art. 2. Demonstrate the basic skills of paper cutting: cutting, folding, and cutting.

Paper cutting skills practice	<ol style="list-style-type: none"> 1. Students conduct basic exercises on cutting and folding through teacher demonstration. 2. Teachers should inspect and guide students to ensure that they master basic skills.
Creative paper cutting	<ol style="list-style-type: none"> 1. Students can use the learned skills to create simple paper-cutting works, such as small animals or plants. 2. Teachers should provide creative suggestions and encourage students to use their imagination.



Class discussion and sharing	<p>1. Students will show their works and share their creative process and experiences.</p> <p>2. Teachers should make comments, emphasizing the application of skills and artistic expression in creation.</p>
Part 1: Expect learning outcomes	
Grade indicators:	
<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the I am running a few minutes late; my previous meeting is running over. theme, and students will understand</p> <p>1. Cultural background and artistic characteristics of Yilong and Xichong paper-cutting.</p> <p>2. Learn the basic skills of paper-cutting.</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Understand the cultural background and artistic characteristics of Yilong and Xichong paper-cutting.</p> <p>2. Master the basic paper-cutting skills (cutting, folding, cutting).</p>
<p>Key concepts help students to understand</p> <p>1. Cultural significance and local characteristics of paper-cutting art.</p> <p>2. Basic operation of paper-cutting skills.</p>	<p>Skills and abilities that students should master:</p> <p>1. Use paper-cutting skills to make simple works.</p> <p>2. Understand the aesthetic characteristics and creative process of paper-cut art.</p>
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<p>1. Can I understand and describe the cultural background of Yilong and Xichong paper-cutting?</p> <p>2. Whether to master the basic skills of paper cutting (cutting, folding, cutting).</p> <p>3. Whether I can create simple paper-cut works to show my creativity.</p>	
2. Learn the methods and tools for evaluation	

<p>Methods of assessing learning outcomes:</p> <ol style="list-style-type: none"> 1. Students' performance in the paper-cutting practice. 2. The skill, creativity, and expression of the paper-cut works created by the students. 3. Discuss the depth of students' understanding of paper-cutting art in class. 	<p>Assessment tool for learning outcomes:</p> <ol style="list-style-type: none"> 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
3. Impact of the evaluation results \ Purpose of the evaluation	
By evaluating students' works and participation, we stimulate students' interest in further learning paper-cutting art and improve their creative skills and aesthetic ability.	
Part 3: Planning of the learning units	
<p>Theme planning for the learning unit:</p> <ol style="list-style-type: none"> 1. Cultural background of Yilong and Xichong paper-cutting 2. Basic skills of paper-cutting: cutting and folding 3. Paper-cut creation and display 4. Class discussion and summary 	
<p>Activity plan of the Learning unit:</p> <ol style="list-style-type: none"> 1. Class introduction: show the paper-cut works of Yilong and Xichong, and explain the cultural background and artistic characteristics. 2. Students discuss the cultural value of paper-cutting art. 3. Demonstrate cutting skills: Students should conduct simple cutting exercises. 4. Demonstration of folding skills: Students will make folding and paper-cutting figures. 5. Students should create their paper-cut works and apply the skills they have learned. 6. Students will show their work and share their creative experiences. 7. Discuss the use of skills and creative expression in the process of paper-cut creation. 8. Teachers summarize classroom learning and give feedback and encouragement to students. 	

This unit focuses on Yilong and Xichong paper-cutting, guiding third-grade students through 11 class hours to learn the cultural background, techniques, and creative expression of paper-cutting, while enhancing their skills in shearing, folding, and cutting, and fostering an appreciation for traditional art through hands-on activities and innovative presentations.

4. The learning unit is located in: Grade 3 of primary school (two semesters, a total of 9 class hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City	
Theme name: North Sichuan King Shadow Play and Southern Shadow Play	
Teaching content: 1. Understand the history and origin of northern Sichuan King and southern shadow puppets; 2. Appreciate the performance of shadow play and understand the artistic expression of shadow play; 3. Learn the basic materials and tools needed for making shadow puppets. 4. Learn the drawing skills of shadow play figures (filmmakers), including the basic structure and simple decoration; 5. Create simple shadow play figures by hand.	
Class hours: 9 periods (1 per week), 40 minutes for each class period.	
Grade: Grade 3	
key concept	The inheritance of intangible cultural heritage, the expression of shadow play, the structure and painting skills of shadow play
Key terms: North Sichuan King shadow play, southern shadow play, filmmaker, light transmission effect, shadow play performance	
Course objectives	Knowledge: Understand shadow play's history and cultural background; master the essential characteristics and forms.
	Skills: Ability to identify characters and props in shadow play; learn to draw simple shadow figures.
	Emotional attitude and values: Enhance interest in intangible cultural heritage and cultivate respect and appreciation for traditional art.
	Creativity and problem-solving ability: students are encouraged to integrate personalized creativity in the drawing and designing of shadow play figures, such as innovating the costumes, color matching, or patterns of filmmakers, so that they can show their characteristics based

	on tradition. In making shadow puppets, students need to overcome the problems of using different materials, such as how to adjust the joint structure of shadow figures to make them more dynamic, and how to use color collocation to improve color transmission. Through experiments and adjustments, students learn to analyze problems independently and apply optimization schemes to cultivate practice and innovation ability.
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Study the key points and difficult points

	Study focus: understand the history, characteristics, and art form of shadow play; learn the basic painting skills of shadow play figures.
	Learning difficulties: master the structure, drawing, and decoration skills of shadow puppets, and experience the aesthetic characteristics of shadow puppets.
Type of teaching activity	content
Classroom introduction activities	<ol style="list-style-type: none"> 1. Multimedia display of video clips of northern Sichuan King shadow puppets and southern shadow puppets to stimulate students' interest. 2. The teacher asked, " Have you ever seen such a performance? How does the shadow play work? " The teacher guided students to think about the basic principles of shadow play.
Explanation and demonstration	<ol style="list-style-type: none"> 1. The teacher explained the historical and cultural background of northern Sichuan King and southern shadow play, and introduced the different characteristics of both (such as character style and performance form). 2. Demonstrate the basic materials and tools made by the shadow play "filmmaker", such as cowhide, pigment, carving tools, etc.
Basic skills exercises	<ol style="list-style-type: none"> 1. Students practice drawing simple outlines of shadow play figures and understanding the essential body proportions and joint structure of the shadow figures. 2. The teacher instructs students to use crayons to add colors and decorations (simple patterns and dress details).
Appreciation of shadow play performance	<ol style="list-style-type: none"> 1. By watching videos or inviting performers to demonstrate live, students can understand the artistic expression form of the shadow play and the dynamic effect of the "filmmaker" in the performance. 2. Students observe the modeling characteristics of shadow puppets and discuss the cultural significance behind these designs (such as the color of costumes and decorative implications).
Creative practice activities	<ol style="list-style-type: none"> 1. Students design their own "filmmakers" in groups and try to design their creative costumes or images. 2. Group cooperation to complete simple shadow play figures. Teachers encourage students to show their work, try to light up the work with light, and feel the light transmission effect.

Display and evaluation	<p>1. Students show their shadow play figures and share their creative process and design inspiration.</p> <p>2. Teachers summarize shadow play's cultural value and artistic characteristics, and encourage students to think about how to inherit and innovate traditional art in their own way.</p>
Part 1: Expect learning outcomes	
Grade indicators:	
<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the \ theme, and students will understand</p> <p>1. How is the shadow play performed?</p> <p>2. Why is the shape of the shadow puppets so unique?</p> <p>3. Can I make shadow puppets by myself?</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Preliminary understanding of the history and basic manifestations of shadow play.</p> <p>2. Learn to draw simple shadow play figures and understand their basic structures and decorative techniques.</p>
<p>Key concepts help students to understand</p> <p>The cultural origin and artistic expression of shadow play.</p> <p>Materials and tools needed to make shadow puppets.</p>	<p>Skills and abilities that students should master:</p> <p>1. Can identify the basic characters and props of shadow play. 2. Use simple tools to create shadow play figures . 3. Understand shadow play's artistic characteristics and cultural background.</p>
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<p>1. Can the students explain the history and characteristics of shadow play?</p> <p>2. Whether you can design and draw simple shadow play figures.</p> <p>3. Whether the students' works show the basic understanding and creativity of shadow play art.</p>	
2. Learn the methods and tools for evaluation	

<p>Methods of assessing learning outcomes:</p> <ol style="list-style-type: none"> 1. Completion degree and quality of students' classroom exercises. 2. Display the effect and creative performance of the works. 3. Active degree of group discussion and classroom participation. 	<p>Assessment tool for learning outcomes:</p> <ol style="list-style-type: none"> 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
3. Impact of the evaluation results \ Purpose of the evaluation	
By evaluating the students' interest in the shadow play art and their basic skills, we can stimulate their interest in deeply learning the traditional culture and lay a foundation for the follow-up courses.	
Part 3: Planning of the learning units	
<p>Theme planning for the learning unit:</p> <ol style="list-style-type: none"> 1. The history and origin of shadow play 2. The expression form and artistic characteristics of shadow play 3. Basic drawing skills of shadow play figures 4. Hands-on production and practice 5. Work presentation and classroom summary 	

Activity plan of the Learning unit:

1. Multimedia shows the origin story and development context of shadow play.
2. Students will discuss the historical and cultural information contained in the shadow play.
3. Watch the shadow play performance and understand the light and shadow effect and role design of the shadow play.
4. Students will share their impressions and discuss the artistic beauty of the "filmmaker" modeling.
5. Practice drawing the outline and basic structure of the shadow play figures.
6. Students add simple decorations and colors to show the creative design to the filmmakers.
7. Complete the production of "filmmaker" in groups, and show the light transmission effect through the light source.
8. Create a unique artistic style for the filmmakers, combining it with the cultural background of the shadow play I have learned.
9. Students will present their works and share their production experience and creativity.
10. The teacher summarizes and encourages the students to explore deeply the cultural and artistic innovation of intangible cultural heritage.

This unit focuses on the Northern Sichuan Wang Shadow Play and Southern Shadow Play, guiding third-grade students through 9 class hours to understand the historical background, artistic characteristics, and basic production techniques of shadow play, while cultivating their creative expression skills and cultural identity with intangible cultural heritage.

5. The learning unit is located in: Grade 3 of primary school (two semesters, a total of 3 class hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City
Subject name: North Sichuan Big Puppet
Teaching content: 1. Historical and intangible cultural heritage inheritance background of northern Sichuan big puppets; 2. The artistic expression form and characteristics of the puppet show; 3. Learn to appreciate the skills and style of puppet shows. 4. Visit and experience the art of a puppet show.
Class hour: 3 periods (1 per week), 40 minutes per class period.
Grade: Grade 3

key concept	The historical background and cultural value of northern Sichuan puppets, puppet shows' expression and artistic technique, and the charm of traditional culture through art appreciation.
Key terms: North Sichuan puppet, intangible cultural heritage, puppet show, art appreciation, form of expression, cultural inheritance	
Course objectives	Knowledge: Understand the historical background, artistic characteristics, and intangible cultural heritage value of northern Sichuan big puppets; learn the expression forms and skills of puppet shows.
	Skills: Ability to appreciate the puppet show initially and understand its performance style; ability to actively participate in discussions and share their views in group activities.
	Emotional attitude and values: cultivate students' interest and love for intangible cultural heritage, enhance students' cultural identity, and promote teamwork and expression ability through experience and sharing activities.
	Creativity and problem-solving ability: encourage students to give full play to their creative thinking in the appreciation of puppet shows, try to design new movements or plots for puppets, make them more in line with modern aesthetics or taste, and explore how to combine traditional art with contemporary culture. In the process of group discussion and puppet operation experience, students should observe and analyze the skills in the puppet show, such as how to make the puppet movements smoother and express emotions through gestures. Through teamwork, students discuss ways to improve the puppet show and their understanding and ability to innovate in artistic expression.
Study the key points and difficult points.	Focus: understand the historical background and artistic characteristics of northern Sichuan puppets; learn the appreciation method of puppet shows.
	Learning difficulties: the analysis and understanding of the expression techniques and skills of the puppet show.
Type of teaching activity	content

Classroom introduction activities	<p>1. Show pictures and videos of northern Sichuan big puppets, introduce the inheritance background of their intangible cultural heritage, and stimulate students' interest.</p> <p>2. Ask questions such as, " What is so special about the northern Sichuan puppet? Why can it be listed as an intangible cultural heritage?"Let the students give their preliminary views.</p>
Explanation and demonstration	<p>1. The teacher explained the historical origin and the unique expression form of the northern Sichuan great puppet.</p> <p>2. Use multimedia to demonstrate the highlights of the puppet show, and analyze the action skills and artistic characteristics.</p>
Puppet show appreciation activities	<p>1. Organize students to watch a selected video of the puppet performance, and guide students to observe the movement, expression, and story of the puppet.</p> <p>2. Group discussion: What attracts you the most? What are the characteristics of these expressive techniques?</p>
Visit and experience activities.	<p>1. Arrange to visit the North Sichuan University puppet performance venue or cultural center, and observe the live performance.</p> <p>2. Experience the puppets' operation mode on site. Students can try simply controlling the puppets to complete the basic movements and feel the charm of the puppet performance in practice.</p>
Classroom discussion and feedback	<p>2. The teacher summarized the students' views and raised an extended question: " How to let more people know about and like the northern Sichuan puppet?"Inspire the students to think further.</p>
Study material expansion	<p>1. Use network resources to recommend documentaries or related learning platforms about Peking Sichuan Puppet to students and guide them to further understand the intangible cultural heritage and culture after class.</p> <p>2. Provide simple manual materials, and students can try to make simple puppet models at home to strengthen their interest in learning.</p>
Display and evaluation	<p>1. Let the students complete a study report on the northern Sichuan puppet through group cooperation. The report can include a character analysis of the puppet show, a watching experience, and suggestions on protecting the puppet culture.</p> <p>2. The teacher evaluates the students 'understanding and artistic appreciation ability of the northern Sichuan big puppets based on the students' reports and classroom performance.</p>
Part 1: Expect learning outcomes	

Grade indicators:	
<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the I am running a few minutes late; my previous meeting is running over. theme, and students will understand</p> <p>1. Understand the history of northern Sichuan big puppets and the significance of their inheritance as intangible cultural heritage.</p> <p>2. Explore the expression forms and techniques of the puppet show.</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Understand the northern Sichuan big puppets' essential artistic characteristics and historical background.</p> <p>2. Learn to make a simple artistic analysis of the puppet show performance, and be able to describe its expressive form and plot content.</p>
<p>Key concepts help students to understand</p> <p>1. Cultural value and artistic characteristics of the intangible cultural heritage of the northern Sichuan big puppets.</p> <p>2. Action skills and emotional expression of the puppet show performance.</p>	<p>Skills and abilities that students should master:</p> <p>1. To summarize puppet shows' artistic characteristics and cultural connotations through watching and discussing.</p> <p>2. Actively participate in the discussion during team activities and express your opinions.</p>
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<p>1. Can the students understand the historical background and intangible cultural heritage significance of the northern Sichuan puppet?</p> <p>2. Whether the students can analyze the form and skills of the puppet show.</p> <p>3. Can the students make suggestions on protecting the puppet culture?</p>	
2. Learn the methods and tools for evaluation	
<p>Methods of assessing learning outcomes:</p> <p>1. Students' enthusiasm and performance in participating in classroom activities.</p> <p>2. Students' performance in group discussions and presentations.</p>	<p>Assessment tool for learning outcomes:</p> <p>1. Academic performance evaluation form</p> <p>2. Creation ability evaluation form</p> <p>3. Problem-solving ability evaluation table</p>
3. Impact of the evaluation results \ Purpose of the evaluation	

By evaluating students' learning performance and understanding ability, we can help them gain a deeper understanding of the charm of northern Sichuan puppet culture and further stimulate their awareness and enthusiasm for protecting intangible cultural heritage.

Part 3: Planning of the learning units

Theme planning for the learning unit:

1. History and background of the northern Sichuan big puppets
2. The manuscript and technique of the puppet show
3. Puppet operation experience and visit
4. Discussion and summary

Activity plan of the Learning unit:

1. Through classroom teaching and multimedia display, students can have a preliminary understanding of the historical origin and intangible cultural heritage significance of northern Sichuan puppets.
2. Guide the students to discuss: Why is the North Sichuan Great Puppet a precious cultural heritage?
3. Students watch videos of selected puppet shows to analyze the puppet movements, plot narration, and music composition.
4. Discuss the unique expression techniques in the puppet show and share your feelings.
5. Arrange the students to visit the North Sichuan Peking Puppet Show venue, watch the performance live, and try to operate the puppets.
6. Feel the basic puppet operation skills and difficulty through practical experience.
7. Students summarize the study content and complete the group study report, including understanding the puppet culture in northern Sichuan University and the artistic analysis of the puppet show.
8. Show the report and discuss how to protect this intangible cultural heritage better.

This unit, themed on the Big Puppet of Northern Sichuan, aims to help third-grade students understand its historical background, artistic expression, and cultural value, while cultivating their artistic appreciation, cultural identity, and teamwork through puppet show appreciation, field visits, and group discussions.

6. The learning unit is located in: Grade 3 of primary school (two semesters, a total of 1 class hour)

Module name: Explore and display the beauty of the intangible cultural heritage
Theme name: Display the artistic works and cultural characteristics of Nanchong's intangible cultural heritage
Teaching content: 1. Understand the historical background and cultural characteristics of Nanchong intangible cultural heritage. 2. Appreciate the unique beauty of Nanchong city's intangible cultural heritage; 3. Display the students' works of intangible cultural heritage.



Class hour: 1 class hour (1 class hour per week), 40 minutes per class hour.	
Grade: Third grade	
Main concepts	The historical and artistic characteristics of the intangible cultural heritage in Nanchong city, the appreciation and display of the intangible cultural heritage works, and the combination of traditional art and innovative works.
Key terms: intangible cultural heritage, Nanchong City, historical background, cultural characteristics, artworks, display, and appreciation	
Course objectives	Knowledge: Understand the historical and cultural characteristics of Nanchong intangible cultural heritage, and master the appreciation methods of intangible cultural heritage works;
	Skills: Be able to show their artworks and share their creative experience with their classmates.
	Emotional attitude and values: Students' sense of identity and pride in traditional culture are cultivated through display and appreciation.
	Creativity and problem-solving skills: Encourage students to integrate their intangible cultural heritage works, combining traditional art and modern expression to show their unique artistic style. In the process of creating and displaying works, students can find problems and try to improve, such as how to express the cultural characteristics of intangible cultural heritage more clearly, how to tell the creative inspiration of the works in an appropriate way, etc.
Study the key points and difficult points.	Study focus: the historical background and artistic characteristics of Nanchong intangible cultural heritage.
	Learning difficulties: how to simply show and express the beauty of traditional culture.
Type of teaching activity	content

Classroom introduction activities	<p>1. The teacher briefly explained Nanchong City's intangible cultural heritage and introduced its historical background and unique cultural characteristics.</p> <p>2. Question: "What do you think are the artistic characteristics of intangible cultural heritage? What kind of charm do you think about them?" Inspire the students to think.</p>
Explanation and demonstration	<p>1. Teachers show the intangible cultural heritage projects of Nanchong city through videos or pictures, such as northern Sichuan big puppets and door god paintings, to help students intuitively understand their artistic characteristics.</p> <p>2. Introduce the traditional artworks or skills, and explain how to show them.</p>
Student work display	<p>1. Students will show their intangible cultural heritage works, such as handicrafts, paintings, or puppets, created during their past study.</p> <p>2. Students should share their creative process, describe their creative inspiration and use skills, and enhance their understanding and confidence in the work.</p>
Work evaluation and feedback	<p>1. Teachers and students appreciate the students' work together and give them positive feedback and suggestions.</p> <p>2. Through simple questions, inspire students to further think about how their works can better express the beauty of intangible cultural heritage.</p>
Interactive discussion	<p>1. Students appreciate and discuss the works and share their views on other students' works.</p> <p>2. Students discuss combining traditional art forms with their ideas to show their unique artistic charm.</p>
Display and evaluation	<p>1. Summarize the exhibition and appreciation activities, "one lesson, one exhibition," to review the historical and artistic characteristics of Nanchong city's intangible cultural heritage and stimulate students' interest in traditional culture.</p> <p>2. Students are encouraged to continue exploring intangible cultural heritage and actively participating in future learning and creation.</p>
Section 1: Desired Learning Outcomes	
Grade Indicators:	

<p>1. Students' interest and understanding</p> <p>Students are interested in the content the I am running a few minutes late; my previous meeting is running over. theme, and students will understand</p> <p>1. Understand the history and characteristics of Nanchong City's intangible cultural heritage.</p> <p>2. Appreciate and discover the beauty of the intangible cultural heritage works.</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Learn to appreciate the intangible cultural heritage works of Nanchong City and understand its artistic characteristics.</p> <p>2. Be able to display their intangible cultural heritage works and share their creative ideas and processes.</p>
<p>Key concepts help students to understand</p> <p>1. Historical and cultural value of Nanchong city's intangible cultural heritage.</p> <p>2. Artistic expression and skills of intangible cultural heritage works.</p>	<p>Skills and abilities that students should master:</p> <p>1. Enhance the cognition and understanding of traditional culture through display and sharing.</p> <p>2. Learn to display simple artworks and share their creative experience.</p>
Part 2: Measuring and evaluating learning outcomes	
1. Actual measurement standards and indicators. Evaluation indicators of student learning outcomes:	
<p>1. Can students understand the historical background and cultural characteristics of Nanchong's intangible cultural heritage?</p> <p>2. Can students show their work and share the creative process and inspiration?</p> <p>3. Students' participation and expression ability.</p>	
2. Learn the methods and tools for evaluation	
<p>Methods of assessing learning outcomes:</p> <p>1. Students' participation and creative expression in the process of work presentation.</p> <p>2. Students' oral expression and creative ideas are shared when presenting their works.</p>	<p>Assessment tool for learning outcomes:</p> <p>1. Academic performance evaluation form</p> <p>2. Creativity evaluation form</p> <p>3. Problem-solving ability evaluation form</p>
3. Impact of the evaluation results \ Purpose of the evaluation	
<p>Evaluating the students' presentation can help them better understand the artistic performance of the intangible cultural heritage, enhance their confidence in the traditional culture, and encourage the students to continue to create and display their own works of art.</p>	

Part 3: Planning of the learning units

Theme planning for the learning unit:

1. Understand the historical background and cultural characteristics of Nanchong's intangible cultural heritage
2. Appreciate and discover the beauty of Nanchong's intangible cultural heritage
3. Display the students' works of intangible cultural heritage
4. Work evaluation and feedback
5. Study summary and prospect

Activity plan of the Learning unit:

1. The teacher briefly introduces the historical and cultural characteristics of Nanchong city's intangible cultural heritage and guides the students to consider the uniqueness of these cultural elements.
2. Students should watch relevant videos and pictures to stimulate their interest in the intangible cultural heritage.
3. Students watch and appreciate Nanchong city's intangible cultural heritage works (such as North Sichuan big puppets, door god paintings, etc.) and think about the feelings that these artworks evoke in them.
4. Students discuss the beauty and expressive skills of the intangible cultural heritage works.
5. Students will show their intangible cultural heritage works created in class, and share their creative process and inspiration.
6. Students appreciate and discuss other students' works with each other, and give them positive feedback and suggestions.
7. The teacher summarizes the presentation of students' works, gives individual feedback, and encourages students to continue to be creative.
8. Students summarize and show their experience and present their own perceptions and improvements in the creation process.
9. Summarize this exhibition activity and emphasize the cultural value and artistic expression of intangible cultural heritage.
10. Students are encouraged to continue to focus on and create artworks related to intangible cultural heritage in their future studies.

This unit guides third-grade students to understand and appreciate Nanchong's intangible cultural heritage through learning, creation, and sharing, helping them master basic artistic skills and cultivate cultural identity. It lays a foundation for further interdisciplinary exploration in fourth grade by stimulating students' interest in traditional arts and inspiring their creativity and sense of inheritance.



8.2 Grade 4 Learning Unit

This Grade 4 unit focuses on a deeper understanding and inheritance of Nanchong's intangible cultural heritage through interactive activities and artistic practices, bridging the foundational learning of Grade 3 with the advanced exploration in Grade 5.

1. The learning unit is located in: the fourth grade of elementary school (two semesters, a total of 2 class hours)

Module name: The understanding and inheritance of the intangible cultural heritage	
Subject name: Overview of intangible cultural heritage and classification of intangible cultural heritage	
Teaching content: 1. Definition and classification of intangible cultural heritage; 2. Historical background and artistic characteristics of Nanchong city's intangible cultural heritage; 3. Protection and inheritance strategies of intangible cultural heritage.	
Class hour: 2 periods (1 period per week), 40 minutes for each period.	
Grade: Grade 4	
key concept	Definition and protection of intangible cultural heritage; The cultural importance of the intangible cultural heritage. Classification, protection methods, and inheritance strategies of intangible cultural heritage.
Key terms: intangible cultural heritage, protection, inheritance, classification of cultural heritage, innovation, and cultural value	
Course objectives	Knowledge: to understand the definition, historical background, and cultural value of the intangible cultural heritage, and to master the classification and protection methods;
	Skills: Analyze the cultural connotation and historical background of intangible

	cultural heritage and propose protection strategies.
	Emotional attitude and values: Enhance students' sense of responsibility and cultural identity by protecting and inheriting cultural heritage.
	Creativity and problem-solving ability: cultivate students' creative thinking to design cultural heritage protection strategies and encourage innovation to solve practical problems in protecting cultural heritage. Enhance students' teamwork ability in group discussion and task design, and encourage them to participate in cultural heritage protection through practical actions.
Study the key points and difficult points.	Focus: Master the definition, classification, and protection methods of intangible cultural heritage and understand the unique value of Nanchong's intangible cultural heritage.
	Learning difficulties: profoundly understanding the modern value of cultural heritage and designing innovative protection and inheritance schemes.
Type of teaching activity	content

Classroom introduction activities	<p>1. Play a video about intangible cultural heritage to show examples of cultural heritage in China and the world;</p> <p>2. Ask: "What would we lose without these cultural heritages?"Inspire students to think about the importance of intangible cultural heritage.</p>
Explanation and demonstration	<p>1. Teachers use PPT to explain the definition, classification, and importance of the protection of intangible cultural heritage;</p> <p>2. Examine the intangible cultural heritage projects of Nanchong city (such as the North Sichuan big puppet, Yilong paper-cut, etc.), and show their uniqueness and cultural significance through videos or physical objects.</p>
Group discussion and communication	<p>Students will discuss the following questions in groups:</p> <p>(1) How can the historical background of the intangible cultural heritage of Nanchong City be classified?</p> <p>(2) What challenges threaten cultural heritage protection in modern society?</p> <p>(3) What methods and ideas do you have to protect and inherit your cultural heritage?</p>
Innovative task design	<p>Each group of students took an intangible cultural heritage in Nanchong city as an example (such as door god painting, paper cutting, etc.), trying to design an innovative protection strategy, such as inheriting culture through online publicity, artistic creation or school activities, and expressing their design scheme with pictures or words.</p>
Evaluation and feedback	<p>1. Each group presented the discussion's results and proposed innovative plans for protecting and transferring intangible cultural heritage.</p> <p>2. Teachers provide feedback to other groups and evaluate and encourage the cultural value, creativity, and feasibility of the content.</p>
Classroom summary and outlook	<p>1. The teacher summarized the discussion content in this course and sorted out the definition and importance of the intangible cultural heritage.</p> <p>2. Encourage students to pay attention to local cultural heritage and consider</p>

	how to participate in its protection and inheritance in daily life.
Part 1: Expect learning outcomes	
Grade indicators:	
<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the \ theme, and students will understand</p> <p>1. Understand the definition and classification of intangible cultural heritage.</p> <p>2. Explore the artistic characteristics and cultural values of Nanchong City's intangible cultural heritage.</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Definition, classification, and protection methods of intangible cultural heritage;</p> <p>2. Background and artistic value of Nanchong city's intangible cultural heritage.</p>

<p>Key concepts help students to understand</p> <ol style="list-style-type: none"> 1. The importance and cultural connotation of the intangible cultural heritage; 2. Significance of innovative protection methods for the inheritance of cultural heritage. 	<p>Skills and abilities that students should master:</p> <ol style="list-style-type: none"> 1. Analyze and summarize the intangible cultural heritage's historical value and modern significance. 2. Innovative protection and inheritance strategies can be put forward and expressed in language or text.
Part 2: Measurement and evaluation of learning outcomes	
<p>1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:</p> <ol style="list-style-type: none"> 1. Whether the students can accurately explain the definition, classification, and protection methods of the intangible cultural heritage. 2. Can the students analyze the characteristics of the intangible cultural heritage in Nanchong city? 3. Can students put forward reasonable and creative protection and inheritance strategies? 	
<p>2. Learn the methods and tools for evaluation</p>	
<p>Methods of assessing learning outcomes:</p> <ol style="list-style-type: none"> 1. Observation and record of class discussion and presentation; 2. Design results of the group innovation scheme; 3. Students' participation, enthusiasm, and creative expression ability. 	<p>Assessment tool for learning outcomes:</p> <ol style="list-style-type: none"> 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
3. Impact of the evaluation results \ Purpose of the evaluation	

By evaluating the depth of students' understanding of intangible cultural heritage and the creativity of conservation strategy design, students can help to improve their analytical and expression skills further, and enhance their sense of responsibility and action to protect cultural heritage.
Part 3: Planning of the learning units
<p>Theme planning for the learning unit:</p> <ol style="list-style-type: none"> 1. Overview and classification of intangible cultural heritage 2. Artistic characteristics of Nanchong city's intangible cultural heritage 3. Protection and inheritance strategies of intangible cultural heritage 4. Assessment and feedback



Activity plan of the Learning unit:

1. Play videos related to intangible cultural heritage to guide students to think about their value and significance;
2. The teacher explains the definition, classification, and importance of protecting intangible cultural heritage.
3. Display examples of Nanchong City's intangible cultural heritage, such as northern Sichuan puppets and Yilong paper cutting.
4. Explain the historical background and artistic characteristics through pictures and videos, and inspire students to associate with cultural heritage elements daily.
5. Teachers summarize the results of classroom discussion and display, and give encouragement and suggestions for improvement;
6. Students propose their own ideas for protecting their cultural heritage in the future and set action goals.

This class guides students to enhance their awareness and sense of responsibility for cultural heritage by learning about the concepts, classifications, and protection methods of Nanchong's intangible cultural heritage. Through hands-on activities, students also improve their creativity and practical abilities.

2. The learning unit is located in: Grade 4 of primary school (two semesters, a total of 7 class hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City

Theme name: Artistic expression and cultural connotation of Langzhong Gate God Painting

Teaching content: 1. Cultural implication and blessing sustenance of the door god painting;

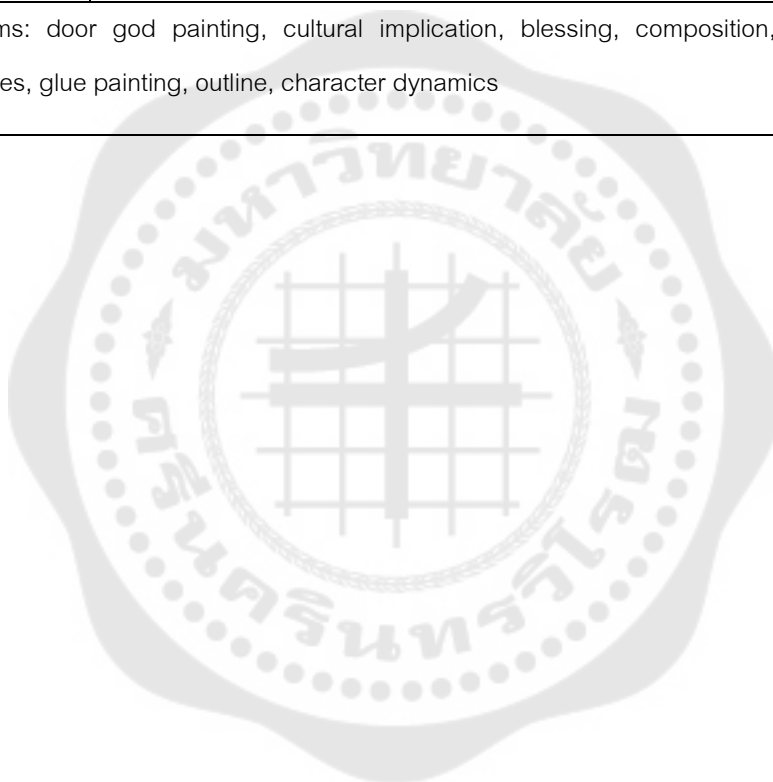
2. Understand and prepare the materials and tools for the door god painting;

3. Composition and design principles of the door god painting;

4. The use of pen and ink and techniques of door god painting;

5. "glue painting"— outline and character details.

Class hour: 8 periods (1 per week), 40 minutes per class period.	
Grade: Grade 4	
key concept	<p>The cultural implication and blessing function of the door god painting.</p> <p>Composition and color skills of the door god painting.</p> <p>The traditional techniques of door god painting and the use of ink, "glue painting" outline technique</p>
Key terms: door god painting, cultural implication, blessing, composition, brush and ink, techniques, glue painting, outline, character dynamics	



Course objectives	Knowledge: understand the cultural implications and blessing function of door god painting, master the composition and ink use skills of door god painting.
	Skills: Independently create door god paintings and use color and composition techniques to express cultural significance.
	Emotional attitude and values: Understanding the historical and cultural background of door god painting enhances students' cultural confidence and artistic identity.
	Creativity and problem-solving ability: Students are encouraged to design personalized door god paintings through self-creation to cultivate innovative thinking and artistic expression.
Study the key points and difficult points.	Study focus: understand the cultural significance of door god painting, master composition skills, and color use.
	Learning difficulties: the traditional brush and ink skills and personalized creative design of the door god painting.
Type of teaching activity	content
Classroom introduction activities	<ol style="list-style-type: none"> 1. By displaying the historical story and cultural implications of the door god painting, guide the students to think about its protective and blessing function. 2. Ask questions: "What meaning can a door god painting bring to us? Why do you think it is so important?" Discuss it to stimulate students' interest.
Explanation and demonstration	<ol style="list-style-type: none"> 1. The teacher explains the historical and cultural background of the door god painting and analyzes its function of blessing and sustenance. 2. Demonstrate the elemental composition and brush and ink skills of door god painting, showing the characteristics of traditional artistic style.
Introduction of the materials and tools	<ol style="list-style-type: none"> 1. Introduce the materials and tools needed to draw the door god painting, such as rice paper, a writing brush, ink, and paint. 2. Demonstrate how to choose suitable tools and materials to help students understand the basic needs of creation.
Door god painting composition design	<ol style="list-style-type: none"> 1. Students can learn how to conceive and design the picture layout of the door god painting under the guidance of teachers. 2. Students work together in groups, discuss, and design their door god painting composition.

Technique explanation and practice	<div>1. The teacher explains the traditional brush and ink skills and the use of color, and demonstrates how to show the dynamics and momentum of the door god through the brush strokes.</div> <div>2. Students should conduct simple brush and ink exercises to master the brush movement skills and color matching.</div>
"Glue painting" — outline outline	<div>1. Explain the "glue painting" technique to demonstrate how to outline it with glue and add a three-dimensional sense to the characters.</div> <div>2. Students try to use glue painting skills to outline the characters of the door gods.</div>
Door god painting creation	<div>1. Students will independently complete the creation of a door god painting according to the learned composition skills, brush and ink application, and color collocation.</div> <div>2. Teachers will provide individual guidance to help students adjust and improve their work.</div>
Display and evaluation	<div>1. Students show their door god paintings and share the creation process and thinking.</div> <div>2. Teachers will evaluate the creation process and the quality of the works, and give timely feedback to stimulate students' enthusiasm for creation.</div>
Part 1: Expect learning outcomes	
Grade indicators:	
<div>1. Students' interest and understanding</div> <div>Students are interested in the content of the I am running a few minutes late; my previous meeting is running over. theme, and students will understand</div> <div>1. Understand the door god painting's cultural implications and blessing function.</div> <div>2. Understand the composition skills and artistic expression of the door god painting.</div>	<div>2. Knowledge and skills that students should master</div> <div>What students need to learn about knowledge:</div> <div>1. Master the composition skills of the door god painting, and be able to analyze and design the picture layout.</div> <div>2. Learn and master brush and ink and the traditional techniques of door god painting.</div>

<p>Key concepts help students to understand</p> <ol style="list-style-type: none"> 1. Cultural implications and artistic value of the door god painting. 2. Composition and color skills of the door god painting. 	<p>Skills and abilities that students should master:</p> <ol style="list-style-type: none"> 1. Independently create works in line with the traditional style of door god painting. 2. Use the color and composition to express the door god painting's cultural connotation and artistic characteristics.
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<ol style="list-style-type: none"> 1. Understand the door god painting's cultural significance and blessing function. 2. Can you use composition and color techniques to design the picture? 3. Whether I can master the traditional brush and ink skills, and reflect my creativity in my works. 	
2. Learn the methods and tools for evaluation	
<p>Methods of assessing learning outcomes:</p> <ol style="list-style-type: none"> 1. Students' participation and expressiveness in the creative process. 2. Students' oral expression and creative ideas when presenting their works. 3. The teacher observes the students mastering the door god painting techniques. 	<p>Assessment tool for learning outcomes:</p> <ol style="list-style-type: none"> 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
3. Impact of the evaluation results Can you please provide me with access to this document? Purpose of the evaluation	
<p>By evaluating students' works, we help them deepen their understanding of the cultural implications of door god painting and encourage them to express their artistic creativity through traditional techniques.</p>	
Part 3: Planning of the learning units	

Theme planning for the learning unit:

1. Cultural implications and blessing sustenance of the door god painting
2. Understand and prepare the materials and tools for the door god painting
3. Composition and design skills of the door god painting
4. Characteristic brush and ink techniques and "glue painting" outline
5. Creation and display of door god paintings
6. Assessment and feedback

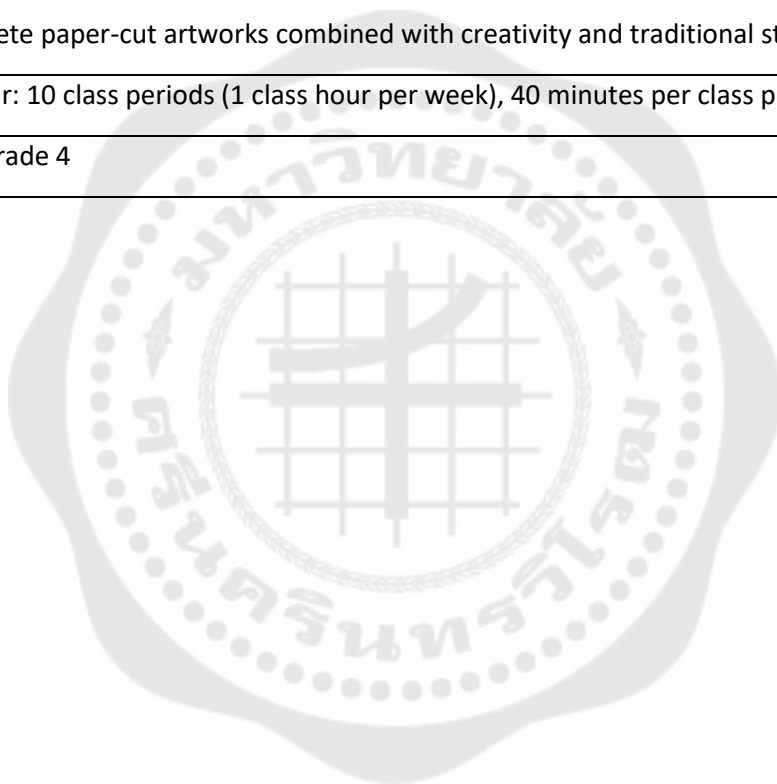
Activity plan of the Learning unit:

1. Classroom introduction: The classroom introduction shows the historical background and cultural significance of the door god painting and guides the students to discuss its blessing and protection functions.
2. Explain and demonstrate the basic materials and tools of the door god painting.
3. Students will work in groups to design and discuss the composition of the door god painting and prepare a preliminary creation.
4. Students practice the traditional brush and ink skills and try to use glue painting to outline the characters.
5. Students will complete the creation of door god paintings, and display and share them.
6. Teachers evaluate students' work, provide feedback, and encourage students to continue to improve and innovate.

This unit focuses on the artistic expression and cultural connotation of Langzhong door god paintings, guiding students to understand their traditional value and express creativity through learning and creation.

3. The learning unit is located in: Grade 4 of primary school (two semesters, a total of 10 hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City
Theme name: Yilong paper cutting and Xichong paper cutting
Teaching content: 1. Thoroughly understanding the artistic characteristics and cultural significance of Yilong and Xichong paper-cutting; 2. Learn advanced paper-cutting skills such as hollow-out method, collage method, and carving method; 3. Complete paper-cut artworks combined with creativity and traditional style.
Class hour: 10 class periods (1 class hour per week), 40 minutes per class period.
Grade: Grade 4



key concept	Yilong and Xichong's paper-cutting techniques: hollow out, collage, cutting, creative expression, and paper-cutting culture
Key terms: hollow-out method, collage method, carving method, artistic style, traditional culture	
Course objectives	Knowledge: Understand the differences and cultural significance of Yilong and Xichong paper-cut art.
	Skills: Master the hollow method, collage method, and carving method skills, and can independently complete creative paper-cut works.
	Emotional attitude and values: enhance students' awareness of inheritance and cultural confidence in paper-cut art.
	Creativity and problem-solving ability: By combining different paper-cutting skills, students are encouraged to propose innovative solutions and design personalized works in the creation process. Students need to fully utilize their creativity to solve the challenges they may encounter in the process of paper cutting, such as color collocation, pattern combination, etc., and ensure the fineness and artistic expression of the works.
Study the key points and difficult points.	Study focus: deeply study the hollow out method, collage method, and carving method, and combine these skills to create works.
	Learning difficulties: While mastering complex skills, express personal creativity, and maintain the integrity of the work structure.
Type of teaching activity	content
Classroom introduction activities	<ol style="list-style-type: none"> 1. Show pictures and videos of representative works of Yilong and Xichong paper cuts to stimulate students' interest. 2. Question: "What can you see that is unique about these works?" Guide the students to observe and discuss.
Explanation and demonstration	<ol style="list-style-type: none"> 1. Explain the technical characteristics and operation steps of the hollow-out, collage, and carving methods, and show the application examples of each technique. 2. Demonstrate how to achieve rich color collocation through the collage method and use the carving method to present exquisite details.

Technique practice	<p>1. Students will practice the hollow-out method and try to cut out the complete geometric pattern.</p> <p>2. Combine the collage and carving methods to create small works, and initially experience the combination of various skills.</p>	
Creative paper cutting	<p>1. With the theme of "hometown scenery", the students comprehensively use the hollow-out, collage, and carving methods to design the paper-cut works.</p> <p>2. Teachers guide students in integrating Yilong or Xichong paper cutting style elements.</p>	
Display and evaluation	<p>1. Students will show their paper-cut works and explain the creative sources and skills of the works.</p> <p>2. Teachers and students should comment, suggest improvement, and encourage more creative expression.</p>	
Part 1: Expect learning outcomes		
Grade indicators:		
<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the \ theme, and students will understand</p> <p>1. Unique artistic style and cultural significance of Yilong and Xichong paper-cutting.</p> <p>2. How to use the hollow-out, collage, and carving methods to make complex paper-cut works.</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Deeply understand the cultural significance of the paper-cut art style.</p> <p>2. Master the combination of three paper-cut skills, and can create complex paper-cut works.</p>	
<p>Key concepts help students to understand</p> <p>1. Combination of paper-cutting techniques and cultural significance. 2. Balance between traditional elements and personal creativity in the creative process.</p>	<p>Skills and abilities that students should master:</p> <p>1. Independently create works with Yilong or Xichong paper-cut style. 2. Use comprehensive skills to solve the problems encountered in the creation.</p>	
Part 2: Measurement and evaluation of learning outcomes		
<p>1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:</p>		

<p>1. Can we correctly use the hollow-out method, collage method, and carving method to complete the paper-cut works?</p> <p>2. It can reflect the style characteristics of Yilong or Xichong paper cutting and integrate the creative expression.</p> <p>3. Can it clearly explain the theme and skills of the work?</p>	
2. Learn the methods and tools for evaluation	
<p>Methods of assessing learning outcomes:</p> <p>1. Work presentation and self-evaluation.</p> <p>2. Combine group comments with teacher evaluation.</p>	<p>Assessment tool for learning outcomes:</p> <p>1. Academic performance evaluation form</p> <p>2. Creation ability evaluation form</p> <p>3. Problem-solving ability evaluation table</p>
3. Impact of the evaluation results \ Purpose of the evaluation	
The depth of the teaching content should be adjusted according to the students' creative level to lay the foundation for the more complex creation and cultural exploration in the next stage.	
Part 3: Planning of the learning units	
<p>Theme planning for the learning unit:</p> <p>1. Discussion on the paper-cut style between Yilong and Xichong</p> <p>2. Advanced practice of paper-cutting skills</p> <p>3. Design and production of creative works</p> <p>4. Display and summarize</p>	
<p>Activity plan of the Learning unit:</p> <p>1. Through videos, pictures, and other forms, I can deeply understand the artistic characteristics and cultural background of paper-cutting in both places.</p> <p>2. Students will discuss the similarities and differences between the two styles in groups.</p> <p>3. Teachers demonstrate the specific operation of the three advanced paper-cutting skills.</p> <p>4. Students practice in stages and try to combine the application.</p> <p>5. Guide the students to design paper-cut works with the theme of hometown culture.</p> <p>6. Students use the skills they learn to create, adjust, and improve them many times.</p> <p>7. Students show their work, share their creative experiences, and teachers make a summary evaluation.</p>	

This unit focuses on the artistic characteristics and cultural significance of paper-cutting in Yilong and Xichong, aiming to guide students to master paper-cutting techniques and create works that reflect traditional cultural features and personal creativity.

4. The learning unit is located in: Grade 4 of primary school (two semesters, a total of 7 hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City	
Theme name: North Sichuan King Shadow Play and Southern Shadow Play	
Teaching content: 1. Understand shadow play's cultural background and artistic characteristics. 2. Explore the traditional techniques of shadow play making, including skin making, template design, and engraving. 3. Experience the essential operation of shadow play performance, and feel its form of expression and artistic charm. 4. Observe the shadow play performances in community activities (temple fairs, festivals), and interact with the inheritors. 5. Combine traditional skills and modern design concepts to make unique "filmmakers". 6. Create and perform simple shadow plays through group cooperation.	
Class hour: 7 periods (1 per week), 40 minutes per class period.	
Grade: Grade 4	
key concept	Design and production technique of shadow play "shadow man"; operation technique of shadow play performance; cultural inheritance and innovation of intangible cultural heritage
Key terms: leather making, template design, hollow carving, shadow joint, light and shadow performance	

Course objectives	Knowledge: Deeply understand the historical background, production craft, and performing art of northern Sichuan King shadow play and southern shadow play.
	Skills: Master the advanced abilities of skin making, template design, shadow man engraving, and assembly; be familiar with shadow play's performance and operation mode.
	Emotional attitude and values enhance the sense of identity and respect for intangible cultural heritage, stimulate the awareness of inheritance, and increase interest in learning.
	Creativity and problem-solving ability: Use creative thinking and practical ability to design unique shadow play figures, and solve practical problems in the production and performance, such as technical difficulties in design proportion and joint connection.
Study the key points and difficult points.	Study points: template design, engraving and joint connection of filmmakers; essential operation of shadow play performance.
	Learning difficulties: master the techniques of shadow play, material processing, hollow carving, and dynamic design of filmmakers.
Type of teaching activity	content
Classroom introduction activities	<p>1. Cultural introduction: Show the traditional performances of northern Sichuan King shadow puppets and southern shadow puppets through video to attract students' attention, combined with story telling.</p> <p>2. Question and guide: Guide the students to think: " Why can shadow play be called 'the art of light and shadow'? What tools and techniques are needed for the filmmakers?"</p>
Explanation and demonstration	<p>1. The teacher explains the shadow puppets' historical background and production process, including leather making, template design, and carving.</p> <p>2. Demonstrate how to choose the leather material, draw the filmmaker template, and carve the figures through hollow carving.</p>

Skills practice and exploration	<p>1. Leather experience: students learn the softening and treatment of leather through simplified activities.</p> <p>2. Template drawing: Under the guidance of teachers, students draw the basic shape of the filmmaker and try to integrate their design ideas.</p> <p>3. Hollow-out carving: Learn to use the carving knife to hollow out the template, paying attention to details and operating safely.</p>
Cultural exploration activities	<p>1. Observation and learning: Organize students to participate in community temple fairs or festival activities, observe shadow play performances, interact with inheritors, and share their learning experiences.</p> <p>2. Discussion and communication: Discuss in class, "What are the design principles of filmmakers? How can we bring new vitality to traditional skills?"</p>
Creative practices and working with teams	<p>1. Independent production: Students independently complete a filmmaker's production according to the skills learned, including drawing, carving, and assembling joints.</p> <p>2. Group performance: Students design the script in groups and use self-made filmmakers to complete a simple shadow play performance.</p>
Display and evaluation	<p>1. Students present their filmmaker works and share the challenges and solutions encountered in the production process.</p> <p>2. The group performed the shadow play, showed the learning results, and the teachers gave evaluations and feedback.</p>
Part 1: Expect learning outcomes	
Grade indicators:	

<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the \ theme, and students will understand</p> <p>1. How to make shadow puppets as "filmmakers"?</p> <p>2. How is the light and shadow effect formed during the shadow play performance?</p> <p>3. How to make your own filmmaker design unique?</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Master the basic skills of leather making, template design, and hollow-out carving.</p> <p>2. Understand the cultural connotation and artistic expression of shadow play.</p> <p>3. Master the operation skills of shadow play performance.</p>
<p>Key concepts help students to understand</p> <p>The production process of the filmmakers (leather making, template design, hollow-out carving)</p> <p>Light and shadow skills: the value of cultural inheritance and innovation.</p>	<p>Skills and abilities that students should master:</p> <p>1. Be able to complete the filmmakers' production process independently. 2. Proficient in using light and shadow effects to operate the filmmakers for straightforward performance. 3. The ability to combine traditional crafts with personal creativity.</p>
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<p>1. Can I independently complete the filmmaker's production and reflect the creativity and precision in the works?</p> <p>2. Whether I can skillfully operate the filmmakers and complete simple performances.</p> <p>3. Whether the students actively participate in classroom discussions and community activities to express their thoughts on the intangible cultural heritage and culture.</p>	
2. Learn the methods and tools for evaluation	

<p>Methods of assessing learning outcomes:</p> <ol style="list-style-type: none"> 1. Evaluation of the quality and creativity of the students' works. 2. Evaluation of the cooperation degree and the completion degree of the group performance. 3. Performance evaluation of students' classroom interaction and cultural cognition. 	<p>Assessment tool for learning outcomes:</p> <ol style="list-style-type: none"> 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
<p>3. Impact of the evaluation results \ Purpose of the evaluation</p>	
<p>The evaluation results can help teachers adjust their teaching methods to better meet students' learning needs and further stimulate students' interest in and identity with intangible cultural heritage. Through the evaluation, students can ensure that they master the core skills of shadow playmaking and performance, which will cultivate their innovation, teamwork consciousness, and problem-solving abilities. At the same time, it helps students understand the cultural significance of intangible cultural heritage and enhance their awareness of inheritance.</p>	
<p>Part 3: Planning of the learning units</p>	
<p>Theme planning for the learning unit:</p> <ol style="list-style-type: none"> 1. Leather making and material preparation 2. Shadow man template design 3. Hollow-out carving is connected with the joints 4. Shadow play performance experience 5. Community observation and communication with the inheritors 	

Activity plan of the Learning unit:

1. Students learn the basic knowledge of leather making and the simplified version of the operation experience.
2. The teacher instructs the students to choose the appropriate production materials and prepare the tools.
3. The teacher explains the filmmakers' design principles, and the students draw their sketches and create creative ideas.
4. Students should complete the filmmaker template drawing.
5. Students use carving knives to complete the hollow carving of the figures and pay attention to safe operation.
6. Students learn the joint connection methods and complete the shadow person assembly.
7. Students learn the performance operation of shadow play and try to use light and shadow.
8. Students should cooperate to complete a short shadow play performance.
9. Participate in temple fairs or festival activities, and observe shadow play performances.
10. Communicate with inheritors and feel the charm of intangible cultural heritage and culture.

This unit aims to help fourth-grade students gain an in-depth understanding of Northern Sichuan Wang Shadow Play and Southern Sichuan Shadow Play through hands-on activities and teamwork.

5. The learning unit is located in: Grade 4 of primary school (two semesters, a total of 4 hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City

Subject name: North Sichuan Big Puppet

Teaching content: 1. Historical and cultural background of the northern Sichuan Puppet;
2. Design and creativity of the puppet image;
3. Steps and skills of making the puppet model;
4. Puppet coloring and decorative details.

Class hour: 4 periods (1 per week), 40 minutes per class period.

Grade: Grade 4

key concept	The cultural background and creative characteristics of North Sichuan puppets; design principle and creativity of puppet image; production and decoration skills of puppet model; personalized design and artistic expression of puppet.
Key terms: North Sichuan puppet, puppet design, creativity, model making, coloring, detail decoration, cultural inheritance	
Course objectives	Knowledge: Understand the historical background and cultural value of northern Sichuan big puppets and master puppet model design and production skills.
	Skills: Be able to design puppet images according to the cultural background, and make puppet models using different materials and tools.
	Emotional attitude and values: Through puppet-making, enhance students' artistic creativity and practical ability, and understand the importance of cultural inheritance.
	Creativity and problem-solving skills:
Study the key points and difficult points.	The study focuses on puppet image design, production skills, and the puppets' cultural background and artistic expression.
	Learning difficulties: balancing creativity and traditional cultural elements in puppet design and transforming the design into an actual model.
Type of teaching activity	content
Classroom introduction activities	<p>1. Show the historical background and classic puppet image of the northern Sichuan puppets and guide the students to discuss their cultural value and artistic expression.</p> <p>2. Ask the question, " What are the characteristics of the northern Sichuan puppet? Why can it represent the northern Sichuan culture?" This will stimulate students' interest in puppets.</p>
Explanation and demonstration	<p>1. The teacher explained the cultural background, production technology, and design principles of traditional images of northern Sichuan puppets.</p> <p>2. Demonstrate the steps of making the puppet model, including skeleton making, facial expression depiction, dress decoration, and other details.</p>

Puppet design and creation	<p>1. Students will create creative designs based on the cultural background and artistic characteristics of northern Sichuan big puppets and design the puppet image in accordance with the traditional style.</p> <p>2. Students will discuss the puppet design in groups and choose the appropriate materials and tools to make the puppet models.</p>
The puppet model is made with coloring.	<p>1. Under the teacher's guidance, the students will pay attention to the proportions, movement design, and facial depiction of the puppets.</p> <p>2. In the production process, students should choose the appropriate color to show the puppets' personalized characteristics.</p>
Classroom discussion and feedback	<p>1. Students will show the image of the puppets and discuss the design concept and production process with the students.</p> <p>2. Teachers should comment on each student's creation, put forward suggestions for improvement, and encourage innovative thinking.</p>
Study material expansion	<p>1. Use network resources to recommend documentaries, artwork displays, and other video materials to help students better understand the production and performance of puppets.</p> <p>2. Encourage students to use the platform after class to find relevant cases and skills of puppet creation and improve their self-learning ability.</p>
Display and evaluation	<p>1. Students will show the puppet works and share their experience and challenges in the production process.</p> <p>2. Teachers will evaluate the works, suggest their improvement, and give feedback on the students' design and creation process.</p>
Part 1: Expect learning outcomes	
Grade indicators:	

<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the \ theme, and students will understand</p> <p>1. Understand the historical and cultural background of the northern Sichuan fantastic puppets.</p> <p>2. Explore the creativity and techniques of puppet design.</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Learn to design personalized puppet images according to the cultural background of northern Sichuan big puppets.</p> <p>2. Master the puppet model-making steps, including skeleton making, coloring, and detail decoration.</p>
<p>Key concepts help students to understand</p> <p>1. The tradition and cultural inheritance of northern Sichuan big puppets.</p> <p>2. Basic skills and production process of puppet design.</p>	<p>Skills and abilities that students should master:</p> <p>1. Independent design of puppet images and making models.</p> <p>2. Use appropriate materials, techniques, and colors to create and decorate the puppets.</p>
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<p>1. Can students design puppet images in line with the cultural background of North Sichuan Puppets?</p> <p>2. Have the students mastered the steps of making puppet models, including skeleton making, face carving, coloring, and other skills?</p> <p>3. Whether the creativity and details of the students' works show personalized design.</p>	
2. Learn the methods and tools for evaluation	
<p>Methods of assessing learning outcomes:</p> <p>1. Students' enthusiasm and performance in participating in the puppet design and production process.</p> <p>2. Students' creative expression and oral expression in the class presentation.</p>	<p>Assessment tool for learning outcomes:</p> <p>1. Academic performance evaluation form</p> <p>2. Creation ability evaluation form</p> <p>3. Problem-solving ability evaluation table</p>
3. Impact of the evaluation results \ Purpose of the evaluation	

By evaluating students' design creativity and production skills, we can help them further understand the cultural value of puppets, encourage them to express artistic creativity through handmade projects, and improve their hands-on ability and innovative thinking.

Part 3: Planning of the learning units

Theme planning for the learning unit:

1. Cultural background and history of the northern Sichuan big puppets
2. Design and creativity of the puppet image
3. Make the puppet models
4. Puppet coloring and decorative details
5. Classroom presentation and evaluation

Activity plan of the Learning unit:

1. Through classroom explanation and multimedia presentation, let the students understand the historical background and cultural value of the northern Sichuan puppets.
2. Guide the students to think about how to express the cultural connotation by designing the puppet images.
3. Students design the puppet image in accordance with the traditional style, based on the characteristics of northern Sichuan puppets.
4. Students will discuss the design concept and details of the puppet image in the group to improve their creative thinking.
5. According to the design drawings, students began to make puppet models, including skeleton making, face carving, and other steps.
6. Teacher demonstrations teach Students how to transform ideas into practical work.
7. Students color the puppets using different colors and materials to show their personality characteristics.
8. Students should add decorative details for the puppets, such as clothes and hairstyles, according to their design.
9. Students will present their puppet works and introduce the creation process and design concept.
10. Teachers provide evaluation feedback to encourage students to continue to improve and innovate.

This unit helps fourth-grade students understand the cultural value of puppets and master puppet-making skills through designing and producing Sichuan North puppets.



6. The learning unit is located in the fourth grade of elementary school (two semesters, a total of 2 class hours)

Module name: Explore and display the beauty of the intangible cultural heritage	
Theme name: Display the artistic works and cultural characteristics of Nanchong's intangible cultural heritage	
Teaching content: 1. In-depth understanding of the historical background and cultural characteristics of Nanchong intangible cultural heritage; 2. Study and analyze the unique artistic beauty of Nanchong intangible cultural heritage works. 3. Organize and plan to display students' intangible cultural heritage works.	
Class hour: 2 periods (1 period per week), 40 minutes for each period.	
Grade: Grade 4	
key concept	The historical value and artistic characteristics of Nanchong intangible cultural heritage. Appreciation and curation of intangible cultural heritage works; The integration of traditional art and modern art expression modes.
Key terms: intangible cultural heritage, Nanchong City, historical background, cultural characteristics, artworks, exhibition, curation, creative integration	
Course objectives	Knowledge: to expand the understanding of the intangible cultural heritage of Nanchong city, and to master the more profound methods of art appreciation.
	Skills: Be able to plan and organize work presentation activities to improve artistic expression and teamwork ability.
	Emotional attitude and values enhance cultural confidence, sense of responsibility, and innovation consciousness of intangible cultural heritage.
	Creativity and problem-solving skills: Students will develop innovative thinking and the ability to solve practical problems through the planning and presentation of intangible cultural heritage works. In the curation process, students need to solve problems such as exhibition layout and interactive design, combine modern design and technology to enhance the exhibition experience, and improve the display effect through teamwork and creative thinking.
Study the key points and difficult points	Study key points: artistic beauty and display planning of intangible cultural heritage works;
	Learning difficulties: how to show the cultural value of the works through reasonable curation.
Type of teaching activity	content
Classroom introduction activities	1. Review the intangible cultural heritage of Nanchong City and guide the students through the third-grade learning content. 2. Question: " How do you think the works of intangible cultural heritage should be presented to attract more people?"

Explanation and demonstration	1. Teachers will show cultural heritage exhibition cases at home and abroad through videos or pictures, and analyze the layout and significance of the exhibitions. 2. Introduce the basic principles of work display, such as classification of works, lighting layout, explanatory board design, etc.	
Group discussion and planning	1. Students discuss in groups, " How to better display their intangible cultural heritage works?" 2. Each group shall formulate exhibition plans, including the placement of works, instructions, audience interaction, etc.	
Student work display	1. Students will present their intangible cultural heritage works according to the curation scheme. 2. Explain the creation process on site, and invite other students to comment.	
Work evaluation and feedback	1. Teachers, students, and team members will jointly evaluate the presentation's effect and suggest improvements. 2. Discuss how to make the exhibition more creative and cultural.	
Summary and Outlook	1. Teachers summarize the curation experience and encourage students to promote the cultural heritage to more people. 2. Discuss how to combine intangible cultural heritage with modern design, science, and technology, and innovate ways of inheritance.	
Part 1: Expect learning outcomes		
Grade indicators:		
1. Students' interest and understanding Students are interested in the content of the Can you please provide me with access to this document? theme, and students will understand 1. Exhibition planning of cultural heritage works. 2. How to display traditional art in innovative ways.	2. Knowledge and skills that students should master What students need to learn about knowledge: 1. Basic principles and curation methods of work exhibition. 2. Combining modern design and technology to enhance the exhibition experience.	
Key concepts help students to understand 1. Artistic expression of the works in the exhibition. 2. Modern communication strategies of cultural heritage.	Skills and abilities that students should master: 1. Have the ability to curate and can clearly express the theme of the work. 2. Complete the exhibition layout through team cooperation.	
Part 2: Measurement and evaluation of learning outcomes		
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:		
1. Whether the students can effectively plan and display their work. 2. Whether the works clearly express the aesthetic feeling and cultural value of the intangible cultural heritage. 3. Whether we can use innovative thinking for exhibition design.		
2. Learn the methods and tools for evaluation		

Methods of assessing learning outcomes: 1. Observe the students' curation process and assess their engagement and organizational ability. 2. Test students' understanding of exhibition planning through mutual evaluation.	Assessment tool for learning outcomes: 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
3. Impact of the evaluation results \ Purpose of the evaluation	
The evaluation encourages students to explore more creative ways to display cultural heritage and improve their awareness of cultural inheritance and teamwork ability.	
Part 3: Planning of the learning units	
Theme planning for the learning unit: 1. Understand the artistic characteristics of the intangible cultural heritage exhibition 2. Study the ways and techniques of presenting the works 3. Curation and arrangement of works 4. Display and presentation of the works 5. Evaluation and improvement	
Activity plan of the Learning unit: 1. Watch the excellent cultural heritage exhibition cases at home and abroad, and analyze the exhibition layout and display methods. 2. Discussion: "What elements are necessary for a good cultural exhibition?" 3. Learn how to design exhibition signs, layout booths, and arrange the exhibition line. 4. Practice the exhibition layout through group activities. 5. Students will arrange the exhibition according to the curation plan. 6. Rehearse the exhibition and adjust the details. 7. Organize formal exhibitions and invite students, teachers, or parents to visit. 8. Students will explain on-site and accept questions from the audience. 9. Optimize the exhibition scheme through feedback and consider improving the display effect of cultural heritage. 10. Summarize the curatorial experience, and look forward to the future learning direction.	

This course helps students deepen their understanding of Nanchong's intangible cultural heritage, learn art appreciation skills, and design exhibition plans. Students develop their cultural identity, creative thinking, and problem-solving abilities through hands-on creation and group cooperation, preparing for more in-depth learning in the fifth grade.

8.3 Learning Units of the Fifth Grade

In the fifth grade curriculum, students will deeply explore intangible cultural heritage, focusing on understanding its definition, classification, art forms, and innovative protection strategies. The course emphasizes combining modern technology and art with traditional culture to foster students' cultural identity, creativity, and

responsibility, preparing them to face the challenges of globalization and find new paths for inheritance and protection.

1. The learning unit is located in: fifth grade of primary school (two semesters, a total of 2 hours)

Module name: The understanding and inheritance of the intangible cultural heritage
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Subject name: Overview of intangible cultural heritage and classification of intangible cultural heritage



Teaching content: 1. Definition and classification of intangible cultural heritage; 2. Historical background and artistic characteristics of Nanchong city's intangible cultural heritage; 3. Protection and inheritance strategies of intangible cultural heritage.	
Class hour: 2 periods (1 period per week), 40 minutes for each period.	
Grade: Grade 5	
key concept	Definition and protection of intangible cultural heritage; The cultural value of the intangible cultural heritage. Classification, protection methods, and innovative inheritance methods of intangible cultural heritage.
Key terms: intangible cultural heritage, cultural identity, protection, inheritance, classification of cultural heritage, and modern innovation	
Course objectives	Knowledge: a deep understanding of the definition, classification, and social value of intangible cultural heritage, and exploring the cultural heritage protection strategies from a global perspective;
	Skills: Improve students' ability to critically analyze cultural heritage, and use a variety of expressions to present their understanding.
	Emotional attitude and values: enhance students' pride in local culture and cultivate culturally innovative thinking.
	Creativity and problem-solving ability: Students will face practical problems in learning to protect and inherit intangible cultural heritage, such as combining traditional culture with modern technology. Through group collaboration and creative presentation, students will develop the skills to solve complex problems and develop creativity in designing innovative conservation solutions.
Study the key points and difficult points.	Learning points: cultural significance, classification, and modern inheritance strategy of intangible cultural heritage.
	Learning difficulties: combining modern science and technology and social needs for innovative inheritance.
Type of teaching activity	content
Classroom introduction activities	1. Watch global documentaries on intangible cultural heritage and learn about cultural heritage around the world; 2. Discussion: " Which intangible cultural heritage is still

	popular? Which ones are facing extinction?"Guide students in thinking about how to protect cultural heritage.
Explanation and demonstration	<p>1. Review the definition of intangible cultural heritage, and further explore its expression forms and influence in different regions.</p> <p>2. Combined with the specific cases of Nanchong City (such as northern Sichuan puppet, paper cutting, etc.), and analyze its inheritance difficulties and development possibilities.</p>



Group research and discussion	<div>1. Students study different types of intangible cultural heritage (such as performing arts, traditional skills, etc.) in groups and summarize their characteristics;</div> <div>2. Discussion: " How can technology and modern society help to protect these cultures?"And put forward innovative solutions.</div>
Interdisciplinary practice activities	<div>1. Design the promotion plan of intangible cultural heritage in combination with technology or art elements, such as short video publicity, social media posters, interactive exhibitions, etc..</div> <div>2. Each group makes posters or a PPT to show their inheritance plan.</div>
Evaluation and feedback	<div>1. Evaluate the depth and innovation of the students' understanding of the intangible cultural heritage through their program presentation.</div> <div>2. Teachers and students will evaluate each other to encourage thinking about improvement plans.</div>
Classroom summary and action plan	<div>1. Teachers summarize the classroom learning content and emphasize the importance of cultural heritage;</div> <div>2. Encourage students to think about how to actively participate in cultural inheritance in their daily life, such as interviewing elders and learning traditional skills.</div>
Part 1: Expect learning outcomes	
Grade indicators:	
<div>1. Students' interest and understanding</div> <div>Students are interested in the content of the \ theme, and students will understand</div> <div>1. Current status and future of the global and local intangible cultural heritage;</div> <div>2. How modern technology affects the inheritance and development of cultural heritage.</div>	<div>2. Knowledge and skills that students should master</div> <div>What students need to learn about knowledge:</div> <div>1. Classification of intangible cultural heritage and its social impact;</div> <div>2. Cultural heritage protection methods combining modern science and technology with the social environment.</div>
<div>Key concepts help students to understand</div> <div>1. Global value and local characteristics of</div>	<div>Skills and abilities that students should master:</div> <div>1. Through comparative analysis of</div>

<p>cultural heritage;</p> <p>2. Necessity and methods of innovative protection.</p>	<p>different cultural heritage projects, we can deeply understand their cultural significance.</p> <p>2. Design innovative protection and inheritance strategies, and can express them clearly.</p>
<p>Part 2: Measurement and evaluation of learning outcomes</p>	
<p>1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:</p>	



1. Whether students can clearly explain the classification, value, and challenges of intangible cultural heritage; 2. Whether students can use modern methods to design reasonable inheritance strategies; 3. Whether the plan reflects creativity and feasibility.	
2. Learn the methods and tools for evaluation	
Methods of assessing learning outcomes: 1. Observation record of class discussion and group report; 2. Assessment of students' practical ability through works (such as short videos, posters, etc.).	Assessment tool for learning outcomes: 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
3. Impact of the evaluation results \ Purpose of the evaluation	
Promote students to understand the application possibilities of intangible cultural heritage in modern society through evaluation, and encourage them to explore more innovative protection strategies by combining their interests and skills.	
Part 3: Planning of the learning units	
Theme planning for the learning unit: 1. Overview and classification of intangible cultural heritage 2. Artistic characteristics of Nanchong city's intangible cultural heritage 3. Protection and inheritance strategies of intangible cultural heritage 4. Evaluation and feedback	
Activity plan of the Learning unit: 1. Watch documentaries on international and local intangible cultural heritage to guide students to think about their artistic value. 2. Teachers should supplement the international classification of intangible cultural heritage and introduce China's role in protecting global cultural heritage. 3. Discuss the current situation of Nanchong City in combination with the cultural heritage of Nanchong City (such as its artistic performance and inheritance); 4. Let the students collect information on local cultural heritage in Nanchong through interviews and online searches, and share their findings. 5. Discuss the challenges of cultural heritage (such as reduced young interests, lost skills, etc.);	

6. Design innovative cultural protection strategies through interdisciplinary thinking (science and technology, business, education, etc.), such as short video publicity, digital museum, handicraft experience, etc.
7. Each group presents its cultural protection plan and optimizes the design through discussion;
8. Teachers summarize the course content and encourage students to actively participate in cultural inheritance daily.

This course helps students understand intangible cultural heritage and explore its protection and inheritance through modern technology, fostering pride, responsibility, and creativity.



2. The learning unit is located in: fifth grade of elementary school (two semesters, a total of 8 hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City	
Subject name: Explore the tradition and innovation of Langzhong Gate god painting	
Teaching content: 1. Study the Langzhong Ancient City, visit paintings of door gods, explore the inheritance and protection; 2. Learn how to make painting materials; 3. Use mineral pigments for color creation; 4. Complete the creation of the door god painting.	
Class hour: 8 periods (1 per week), 40 minutes per class period.	
Grade: Grade 5	
key concept	The cultural and historical value of door painting, the use of mineral pigments, and the innovative application of traditional techniques
Key terms: inheritance, protection, mineral pigments, glue, coloring, creation, Langzhong Ancient City	
Course objectives	Knowledge: Understand the historical and cultural background of the Langzhong Gate god painting, and learn the use of mineral pigments and traditional coloring techniques.
	Skills: master the material production and coloring skills, and independently create the door god painting works.
	Emotional attitude and values: Enhance students' sense of identity in traditional culture and cultivate a sense of responsibility for protecting and inheriting intangible cultural heritage.
	Creativity and problem-solving ability: to encourage students to express themselves innovatively, based on tradition.
Study the key points and difficult points.	Study points: understand the inheritance and protection of door god paintings, learn the production and use of mineral pigments, and master traditional coloring techniques.
	Learning difficulties: combine traditional techniques with innovative creation to complete high-quality door god painting works.
Type of teaching activity	content

Classroom introduction activities	<p>1. The introduction activity shows the door god paintings of Langzhong Ancient City through pictures and videos to stimulate students' interest and curiosity.</p> <p>2. Ask the student: " What do you think is the significance of the door god painting? How did they pass them on to date today?"Guide the students to think and share.</p>
Explanation and demonstration	<p>1. Explain the historical background and cultural significance of the Langzhong Gate god painting and its importance in local culture.</p> <p>2. Demonstration of how to use mineral pigments to make painting materials, and introduce the application of traditional coloring techniques.</p>
Visit and study	<p>1. Students can visit the door god paintings of Langzhong Ancient City through virtual or field visits, observe the art details, and understand their traditional techniques and protection status.</p> <p>2. After the visit, class discussion, students share the artistic characteristics and cultural values of the door god painting.</p>
Material fabrication and preparation	<p>1. The teacher explains the production process of mineral pigments and demonstrates how to mix glue and suitable coloring pigments.</p> <p>2. Students should personally make mineral pigments and prepare the materials needed for coloring.</p>
Color skills to learn	<p>1. Under the guidance of teachers, students learn how to use mineral pigments to color door god paintings.</p> <p>2. The teacher demonstrated how to apply color and emphasized the skills of color matching and level performance.</p>
Create the door god painting	<p>1. Students can create door god paintings according to the learning content.</p> <p>2. Teachers inspect and guide students to help them improve the details in the work, such as the gradient of color and the proportion of characters.</p>
Display and evaluation	<p>1. Students show their work and share their creative experiences and process.</p> <p>2. Teachers will evaluate and give feedback on the works' color, composition, and creativity.</p>
Part 1: Expect learning outcomes	
Grade indicators:	

<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the \ theme, and students will understand</p> <p>1. Historical and cultural background of Langzhong Ancient City Gate God Painting.</p> <p>2. Production and use skills of mineral pigments.</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Understand the cultural and historical significance of the Langzhong Gate god painting.</p> <p>2. Master the skills of making and using mineral pigments, and create door god paintings with traditional characteristics.</p>
<p>Key concepts help students to understand</p> <p>1. Cultural inheritance and protection of the door god painting.</p> <p>2. Use of mineral pigments and traditional coloring techniques.</p>	<p>Skills and abilities that students should master:</p> <p>1. Create a door god painting with cultural meaning and artistic value.</p> <p>2. Use mineral pigments and traditional techniques for artistic creation.</p>
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<p>1. Can we understand and describe the historical and cultural background of the Langzhong Gate god painting?</p> <p>2. Can it be made of mineral pigments independently and applied to create door god paintings?</p> <p>3. Whether it can create door god painting works with traditional characteristics and innovation.</p>	
2. Learn the methods and tools for evaluation	
<p>Methods of assessing learning outcomes:</p> <p>1. Students' performance in visiting and creation.</p> <p>2. The artistry, innovation, and application of traditional techniques of the door god paintings created by students.</p> <p>3. Ability to display and express students' works orally.</p>	<p>Assessment tool for learning outcomes:</p> <p>1. Academic performance evaluation form</p> <p>2. Creation ability evaluation form</p> <p>3. Problem-solving ability evaluation table</p>
3. Impact of the evaluation results \ Purpose of the evaluation	

By evaluating students' creations, educators encourage students to think deeply about the combination of tradition and innovation and to protect and inherit their cultural heritage.
Part 3: Planning of the learning units
<p>Theme planning for the learning unit:</p> <ol style="list-style-type: none"> 1. Study tour to Langzhong Ancient City and visit the paintings of the door gods 2. Learn how to make painting materials 3. Color, using mineral pigments 4. Create door god paintings 5. Display and feedback
<p>Activity plan of the Learning unit:</p> <ol style="list-style-type: none"> 1. Introduction: Watch the introduction video of the Langzhong Ancient City Gate God Painting to stimulate students' interest. 2. Visit activities: Through field or virtual visits, an in-depth understanding of the artistic characteristics of door god painting. 3. Learn the process of making mineral pigments. 4. Students should make and prepare the coloring materials by themselves. 5. Students learn to use mineral pigments for color, and teachers demonstrate color matching skills. 6. Students can create their door god paintings according to their knowledge. 7. Teachers provide individual tutoring to help students complete their work. 8. Students will present their works and share their creative process and feelings. 9. Teachers should give comments and feedback to encourage students to innovate.

This unit helps students understand the historical background and cultural value of Langzhong door god paintings, learn traditional coloring techniques, and create their door god paintings, while cultivating a sense of responsibility for protecting intangible cultural heritage.

3. The learning unit is located in: fifth grade of elementary school (two semesters, a total of 7 class hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City	
Theme name: Yilong paper-cut (fire paper-cut) and Xichong paper-cut (mainly carving, supplemented by cutting)	
Teaching content: 1. Classification and expression method of paper-cut art (Yang carving, Yin, combination of Yin and Yang, silhouette); 2. Classification and combination of paper-cutting and paper-carving skills; 3. Advanced techniques practice: needle carving, color paper cutting; 4. Creative paper-cutting: the integration of paper-cutting with calligraphy, traditional Chinese painting, and other art forms; 5. Use comprehensive skills to create artworks.	
Class hour: 8 periods (1 per week), 40 minutes per class period.	
Grade: Grade 5	
Key concept	Classification of paper cutting and paper cutting; advanced paper cutting techniques; art integration and innovation; the use of comprehensive skills
Key terms: Yang engraving, Yin engraving, needle engraving, color set, creative paper cutting, art fusion	
Course objectives	Knowledge: understand the classification and expression method of paper cutting art; distinguish the skills of paper cutting and carving.
	Skills: Master advanced techniques such as needle engraving and color paper cutting; skilled in using various methods for creation.
	Emotional attitude and values: cultivate patience and carefulness through artistic creation, feel the innovative charm of traditional art, and enhance cultural confidence.
	Creativity and problem-solving ability: Through the combination of paper-cutting and other art forms, encourage students to innovate and explore ways of expression.
Study the key points and difficult points.	Study points: Master the needle carving and paper cutting techniques; understand and apply the classification and expression of paper cutting art.
	Learning difficulties: comprehensively using various techniques to create artworks; exploring the innovative combination of paper

	cutting and other art forms.
Typ of teaching activity	content
Classroom introduction activities	<ol style="list-style-type: none"> 1. Multimedia displays typical fire paper-cutting and Xichong paper-cutting works, and asks students to understand and observe different techniques. 2. Show the different artistic styles of paper and paper cutting through videos or cases.
Explanation and demonstration	<ol style="list-style-type: none"> 1. The teacher explained the classification and expression method of paper-cut art and demonstrated the operation essentials of Yang carving, Yin carving, and combining Yin and Yang techniques. 2. Focus on demonstrating the operation skills of needle carving and color paper cutting, and explain the artistic effect and difficulties of the techniques.
Technique practice and feedback	<ol style="list-style-type: none"> 1. Students try to create fine lines and complete the basic exercises. 2. Students choose monochrome or color paper cuts for creation exercises and complete small works using the techniques learned. 3. Teachers should inspect and guide them to correct the problems in the operation of the techniques.
Art fusion and creative creation	<ol style="list-style-type: none"> 1. Organize students to combine paper-cut with calligraphy, traditional Chinese painting, and other art forms and design creative works (such as paper-cut and calligraphy pendants or paper-cut traditional Chinese painting combinations). 2. Through group cooperation, comprehensively use a variety of techniques to complete the theme creation (such as a festival theme or hometown style).

Display and evaluation	<p>1. Students will show their creative works and share their creative inspiration and the application process of techniques.</p> <p>2. Teachers and students discuss the advantages and improvement directions of the works together, and emphasize the comprehensive application of techniques and innovative expression.</p>	
Part 1: Expect learning outcomes		
Grade indicators:		
<p>1. Students' interest and understanding</p> <p>Students are interested in the content of the \ theme, and students will understand</p> <p>1. The differences in the style of paper cutting and paper carving.</p> <p>2. The artistic effect and application of needle engraving and color paper cutting.</p>	<p>2. Knowledge and skills that students should master</p> <p>What students need to learn about knowledge:</p> <p>1. Master the advanced techniques such as needle carving, color paper cutting, and so on.</p> <p>2. Understand and classify the forms of paper cutting art (Yang, Yin, etc.).</p>	
<p>Key concepts help students to understand</p> <p>1. Cultural background and technical characteristics of paper cutting and paper carving.</p> <p>2. The possibility of integrating paper-cutting art with calligraphy, traditional Chinese painting, and other art forms.</p>	<p>Skills and abilities that students should master:</p> <p>1. Use comprehensive techniques to complete complex paper-cutting work.</p> <p>2. Expose personal artistic innovative ideas and realize creative works.</p>	

Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
1. Can I skillfully use advanced needle and color paper cutting techniques? 2. Can we create innovative works with clear themes by combining the techniques we have learned? 3. Can I understand and explain the paper-cutting art's classification and expression method?	
2. Learn the methods and tools for evaluation	
Methods of assessing learning outcomes:	Assessment tool for learning outcomes:
1. Students' operational performance in class exercises. 2. Comprehensive score of the works' creativity, skill, and expression. 3. Performance in group cooperation and class discussions.	1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
3. Impact of the evaluation results \ Purpose of the evaluation	
By evaluating students' comprehensive creative ability and skills, teachers will further guide them to improve their artistic expression and innovative creation, stimulating their interest in exploring traditional art innovation.	
Part 3: Planning of the learning units	
Theme planning for the learning unit:	
1. Classification and expression method of paper-cut art 2. Advanced paper-cutting techniques and practice 3. Display and evaluation of the works 4. Integrated creation of paper-cut art	

Activity plan of the Learning unit:

1. Class introduction: show paper cutting and paper carving works, explain the classification and expression methods (Yang carving, Yin carving, etc.).
2. Students will discuss the artistic effects and characteristics of the different techniques in the works.
3. Demonstration and practice: needle carving method and color paper cutting.
4. Discuss and give feedback on the problems in the technique's operation.
5. Students choose the theme of creation and combine paper cutting, calligraphy, Chinese painting, and other art forms for innovative design.
6. Group cooperation to complete the creation of comprehensive techniques.
7. Students will present their works and explain their creative ideas and techniques.
8. Discuss and summarize the combination of paper-cutting art and innovative forms to improve artistic expression ability.

This unit teaches students advanced paper cutting and engraving techniques, fosters creativity, and enhances their connection to traditional art through practice and integration with other art forms.

4. The learning unit is located in: Grade 5 of elementary school (two semesters, a total of 9 class hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City	
Theme name: North Sichuan King Shadow Play and Southern Shadow Play	
Teaching content: 1. In-depth understanding of the cultural background and the significance of the inheritance of northern Sichuan King and southern shadow puppets. 2. Visit wang Shadow Puppetry Museum to learn the production skills and performance forms of shadow play art. 3. Create shadow play stories and design unique script plots. 4. Master the making skills, including complex carving and detailed coloring. 5. Completed the shadow play works through group cooperation, and participated in the class or community shadow play performance activities. 6. Explore the innovative forms of combining modern art and shadow play, and cultivate creative thinking and problem-solving ability.	
Class hours: 9 periods (1 per week), 40 minutes for each class period.	
Grade: Grade 5	
key concept	The whole process of shadow play creation: story design, production, and performance; protection and inheritance of intangible cultural heritage; artistic creation and teamwork
Key terms: script writing, detail carving, three-dimensional coloring, filmmaker dynamic design, artistic innovation	
Course objectives	

	Knowledge: Understand the historical, cultural, and artistic characteristics of northern Sichuan King and southern shadow play.
	Skills: Master the advanced abilities of filmmakers (detail carving and coloring), learn to design and create a complete shadow play story.
	Emotional attitude and values: enhance students' love and protection awareness of intangible cultural heritage, and stimulate their enthusiasm for artistic creation
	Creativity and problem-solving ability: combining traditional skills and individual creativity to solve practical problems in script design and filmmaker production (such as filmmaker dynamic design, plot connection, etc.).
Study the key points and difficult points	Key points: 1. Deeply master the production skills of shadow puppets (carving details, dynamic joint design, and coloring). 2. Complete the creation of filmmakers based on the story plot, and participate in the whole process of shadow play performance.
	Learning difficulties: 1. How to closely combine story creation with shadow play production to ensure the coherence of artistic expression and narrative logic. 2. The fluency of the dynamic design and its actual presentation effect in the performance.
Type of teaching activity	content
Classroom introduction activities	By watching classic performance videos of northern Sichuan Kings and southern shadow puppets, we aim to inspire students' interest in shadow play culture and introduce the course theme.
Explanation and demonstration	Teachers or inheritors of shadow puppets explain the cultural background, historical development, and production skills of shadow puppets, and demonstrate the production steps and skills on site.
Introduction of the materials and tools	Students should understand the materials (such as leather and pigments) and tools (such as carving knives, dye pens, etc.) needed to make shadow puppets and learn how to use them correctly.
Script design and composition	Combined with the story plot, the team designed the script's content, drew the composition sketch of the shadow play figures, and discussed the characters' dynamics and modeling characteristics.
Technique explanation and practice	Learn complex carving skills and three-dimensional coloring methods, and conduct unique local carving and detail processing exercises.
Shadow play production and creation	The team worked together to complete the production, including carving, joint design, and coloring, and the production process echoes the script's content.
Display and evaluation	Each group displayed the shadow play works and performed the creation story, and the teachers and students commented and gave feedback. The goal was to assess the students' artistic performance and collaboration skills.
Part 1: Expect learning outcomes	
Grade indicators:	

<p>1. Students' interest and understanding Students are interested in the content of the Let me know if there is anything else I can help you with. theme, and students will understand Students are interested in the historical and cultural background of northern Sichuan Wang shadow puppets and southern shadow play, and can understand their inheritance value as an intangible cultural heritage.</p>	<p>2. Knowledge and skills that students should master What students need to learn about knowledge: 1. The origin and cultural background of shadow play and its expression are found in festivals and temple fairs. 2. Design principles, dynamic characteristics, and production techniques of shadow puppets (carving and coloring).</p>
<p>Key concepts help students to understand The protection and inheritance of intangible cultural heritage, the basic logic of creating shadow play stories, the combination of art form and technology, and the importance of teamwork.</p>	<p>Skills and abilities that students should master: 1. Master complex filmmakers' design and carving skills (including detail processing and stereo coloring). 2. Be able to design filmmakers according to script writing needs and present them for the performance.</p>
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<p>1. I can create a complete shadow play story script that is logical and creative. 2. Whether they can independently complete the production of complex filmmakers (including carving, joint design, and coloring), and reflect the sense of art and detail processing ability in the works. 3. Whether students can actively participate in and complete the division of tasks in group cooperation. 4. I can confidently participate in the shadow play performance and convey my emotions and story themes through the performance.</p>	
2. Learn the methods and tools for evaluation	
<p>Methods of assessing learning outcomes: 1. Evaluation of the effect of student group shadow play performance (including story expression, performance skills, etc.). 2. Evaluate the quality and creativity of filmmakers' works. 3. Observational record of students' class discussion and teamwork performance. 4. Invite shadow play inheritors and community members to participate in the performance feedback and provide an objective evaluation.</p>	<p>Assessment tool for learning outcomes: 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table</p>
3. Impact of the evaluation results \ Purpose of the evaluation	

<p>The evaluation results will be used to understand students' ability development in the creation and performance of shadow play, help teachers adjust their teaching content and methods, and further improve students' learning experience. Through the evaluation, students will ensure they master the core skills of shadow play making and performance. They will also develop their artistic innovation and problem-solving skills through creative design and group cooperation. At the same time, students should be guided to pay attention to the modern significance of intangible cultural heritage and enhance their sense of inheritance and social responsibility.</p>
<p>Part 3: Planning of the learning units</p>
<p>Theme planning for the learning unit:</p> <ol style="list-style-type: none"> 1: Understand and feel 2: Story creation 3: Shadow Man design and production 4: Rehearsal and performance 5: Display and evaluation
<p>Activity plan of the Learning unit:</p> <ol style="list-style-type: none"> 1. Watch the video of shadow play and discuss the artistic charm and cultural value of shadow play. 2. Visit the Shadow Play Museum, listen to the guide, and learn about the development process and technical characteristics of shadow puppets. 3. Organize groups to discuss story themes, design plot development, and characters. 4. Analyze the characteristics of the story narrative in the shadow play, and transform the story content into executable scripts. 5. Learn shadow puppets' basic composition principles and dynamic design methods. 6. Design the filmmaker's sketch and correct it. 7. Use carving knives and leather materials to make shadow figures, and carve and color the details. 8. Learn the basic operations of shadow play (such as shadow shadow control, lighting use, and background layout). 9. Organize groups to rehearse the shadow play performance, and adjust the stories and performance details. 10. Hold shadow play works display activities; each group will share the creative achievements through live performances. 11. Teachers and students jointly participate in the evaluation and give feedback on cultural understanding, creative expression, and skill mastery.

This unit helps students understand the history and art of Northern Sichuan and Southern Shadow Play, master shadow play skills, and foster creativity and cultural confidence through hands-on practice and performance.

5. The learning unit is located in: fifth grade of elementary school (two semesters, a total of 5 class hours)

Module name: The diversity and art form of the intangible cultural heritage in Nanchong City
Subject name: North Sichuan Big Puppet
Teaching content: 1. Create creative puppet stories. 2. Make and assemble the puppet models. 3. Show puppet stories and role play.
Class hour: 5 periods (1 per week), 40 minutes per class period.
Grade: Grade 5



key concept	Puppet story creation and presentation skills; teamwork and division of labor; puppet making and performing art; the combination of puppet and story plot; emotional expression and stage expression of puppet show.
Key terms: puppet stories, creative creation, teamwork, role playing, acting skills, puppet model making, stage performance	
Course objectives	Knowledge: Understand puppet stories' creation process and skills, and master puppet models.
	Skills: Be able to create puppet stories and work together in a team to complete puppet production and performance.
	Emotional attitude and values: Through creating and performing the puppet show, cultivate students' teamwork ability, creative thinking, and artistic expression.
	Creativity and problem-solving ability: Through puppet story creation and puppet model making, students are encouraged to use creative thinking to solve practical problems and explore combining puppets with story plot and performance skills to enhance their ability to innovate and solve practical problems.
Study the key points and difficult points	Learning points: puppet story creation skills, teamwork, and role play;
	Learning difficulties: closely combining the puppet story with the performance, effectively dividing and cooperating in the team, and showing and performing the puppets.
Type of teaching activity	content
Classroom introduction activities	<ol style="list-style-type: none"> 1. Guide the students through reviewing the history and artistic performance of the northern Sichuan big puppets and introducing their cultural background and characteristics. 2. Ask questions such as, "What interesting stories do you think puppets can tell? How can the characters be made more vivid in the puppet performances?" This will stimulate students' interest in puppet creation and performance.
Explanation and demonstration	<ol style="list-style-type: none"> 1. The teacher explains the basic methods of puppet story creation, including character setting, plot development, and theme expression. 2. Demonstrate how to make puppet models and basic assembly, showing the puppet movement performance and emotional transmission skills.
Puppet story creation	<ol style="list-style-type: none"> 1. Students will create puppet stories in groups and design the plot, characters, and dialogue based on the characteristics of northern Sichuan puppets. 2. Students discuss and share their inspiration and thinking during the creative process and learn how to integrate their cultural background and creativity into the story creation process.
Puppet model making and assembly	<ol style="list-style-type: none"> 1. Students began to make puppet models based on the created stories and character design. 2. The teacher instructs the students on how to make the skeleton, facial expressions, and costumes of the puppet and how to assemble the model.

Role-playing and performance	<ol style="list-style-type: none"> 1. Students will play the role according to the puppet model and rehearse in the group. 2. Students practice the movement and expression of the puppet, and conduct performance training based on the story plot of the puppet.
Classroom presentation and evaluation	<ol style="list-style-type: none"> 1. Students will show their puppet stories and performances, and share the challenges and highlights in the creation process. 2. The teacher and the students will evaluate the creativity of the puppet story, the vividness of the performance, and the completion of the puppet model.
Interaction and feedback	<ol style="list-style-type: none"> 1. Share experience and skills through the interaction between teachers and classmates, and stimulate students' enthusiasm for creation. 2. Teachers provide feedback to help students improve their puppet performance and creation, and their expression and confidence.
Part 1: Expect learning outcomes	
Grade indicators:	
<ol style="list-style-type: none"> 1. Students' interest and understanding Students are interested in the content. Can you please provide me with access to this document? Through the Theme, students will understand 1. Understand the northern Sichuan big puppets' story creation and performance skills. 2. Explore how to turn puppet stories into performances 	<ol style="list-style-type: none"> 2. Knowledge and skills that students should master What students need to learn about knowledge: <ol style="list-style-type: none"> 1. Learn how to create creative puppet stories and work together in a team. 2. Master the basic skills of puppet making and performance, and be able to make and show puppet performances.
Key concepts help students to understand <ol style="list-style-type: none"> 1. Creation and plot design of puppet stories. 2. Teamwork and role-playing skills. 	Skills and abilities that students should master: <ol style="list-style-type: none"> 1. Create puppet stories independently and cooperate in the team. 2. Puppet production, performance, and stage performance.
Part 2: Measurement and evaluation of learning outcomes	
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:	
<ol style="list-style-type: none"> 1. Can students create creative puppet stories and combine traditional elements to express their cultural connotations? 2. Whether students can make puppet models and role-play. 3. Students' teamwork ability and the expression of puppet performance. 	
2. Learn the methods and tools for evaluation	
Methods of assessing learning outcomes: <ol style="list-style-type: none"> 1. Students' participation and creative performance in story creation. 2. Students' expressive ability and team cooperation during puppet making and performance. 	Assessment tool for learning outcomes: <ol style="list-style-type: none"> 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table
3. Impact of the evaluation results \ Purpose of the evaluation	

By evaluating students' creation and performance of puppet stories, we can help them further understand the creation process of puppet art and the importance of teamwork, and encourage them to improve their creative thinking and expression ability.

Part 3: Planning of the learning units

Theme planning for the learning unit:

1. Creation and design of puppet stories
2. Puppet model making and assembly
3. Role-playing and rehearsal
4. Display and evaluation of puppet stories
5. Study summary and prospect

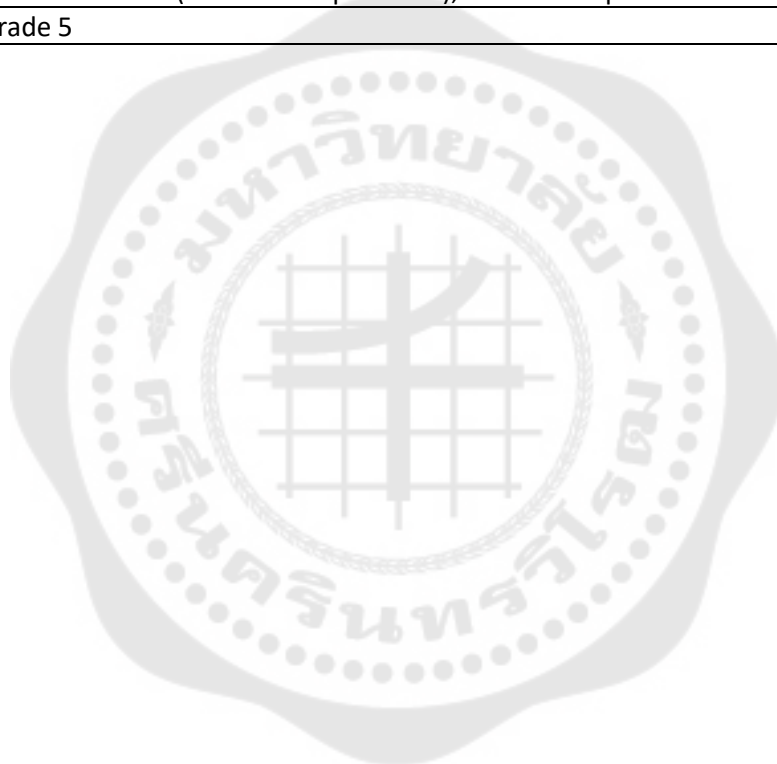
Activity plan of the Learning unit:

1. Students will discuss and create creative puppet stories in groups, setting the characters and plots based on the cultural background of northern Sichuan big puppets.
2. Help students understand the basic principles of story creation through discussion and brainstorming.
3. Students start to make puppet models according to the puppet stories they have created and complete the skeleton construction and facial depiction.
4. Students will color and decorate the puppet model according to the designed characters and plots.
5. Students work in groups to rehearse the puppet show performance.
6. Students learn how to express puppets' emotions and story development through puppet movements, facial expressions, and dubbing skills.
7. Students will show and perform their puppet stories, and share their creative experiences and challenges.
8. Teachers and students jointly evaluate the puppet story's creativity and the performance's vividness, and make suggestions for improvement.
9. Summarize the learning results of puppet creation and performance, and discuss the cultural value of puppet art.
10. Encourage students to participate in community activities to show puppet shows and promote puppet culture.

This course helps fifth-grade students master puppet story creation and model making, fostering artistic expression, teamwork, and innovative thinking through role-playing and performances.

6. The learning unit is located in: fifth grade of elementary school (two semesters, a total of 33 hours)

Module name: Explore and display the beauty of the intangible cultural heritage
Theme name: Display the artistic works and cultural characteristics of Nanchong's intangible cultural heritage
Teaching content: 1. Further study the historical background and social influence of the intangible cultural heritage in Nanchong city. 2. Planning and implementing exhibitions of intangible cultural heritage works, including publicity and promotion. 3. Organize and plan to display students' intangible cultural heritage works and interact with the community.
Class hour: 1 class hour (1 class hour per week), 40 minutes per class hour.
Grade: Grade 5



key concept	<p>The historical value and social significance of Nanchong's intangible cultural heritage.</p> <p>Exhibition planning and cultural communication.</p> <p>The innovative expression and promotion mode of the intangible cultural heritage.</p>
Key terms: Intangible cultural heritage, Nanchong City, cultural promotion, exhibition planning, publicity, social influence, innovative display, and community interaction	
Course objectives	Knowledge: to deeply understand the value of Nanchong intangible cultural heritage and learn the basic methods of artistic communication.
	Skills: Be able to plan, arrange, and promote exhibitions in a variety of ways.
	Emotional attitude and values: cultivate students' sense of cultural responsibility, enhance their sense of identity, and social awareness of participation.
	Creativity and problem-solving skills: Students will enhance their ability to express themselves and solve problems by planning and executing intangible cultural heritage exhibitions. Students need to use creative thinking to engage audiences and address practical challenges, especially when designing promotional materials, producing social media content, and organizing exhibitions.
Study the key points and difficult points.	Study points: how to plan, promote, and implement a complete intangible cultural heritage exhibition;
	Learning difficulties: how to combine modern communication methods (such as social media, posters, invitation letters, etc.) to improve the influence of the exhibition.
Type of teaching activity	content
Classroom introduction activities	<p>1. Review the fourth-grade exhibition planning content, and discuss the exhibition's significance.</p> <p>2. Question: "What would you do if we were to get more people to pay attention to intangible cultural heritage exhibitions?"</p>
Explanation and demonstration	<p>1. Introduce the basic methods of cultural promotion, including poster design, social media publicity, and inviting community participation.</p> <p>2. Discuss how to attract more audiences through case analysis and excellent cultural heritage promotion activities.</p>
Group discussion and planning	<p>1. Group discussion: "How can the exhibition attract a bigger audience?"</p> <p>2. Develop exhibition promotion plans, including publicity posters, invitation letters, social media publicity, etc.</p>
Exhibition and promotion of student works	<p>1. Organize students to optimize further and implement the promotion program of the fourth-grade exhibition.</p> <p>2. Make the exhibition more attractive by arranging exhibitions, designing instructions, and arranging interpreters.</p>
Community interaction and feedback	<p>1. Invite parents, students of other grades, or community members to visit the exhibition.</p> <p>2. Collect feedback from visitors through interviews or questionnaires, and summarize the effectiveness of the exhibition.</p>

Summary and Outlook	1. Discuss the successful experience and shortcomings of the exhibition, and make suggestions for improvement. 2. Discuss how to continue to promote intangible cultural heritage in the future, such as planning more community activities or online publicity.	
Part 1: Expect learning outcomes		
Grade indicators:		
1. Students' interest and understanding Students are interested in the content of the \ theme, and students will understand 1. The social impact of cultural heritage exhibitions. 2. How to use modern media for cultural promotion.	2. Knowledge and skills that students should master What students need to learn about knowledge: 1. Basic elements and execution steps of exhibition planning. 2. Promotion strategies and dissemination methods of cultural heritage.	
Key concepts help students to understand 1. The social value and influence of cultural heritage. 2. Various ways of cultural communication and their functions.	Skills and abilities that students should master: 1. Capable of organizing, planning, and promoting exhibitions. 2. Use innovative ways (such as social media, interviews, community interaction, etc.) to promote cultural heritage.	
Part 2: Measurement and evaluation of learning outcomes		
1. Standards and indicators of the actual measurement. Evaluation indicators of students' learning results:		
1. The students can effectively plan and implement the exhibition promotion plan. 2. Whether the exhibition successfully attracts visitors and gets positive feedback. 3. Whether the students can clearly express the social value of the cultural heritage.		
2. Learn the methods and tools for evaluation		
Methods of assessing learning outcomes: 1. Observe the students' participation and planning ability in the exhibition organization and promotion. 2. Collect feedback from visitors through interviews or questionnaires.	Assessment tool for learning outcomes: 1. Academic performance evaluation form 2. Creation ability evaluation form 3. Problem-solving ability evaluation table	
3. Impact of the evaluation results \ Purpose of the evaluation		
Through evaluation, students can be aware of the power of cultural communication and enhance their ability to promote and inherit intangible cultural heritage.		
Part 3: Planning of the learning units		
Theme planning for the learning unit: 1. Study the social impact of intangible cultural heritage 2. Learn the methods of exhibition promotion 3. Plan the exhibition and promotion plan 4. Implement exhibitions and publicity 5. Collect the feedback and summarize the experience		

Activity plan of the Learning unit:

1. Analyze the social value of cultural heritage exhibitions through cases.
2. Discuss "How to make more people pay attention to cultural heritage?"
3. Introduce the poster design, social media publicity, invitation letter making, and other publicity means.
4. Let the students try to make promotional materials for the exhibition.
5. Make the exhibition promotion plan in groups.
6. Design the exhibition publicity content, such as slogans, posters, exhibition commentary, etc.
7. Students should carry out promotion plans to promote the exhibition to other grades, parents, or the community.
8. Organize a formal exhibition, and arrange the interpreters to introduce their works.
- 9 Audience feedback was collected through interviews or questionnaires.
10. Discuss the success of the exhibition and suggestions for improvement, and reflect on how to make the promotion of cultural heritage more influential.

This course helps fifth-grade students gain an in-depth understanding of Nanchong City's intangible cultural heritage. It focuses on planning an exhibition to promote cultural heritage through modern media and traditional methods while enhancing organizational, publicity, and interaction skills.

8.Course Evaluation Tools

8.1 Assessment tool: Academic performance evaluation form

Table 17: Academic Performance Evaluation Form

Academic Performance Evaluation Form							
Student Name		Student ID		Evaluation date			
Learning Outcomes	Evaluation Criteria	5	4	3	2	1	Fraction
Understanding and cognition	Understanding of the context, history, and cultural significance of ICH	Fully understood and can express clearly	Primarily understood and can express well	Basic understanding, but vague expression	Limited understanding and unclear expression	Unable to comprehend or express	

Skills Mastery	Skills mastered in practical activities	Able to complete tasks independently and to a high standard	Can complete and reach a reasonable standard	Can be completed, but the standard is average	Requires a lot of guidance to complete	Unable to complete	
Cultural sensitivity	Understand and respect cultural diversity.	Demonstrates high cultural sensitivity and can integrate cross-cultural perspectives.	Have cultural sensitivity and respect different cultures	Have some cultural sensitivity, but rarely actively discuss	Have low cultural sensitivity and lack active respect	Lack of cultural sensitivity	
Collaboration	Teamwork skills and contribution to group learning	Be proactive and make visible contributions	Collaborate well and contribute moderately	Cooperation is average; contribution is limited	Low participation and little contribution	No cooperation or contribution	
Attitude and participation	Learning attitude and class participation	Positive attitude and active participation	Good attitude and active participation	Average attitude, occasionally involved	Unclear attitude, little participation	Negative attitude, non-participation	

Expressio n and display	Performance in reports and presentations	Clear expressi on and good display effect	Good expressio n and good display effect	Average expressio n and average display effect	The langua ge expres sion is unclea r, and the display effect is poor	Unclear expressi on and poor display effect	
Compreh ensive results		Teacher Comme nts					

The above is a specific evaluation form design, covering six ability indicators: understanding and cognition, skill mastery, cultural sensitivity, cooperation, attitude and participation, expression and presentation. Each item is scored according to five levels (excellent to poor), and the total score is presented as an average or total score, with teacher comments attached to fully reflect the student's performance and clarify their growth direction.

8.2 Assessment Tools: Creativity Evaluation Form

Table 18: Creativity Ability Evaluation Table

Creativity Assessment Form							
Student Name		Student ID		Evaluation date			
Title	Evaluation Criteria	5	4	3	2	1	Evaluation Criteria
Creative Thinking							
1	Come up with unique and innovative ideas or concepts						
2	Be able to think in all directions						
3	Use a variety of techniques to expand thinking						

With professional knowledge and expertise							
1	Possess basic knowledge and skills of ICH						
2	Be able to use knowledge to solve problems based on thinking about them						
3	Be able to extend the acquired knowledge and create new works.						
4	Master learning methods						
5	Show innovation in actual operations.						
6	Be able to analyze, criticize, and evaluate according to rational principles.						
7	Facing mistakes and shortcomings, constantly improve and innovate.						
Have a good ability to work with others.							
1	Be open to and respond to diverse viewpoints.						
2	Work with others						
3	Listen effectively to others' ideas.						
4	Respect others' opinions.						

5	Express creative solutions and present results.						
6	Reflect on and summarize innovative practices.						
Comprehensive creativity score			Teacher Comments				

Based on the students' test performance, the ability index will be divided into five levels: excellent, good, general, pass, and poor. The total score is the average or sum of the scores of each item. Specific feedback will be provided according to the score sheet to fully display the students' learning achievements and help them clarify the direction of improvement.

8.3 Assessment Tools: Problem-Solving Ability Evaluation Form

Table 19: Problem-Solving Ability Evaluation Table

Problem-Solving Skills Evaluation Form							
Student Name		Student ID		Evaluation date			
Problem-Solving Skills Index	Evaluation Criteria	5	4	3	2	1	Fraction
Problem Identification	Accurately Identify Problems in ICH Arts Courses	Ability to keenly identify and clearly describe problems	Can identify problems and describe them well	Can identify the problem, but the description is not clear	Can identify the problem, but cannot describe it	Cannot identify the problem or cannot describe it	

Information collection and research	Effectively collect relevant information and delve into the background and causes of the problem.	Comprehensive information collection, in-depth research, and thorough analysis	The information collection is more complete, the research is more in-depth, and the analysis is more thorough	Limited information collection and research, general analysis	Insufficient information collection and research, lack of analysis	Unable to collect information, conduct research, and analyze	
Propose a solution	Propose effective solutions	The solution is effective and creative	Good solution	The solution is average and lacks innovation	Can provide solution ideas	The solution is ineffective or not innovative	
Implementation Capabilities	Practical ability to implement solutions	Able to implement solutions efficiently and with significant results	The solution can be implemented well, and the effect is good.	There are some difficulties in the implementation plan, and the effect is average	The implementation plan has apparent problems, and the effect is not good	Unable to effectively implement the solution	
Practical Effects	How the solution works in practice	The practical effect of the solution is remarkable, and the problem is completely solved.	The solution has a good practical effect and solves the problem	The practical impact of the solution is general and solves some problems	The solution has a poor practical effect, and the problem is not solved	No solution	

Comprehensive problem-solving ability score		Teacher Comments	
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According to the students' test performance, the ability index will be divided into five levels: excellent, good, general, pass, and poor. The total score is the average or sum of the scores of each item. According to the score sheet, specific feedback is provided to fully display the students' learning results and help students clarify the direction of improvement. Through this scientific problem-solving ability test sheet, students' problem-solving ability in the ICH art course can be comprehensively and systematically evaluated, helping students to continuously improve and enhance their professional ability and comprehensive quality, and closely follow the core goal of the OBE education concept.



9. Academic quality requirements

According to the academic quality description of the second stage of primary school (grades 3-5) in the "Art Curriculum Standards for Compulsory Education", the academic quality description of the intangible cultural heritage art course for primary school students in grades 3-5 in Nanchong City is formulated as follows:

S t a g e	Core literacy	Description of academic quality
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Second stage (grades 3–5)

	Aesthetic perception	<p>Students can identify and understand Nanchong's main intangible cultural heritage projects, such as door god paintings, paper-cutting art, shadow play, and big puppets in northern Sichuan, and their historical background, cultural connotations, and regional characteristics.</p> <p>Students can express their feelings and experiences of the traditional Chinese intangible cultural heritage art forms orally or in writing, and deeply understand the aesthetic value and cultural significance conveyed by these works of art.</p> <p>Through observation and discussion, students can analyze and describe the main content and artistic characteristics of Nanchong's intangible cultural heritage artworks and experience their aesthetic characteristics and creative skills.</p> <p>Students can understand and respect traditional crafts and skills, experience the excellence and concentration of the craftsman spirit, and feel the charm of traditional culture.</p>
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	Artistic expression	<p>Students can use intangible cultural heritage elements (such as paper-cutting, shadow play, puppets, clay sculptures, etc.) to create through practice, and demonstrate specific artistic expression capabilities.</p> <p>Students can create creative flat, three-dimensional, or dynamic artworks based on the course content and express beautiful feelings and thoughts through the use of appropriate modeling methods and artistic techniques.</p> <p>Students can design and make handicrafts such as paper cuts, puppets, shadow puppets, etc., according to their personal interests and course requirements, and demonstrate certain skills.</p> <p>Students can use relevant tools and materials in the creative process, combine traditional skills with modern art forms, make innovative expressions, and promote cultural heritage's modern inheritance and innovation.</p>
	Creative practice	<p>Students can combine interdisciplinary knowledge and skills to create creative works, such as paintings, sculptures, shadow puppet performances, puppet shows, etc., and demonstrate the ability to use artistic creation skills comprehensively.</p> <p>Students can discover and improve art design problems in daily life, and propose reasonable improvement plans through hand-drawn sketches or model designs, reflecting the application ability of creative practice.</p> <p>Students can design artistic and practical works for class or school activities, such as logos, posters, greeting cards, etc., to demonstrate creative design and practical ability.</p>

	Cultural understanding	<p>Students can understand and express the cultural background and social value of intangible cultural heritage orally or in writing, especially the cultural inheritance and historical significance of traditional art in Nanchi. I am running a few minutes late; my previous meeting is running over.</p> <p>Learning the art forms of intangible cultural heritage can help students enhance their sense of identity with their hometown's traditional culture and establish a sense of pride in local culture.</p> <p>Students can understand the historical background and cultural connotation of intangible cultural heritage, respect and inherit traditional culture, and show a deep recognition of cultural diversity and artistic charm in artistic creation.</p> <p>Students can actively learn and explore through comprehensive art activities, respect the views of others in communication and cooperation, and show cultural understanding and teamwork spirit.</p>
	Comprehensive ability and problem-solving	<p>Students can combine intangible cultural heritage, art knowledge, and skills with other disciplines, propose creative solutions, and solve practical art creation problems in practice.</p> <p>Students can analyze and solve problems involving skills, forms of expression, or cultural inheritance in the process of art creation, enhancing their innovative awareness and problem-solving ability.</p> <p>Students can participate in group cooperation projects, comprehensively apply the knowledge and skills they have learned, create collective artworks or display results, and enhance their teamwork and artistic expression abilities.</p>

The academic quality description of the intangible cultural heritage art course is highly consistent with the core literacy requirements in the "Compulsory Education Art Curriculum Standards", covering aesthetic perception, artistic expression, creative practice and cultural understanding, reflecting the course's cultivation of students' comprehensive artistic literacy and helping students achieve multi-dimensional development in the study of intangible cultural heritage art.

The above academic quality requirements aim to promote the comprehensive development of students' qualities, subject knowledge, and abilities in the intangible cultural heritage course. These requirements help ensure that students can fully understand and experience Nanchong City's intangible cultural heritage and cultivate solid artistic skills, cultural cognition, and teamwork spirit in practice.

Index of Project Objective Conformity (IOC)				
การพัฒนาหลักสูตรรายวิชาศิลปะ : นรคณภูมิปัญญาวัฒนธรรมจีน ตามมาตรฐานหลักสูตรศิลปะการศึกษามัธยมศึกษา				
Please ask the experts to check the content validity of each item of the research instrument. Thank you.			Expert's Review	
No.	Art Teacher Questionnaire	Agree	Not Sure	Disagree
		+1	0	-1
Personal Information				
1	Your gender			
2	Your education			
3	The subject you teach			
4	The period you teach			
5	Your teaching experience			
On the Current Status of Intangible Cultural Heritage Art Courses				
A. Knowledge				
A1	In the course, I taught the theoretical knowledge of intangible cultural heritage in a systematic and comprehensive manner.			
A2	My courses include content about the historical background, cultural value and artistic characteristics of intangible cultural heritage items.			
A3	I teach students how to reflect the cultural characteristics and skills of intangible cultural heritage in their designs.			
A4	I have mastered the basic skills and techniques of intangible cultural heritage art projects (such as northern Sichuan giant puppets, northern Sichuan shadow play, etc.).			
A5	I understand the importance of intangible cultural heritage art in modern education and cultural inheritance.			
B. Skill				
B6	I am able to effectively apply and impart artistic techniques of intangible cultural heritage in my teaching.			
B7	I teach students to apply the intangible cultural heritage knowledge learned in the course to artistic creation and project planning.			
B8	I have gained sufficient intangible cultural heritage-related skills training in the course and am able to solve related teaching problems.			
B9	I am able to develop specific intangible cultural heritage arts learning objectives for students and effectively manage and guide their learning.			
B10	I am able to evaluate and optimize students' intangible cultural			

	heritage artworks to enhance their cultural and artistic value.				
C.Attitudes and Values					
C11	I think the intangible cultural heritage art course can stimulate students' creativity and artistic interest.				
C12	I feel that during the teaching process, students showed a high level of interest and enthusiasm in intangible cultural heritage art.				
C13	I think I am able to establish a good interactive relationship with students when teaching the Intangible Cultural Heritage Art course.				
C14	I believe that the protection and inheritance of intangible cultural heritage has important cultural significance in education.				
C15	I believe that incorporating intangible cultural heritage into the curriculum can help students better understand and respect local culture.				
C16	I believe that the intangible cultural heritage art course is helpful to the development of students' comprehensive qualities, including cultural identity and artistic expression.				
C17	I believe that promoting intangible cultural heritage art in teaching will help cultivate students' sense of social responsibility and respect for cultural heritage.				
D.Course Content					
Course Design					
D18	I chose suitable projects and skills from the intangible cultural heritage of Nanchong City to teach in my programme according to the age group and cognitive ability of the students.				
D19	I introduced the production process and techniques of Nanchong intangible cultural heritage items in detail in the course and adjusted the difficulty of the teaching content according to the characteristics of students in different grades.				
D20	I incorporate knowledge of the protection and transmission of intangible cultural heritage in Nanchong City in my lessons and explain it in stages and step by step according to the comprehension ability of students of different grades.				
D21	The content of my programme is highly consistent with the local cultural characteristics and educational standards of Nanchong and can fully reflect the characteristics of Nanchong's intangible cultural heritage.				
Resources and teaching materials					
D22	At present, I use teaching materials and teaching resources that can better meet my daily teaching needs, especially in the teaching of projects related to intangible cultural heritage in Nanchong City.				
D23	In order to better teach the Nanchong Intangible Cultural Heritage (ICH) arts programme, I would like to have access to additional				

	resources or updated teaching materials (e.g. detailed tutorials and video materials on ICH techniques, lectures or interactive resources by local ICH artists or bearers, innovative teaching aids or craft materials related to ICH). ⁴²				
↩	Classroom Activities ⁴²				
D24 ⁴²	The courses I teach include enough practical activities to help students master the skills of intangible cultural heritage. ⁴²	↩	↩	↩	↩
D25 ⁴²	Students have the opportunity to participate in the actual creation and presentation of intangible cultural heritage projects. ⁴²	↩	↩	↩	↩
D26 ⁴²	Classroom activities effectively increased students' interest and participation in intangible cultural heritage art. ⁴²	↩	↩	↩	↩
	Cooperation and interaction ⁴²				
D27 ⁴²	I encourage cooperation and communication among students in my courses to improve their teamwork skills. ⁴²	↩	↩	↩	↩
D28 ⁴²	I provide adequate guidance and support in class to help students innovate and express themselves creatively. ⁴²	↩	↩	↩	↩
	Evaluation method ⁴²				
D29 ⁴²	The evaluation method of the intangible cultural heritage art course can effectively reflect students' learning progress and actual ability. ⁴²	↩	↩	↩	↩
D30 ⁴²	I am able to provide detailed feedback on students' learning through assessment results to promote their further development. ⁴²	↩	↩	↩	↩
↩	Curriculum Improvement ⁴²				
D31 ⁴²	Based on the course evaluation results, I can identify teaching links or content that need improvement. ⁴²	↩	↩	↩	↩
D32 ⁴²	The course feedback mechanism helps me improve my teaching strategies and methods to enhance the quality of the course. ⁴²	↩	↩	↩	↩
D33 ⁴²	I think the school's support and resource allocation for intangible cultural heritage art courses is sufficient. ⁴²	↩	↩	↩	↩
D34 ⁴²	I am generally satisfied with my current teaching. ⁴²	↩	↩	↩	↩
↩	E.Course Impact ⁴²				
E35 ⁴²	I believe that the intangible cultural heritage art course plays a significant role in enhancing students' cultural identity and national pride. ⁴²	↩	↩	↩	↩
E36 ⁴²	I hope that the school can further strengthen its support for intangible cultural heritage art courses to improve teaching effectiveness and course quality. ⁴²	↩	↩	↩	↩
E37 ⁴²	I believe that art courses related to intangible cultural heritage can enhance the school's educational brand and cultural influence. ⁴²	↩	↩	↩	↩
E38 ⁴²	I believe that the promotion and implementation of intangible cultural heritage art courses has a positive impact on my personal career development and teaching satisfaction. ⁴²	↩	↩	↩	↩
	Teaching Vision ⁴²				

E39 [↵]	I hope that in the future I will have more opportunities to conduct in-depth research and promote the teaching methods and resources of intangible cultural heritage arts. [↵]	↵	↵	↵	↵
E40 [↵]	I am willing to participate in intangible cultural heritage art activities and projects organized by schools or social organizations to further promote the protection and inheritance of cultural heritage. [↵]	↵	↵	↵	↵
E41 [↵]	I believe that the successful implementation of the intangible cultural heritage art curriculum requires the joint efforts of teachers, schools and communities. [↵]	↵	↵	↵	↵

↵

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Index of Project Objective Conformity (IOC)					
การพัฒนาหลักสูตรรายวิชาศิลปะ : มรดกภูมิปัญญาวัฒนธรรมจีน ตามมาตรฐานหลักสูตรศิลปะและการศึกษาภาคบังคับ					
Please ask the experts to check the content validity of each item of the research instrument. Thank you.				Expert's Review	
No.	School Administrators Questionnaire	Agree	Not Sure	Disagree	Remarks
		+1	0	-1	
personal information					
1	Your gender				
2	Your education level				
3	Subjects you teach				
4	Grade you teach				
On the Current Status of Intangible Cultural Heritage Art Courses					
A. Course Knowledge and Understanding					
A1	Do you think that the school currently teaches the theoretical knowledge of intangible cultural heritage in a systematic and comprehensive manner in the curriculum?				
A2	Does the curriculum include the historical background, cultural value and artistic characteristics of intangible cultural heritage projects?				
A3	Do you think that the school teaches students how to reflect the cultural characteristics and skills of intangible cultural heritage in design?				
A4	Does the school master the basic skills and techniques of intangible cultural heritage art projects (such as Sichuan North puppets, Sichuan North shadow play, etc.)?				
A5	Do you think the importance of intangible cultural				

	heritage art in modern education and cultural inheritance is fully understood?				
	B. Course Skills and Applications				
B6	Are you able to effectively apply and teach the artistic techniques of intangible cultural heritage in teaching?				
B7	Does the school teach students to apply the intangible cultural heritage knowledge learned in the course to artistic creation and project planning?				
B8	Have you received sufficient intangible cultural heritage related skills training in the course and are you able to solve related teaching problems?				
B9	Are you able to set specific intangible cultural heritage art learning goals for students and effectively manage and guide their learning?				
B10	Are you able to evaluate and optimize students' intangible cultural heritage art works to enhance their cultural and artistic value?				
	C. Course Content and Resources				
C11	Does the curriculum design cover all the important projects and skills of Nanchong's intangible cultural heritage?				
C12	Are the teaching materials and resources sufficient and appropriate to meet daily teaching needs?				
C13	Do you need additional resources or updated teaching materials to better support the teaching of intangible cultural heritage arts?				
C14	Do classroom activities include enough practical activities to help students master intangible cultural heritage skills?				
C15	Do students have the opportunity to participate in the actual creation and display of intangible cultural heritage projects?				
	D. Course Evaluation and Improvement				
D16	Does the evaluation method of the intangible cultural heritage art course effectively reflect students' learning progress and actual ability?				
D17	Are you able to provide detailed feedback on students' learning through the evaluation results to promote their further development?				
D18	Based on the course evaluation results, are you able to identify teaching links or content that need to be improved?				
D19	Do you think the school's support and resource allocation for the intangible cultural heritage art course are sufficient?				

D20↵	How satisfied are you with the current intangible cultural heritage art course overall?↵	↵	↵	↵	↵
↵	E. Curriculum Impact and Teaching Vision ↵				
E21↵	Do you think that the intangible cultural heritage art course has a significant effect on enhancing students' cultural identity and national pride?↵	↵	↵	↵	↵
E22↵	Do you hope that the school will further strengthen its support for the intangible cultural heritage art course to improve teaching effectiveness and course quality?↵	↵	↵	↵	↵
E23↵	Do you think that art courses related to intangible cultural heritage can enhance the school's educational brand and cultural influence?↵	↵	↵	↵	↵
E24↵	Do you think the promotion and implementation of the intangible cultural heritage art course has a positive impact on your personal career development and teaching satisfaction?↵	↵	↵	↵	↵
E25↵	Do you hope that there will be more opportunities to deeply study and promote the teaching methods and resources of intangible cultural heritage art in the future?↵	↵	↵	↵	↵
E26↵	Are you willing to participate in the intangible cultural heritage art activities and projects of schools or social organizations to further promote the protection and inheritance of cultural heritage?↵	↵	↵	↵	↵
E27↵	Do you think that the successful implementation of the intangible cultural heritage art course requires the joint efforts of teachers, schools and communities?↵	↵	↵	↵	↵

↵



Index of Project Objective Conformity (IOC) ^๔				
การพัฒนาหลักสูตรทางวิชาศิลปะ : บรรดากลุ่มนี้มีคุณภาพวัฒนธรรมจีน ตามมาตรฐานหลักสูตรศิลปะและการศึกษาภาคบังคับ ^๕				
Please ask the experts to check the content validity of each item of the research instrument. Thank you. ^๔			Expert's Review ^๕	
No. ^๔	^๔	Agree ^๕	Not Sure ^๕	Disagree ^๕
	Semi-structured interview questions for inheritors of intangible cultural heritage projects in Nanchong City ^๕	+1 ^๕	0 ^๕	-1 ^๕
personal information^๕				
^๕	^๕	^๕	^๕	^๕
1 ^๕	Your name ^๕	^๕	^๕	^๕
2 ^๕	Interview date ^๕	^๕	^๕	^๕
3 ^๕	Intangible cultural heritage projects you inherit ^๕	^๕	^๕	^๕
Interview questions^๕				
A. The current situation and challenges of traditional art^๕				
A1 ^๕	What do you think of the <u>current status</u> of the inheritance of the intangible cultural heritage projects you inherit? Are there any major challenges? ^๕	^๕	^๕	^๕
A2 ^๕	In the context of modern society, what factors do you think have a positive or negative impact on the protection and inheritance of traditional art? ^๕	^๕	^๕	^๕
A3 ^๕	What aspects of support do you think are most needed in the inheritance of intangible cultural heritage (such as policy support, financial investment, social attention, etc.)? ^๕	^๕	^๕	^๕
B. Course Content and Teaching^๕				
B4 ^๕	What content and skills do you think are most important for integrating intangible cultural heritage into primary school art courses? Can you give some specific teaching content or activity suggestions? ^๕	^๕	^๕	^๕
B5 ^๕	What core knowledge and techniques do you think students need to understand and master when learning these	^๕	^๕	^๕

	traditional art forms?				
B6	Do you have successful cases or experiences that you can share with us on how to effectively teach these traditional skills in the classroom?				
C. Combining inheritance and education					
C7	In an educational setting, how do you think courses should be designed and implemented to better pass on intangible cultural heritage?				
C8	How do you think primary school students learn and accept intangible cultural heritage? Are there any special teaching strategies or methods to increase their interest and participation?				
C9	How to design teaching activities suitable for students' age and cognitive level to ensure that they can truly understand and grasp the essence of intangible cultural heritage?				
D. Resources and Support					
D10	What teaching resources and materials do you think should be used when developing an intangible cultural heritage arts curriculum? Are there any recommended books, tools or reference materials?				
D11	What additional support or collaboration do you think is needed for the implementation of the curriculum? For example, collaboration with other cultural institutions, community organizations or education departments.				
D12	Are you willing to participate in the development or review of the curriculum? If so, how would you like to participate?				
E. Future Development and Outlook					
E13	How do you see the future development direction of the intangible cultural heritage art course? What suggestions or expectations do you have?				
E14	In your opinion, how can we further promote the education and popularization of intangible cultural heritage to ensure that these valuable traditional skills can be better protected and passed on? What are your hopes and suggestions for the promotion and implementation of intangible cultural heritage education in the future?				

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List of evaluation experts

Name	Title	Work Unit
Atiyot Sankaburanurak	Assistant Professor	Department of Art Education, Faculty of Fine Arts, Srinakharinwirot University.
Jianhua Rao	Professor	Academy of Fine Arts,Sichuan Conservatory of Music
Dongfeng Li	Professor	Academy of Fine Arts,China West Normal University.







บันทึกข้อความ

ส่วนงาน งานบริหารและธุรการ บัณฑิตวิทยาลัย โทร. 12412

ที่ อว 8718.1/696

วันที่ 21 พฤษภาคม 2568

เรื่อง ขอความอนุเคราะห์เชิญบุคลากรในสังกัดเป็นผู้เชี่ยวชาญ

เรียน คณะบดีคณะศิลปกรรมศาสตร์

เนื่องด้วย นางสาวXin Li นิสิตระดับปริญญาเอก สาขาวิชาศิลปศึกษา มหาวิทยาลัยศรีนครินทรวิโรฒ ได้รับอนุมัติให้ทำปริญญาโท เรื่อง “การพัฒนาหลักสูตรรายวิชาศิลปะ : มรดกภูมิปัญญาวัฒนธรรมจีน ตามมาตรฐานหลักสูตร ศิลปะการศึกษาระดับบัณฑิต” โดยมี รองศาสตราจารย์ ดร.ปิยวดี มากพทา เป็นอาจารย์ที่ปรึกษาปริญญาโท

ในการนี้ บัณฑิตวิทยาลัยขอเรียนเชิญ ผู้ช่วยศาสตราจารย์ ดร.อติยศ สรรคบุรณรักษ์ เป็นผู้เชี่ยวชาญตรวจสอบประเมินหลักสูตรในหัวข้อ เรื่อง “การพัฒนาหลักสูตรรายวิชาศิลปะ : มรดกภูมิปัญญาวัฒนธรรมจีน ตามมาตรฐานหลักสูตร ศิลปะการศึกษาระดับบัณฑิต” ทั้งนี้ นิสิตได้ติดต่อประสานงานเบื้องต้นกับบุคลากรของท่านแล้ว และจะประสานงานในรายละเอียดดังกล่าวต่อไป สามารถสอบถามข้อมูล เพิ่มเติมได้ที่ โทร. 18188395983

จึงเรียนมาเพื่อขอความอนุเคราะห์บุคลากรในสังกัดเป็นผู้เชี่ยวชาญ ให้ นางสาวXin Li และ ขอขอบพระคุณมา ณ โอกาสนี้

(รองศาสตราจารย์ นายแพทย์อติรัชย์ เอกปัญญาสกุล)

คณะบดีบัณฑิตวิทยาลัย

HESI. 8718/680



Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

21 May 2025

Subject: Invitation to Serve as an Expert Evaluator

Dear Professor Dr.Dongfeng Li ,

On behalf of the Graduate School of Srinakharinwirot University, I am pleased to extend this formal invitation for you to serve as an expert evaluator for the thesis of Ms.Xin Li, a doctoral candidate in the Doctor of Education Program in Arts Education. Her thesis, entitled "Development of Art Curriculum: Chinese Cultural Heritage according to the National Art Curriculum Standards" has been approved, and she is being advised by Associate Professor Dr.Piyawadee Makpa.

Ms.Li has previously communicated with you regarding this project and will be in touch to provide any necessary details at your convenience.

Your expertise and assistance in this matter would be highly valued, and we sincerely appreciate your kind consideration of this invitation. Should you require any further information, please do not hesitate to contact Ms.Li at 18188395985.

Yours sincerely,

A handwritten signature in black ink, appearing to read "C Ekpanyaskul".

(Associate Professor Dr.Chatchai Ekpanyaskul, M.D.)

Dean of the Graduate School

HESI. 8718/680



Graduate School
Srinakharinwirot University
114 Sukhumvit 23, Bangkok 10110

21 May 2025

Subject: Invitation to Serve as an Expert Evaluator

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(Associate Professor Dr.Chatchai Ekpanyasakul, M.D.)

Dean of the Graduate School







VITA

