

On the Teaching Practice of Strengthening the Protection and Inheritance of China's Intangible Cultural Heritage — A Case Study of Tianfu New Area, Chengdu, Sichuan

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Abstract—Intangible cultural heritage is an important symbol of the historical and cultural achievements of a country and nation and an important part of excellent traditional culture. With economic globalization and social modernization, the living environment of China's cultural heritage is deteriorating, and the current situation of protection is worrying. An important meaning of how to make intangible cultural heritage live is to re elucidate, re excavate and re transform cultural heritage from the perspective of spiritual resources. In order to further strengthen the protection of Chinese cultural heritage and inherit and carry forward the excellent traditional culture of the Chinese nation, this course will take calligraphy and paper cutting in the "intangible cultural heritage" list as the carrier, introduce the "intangible cultural heritage" culture into the classroom, and deeply excavate and recreate the traditional calligraphy and paper cutting through practical teaching, classroom practice and creative thinking training. By realizing the new teaching mode of intangible cultural heritage protection and inheritance, guide teachers and students to appreciate the essence of traditional culture and cultivate students' innovative consciousness and practical ability. It also puts forward guiding suggestions for protecting China's intangible cultural heritage, inheriting and carrying forward the excellent national cultural tradition, enriching art curriculum resources and improving students' Art Literacy.

Index Terms—Intangible cultural heritage, protection, inheritance, innovative inquiry.

I. INTANGIBLE CULTURAL HERITAGE

Intangible cultural heritage is an important part of Chinese excellent traditional culture, a vivid witness to the continuous inheritance of Chinese civilization, and an important basis for connecting national feelings and maintaining national unity. On August 12, 2021, the general office of the CPC Central Committee and the general office of the State Council issued the opinions on the Further Strengthening the protection of intangible cultural heritage.

It followed the opinions on strengthening the protection of China's intangible cultural heritage issued by the general office of the State Council in 2005 and the intangible cultural heritage law of the people's Republic of China in 2011. Another important document on the protection of intangible cultural heritage. Intangible cultural heritage is a nation's ancient life memory and living cultural gene bank. It represents the nation's universal psychological identity and gene inheritance, the nation's wisdom and national spirit, and the embodiment of cultural diversity [1]. Protecting,

inheriting and making good use of intangible cultural heritage is of great significance to continue the historical context, strengthen cultural confidence, promote cultural exchanges and mutual learning, and build a socialist cultural power. At the same time, intangible cultural heritage is also a memory carrier of human civilization and a fresh sample of cultural diversity, which is expressed through traditional knowledge, traditional skills, traditional entertainment, traditional customs and traditional beliefs. It is a living cultural spirit inherited by a nation, community or group from generation to generation.

Mr. Edmund Ben Kara, a cultural official of the five countries in the Asia Pacific region of UNESCO in Beijing, once expressed this view: "I find that many young people in China do not respect their national culture because they have little contact with and cannot understand their rich cultural heritage and lack a correct understanding of its value". Intangible cultural heritage is the origin and matrix of national culture. It can play an important role in improving national cultural quality, shaping national character, opening national mind, improving national ideal and promoting national cultural innovation [2]. At present, it is urgent to strengthen the education of intangible cultural heritage in art education. Through art education, protecting and making good use of intangible cultural heritage is important for inheriting and carrying forward the excellent national cultural tradition, enhancing students' love and sense of responsibility for nature and human society, and developing their desire and ability to create a better life. It is also of great and far-reaching significance to promote the construction of socialist spiritual civilization.

On September 30, 2009, the fourth meeting of the Intergovernmental Committee for the protection of intangible cultural heritage of UNESCO considered and approved 76 items listed in the list of representative works of human intangible cultural heritage, among which "Chinese calligraphy" was listed [3]. As one of China's intangible cultural heritages, Chinese calligraphy, with its ancient historical origin, is an ancient writing art of Chinese characters. Chinese characters are an important factor in Chinese calligraphy, because Chinese calligraphy is produced and developed in Chinese culture, and Chinese characters are one of the basic elements of Chinese culture. In addition, there is another intangible cultural heritage in China that has been handed down to this day. She is the art of paper cutting. On May 20, 2006, the paper-cut art heritage

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was included in the first batch of national intangible cultural heritage list with the approval of the State Council. Since the birth of paper-cut art, there has been no interruption in Chinese history. Chinese paper cutting is a kind of folk art that uses scissors or carving knives to cut and carve patterns on paper, which is used to decorate life or cooperate with other folk activities. In China, paper cutting has a broad mass base, blends in the social life of people of all ethnic groups, and is an important part of various folk activities [4]. It is enriched in various folk activities and is one of the most abundant artistic forms of Chinese folk history and culture.

In the time axis of the long history of the Chinese nation, the excellent traditional culture, taking the art of calligraphy and paper cutting as an example, has washed people's vision and soul. However, for a long time, calligraphy art and paper-cut art are two independent carriers, which are neither compatible nor too similar. Simultaneous interpreting China's vast cultural system, they are shining and independent. At present, intangible cultural heritage has developed into primary and secondary school campuses and achieved certain results, such as excavating the combination of art education and intangible cultural heritage, developing art education school curriculum of intangible cultural heritage, expanding curriculum resources related to intangible cultural heritage, etc. However, there is still a lack of practical exploration of intangible cultural heritage curriculum in teaching. At the same time, with the rise and application of the information age in the field of Internet and multimedia, there is a certain alienation between the development and form of traditional art and modern society, and its applicability is gradually weakened. Teenagers' cognition and interest based on this are greatly reduced, which makes the continuation of China's non-material cultural heritage form faults, legacy and defects. It is also difficult for teachers to enhance students' exploration and interest in the protection and inheritance of intangible cultural heritage. However, China's 5000-year-old traditional culture is precious. Carrying forward and inheriting intangible cultural heritage is an indispensable part of teenagers' learning. Based on this, the research purpose of this topic is to integrate two intangible cultural heritage projects for innovative practical teaching, so as to improve students' learning interest and subjective initiative in intangible cultural heritage courses, and then improve the teaching system of intangible cultural heritage protection and inheritance in China. Its main purpose is to enable teenagers to learn more effectively about the protection and inheritance of intangible cultural heritage, and improve teenagers' creativity and enthusiasm for intangible cultural learning through the innovative integration of calligraphy art and paper-cut art. At the same time, it also puts forward new forms and new directions for the education and teaching mode of intangible cultural heritage in the new era.

II. ON CHINA'S INTANGIBLE CULTURAL HERITAGE: CALLIGRAPHY ART AND PAPER CUTTING ART

Calligraphy is one of the ancient cultures with a long history in China. It not only retains the actual needs of life, but also a cultural treasure with great artistic connotation. In the long course of history, calligraphy art is constantly evolving and reborn with the characteristics of the times, life

needs and artistic aesthetics. The high value of calligraphy can be traced back to the baptism of 5000 years. As the only faultless ancient art and culture in the world, it continues to maintain a stable and solid position in today's era. Chinese calligraphy has evolved from oracle bone inscriptions, stone drum inscriptions and gold inscriptions (Zhong Dingwen) to large seal characters, small seal characters and official script, and to cursive script, regular script and running script finalized in the Eastern Han, Wei and Jin Dynasties. Calligraphy has always exuded artistic charm, changed thousands of times and looked different. Ancient characters have advanced, changed and blended with the change of history. They have witnessed the cognition, structure and change of the times in the works of excellent calligraphers of all dynasties [5]. They are known as: wordless poetry, wordless dance; Painting without pictures, silent music. When the brush is dipped in saturated ink and written between the rice paper, there is no doubt that it is the personality, taste and interest of the calligrapher. In this elegant and intoxicated style, the artist's sentiment, experience and character are revealed. Calligraphy is not only to write dignified and orthodox good words, but also to enhance people's pursuit of the soul, making its humanistic cultivation and service pattern exude a unique indifferent charm. Teenagers are in the golden learning period, so they need to systematically understand and study China's valuable traditional calligraphy, so as to improve the protection and inheritance of intangible cultural heritage.

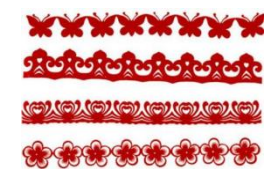


Oracle Official Script Regular Script Running Script Cursive Script
(Source: Lu Yunting. Calligraphy appreciation. Shanghai: Shanghai Education Press, 2011).

Paper cutting is the art of cutting and carving, the traditional spirit left by the people, and the crystallization of the cultural and historical accumulation of the Chinese nation for thousands of years. As one of the categories of intangible cultural heritage, paper-cut is an art system formed by agricultural civilization for thousands of years. The engraving of paper-cut reveals the ancients' pursuit of graphics. Its complex, flexible, simple and colored styles enrich the breadth and abundance of paper-cut. Its continuous

visual image and modeling format contain rich cultural and historical information, express the social cognition, moral concept, practical experience, life ideal and aesthetic taste of the general public, and have multiple social values such as cognition, education, expression, lyricism, entertainment and communication.

Paper cutting is divided into monochrome paper cutting and color paper cutting. Monochrome paper cutting is the most basic form of paper cutting. It is cut from red, green, brown, black, gold and other colors. It is mainly used for window decoration and embroidery. With the exploration and development of paper-cut forms of expression, the forms and techniques of color paper-cut are gradually increasing, including spot dyeing, color registration, color separation, color filling, wood printing, spray painting, hook painting and color editing. Various forms have their own characteristics and uniqueness: dot dyeing paper-cut is moist and decorative; Chromatic paper cutting is crisp and bright; Color separation paper-cut has clear color separation and rich color sense; Filling paper-cut is simple, clean and bright, which gives people different feelings. The forms of paper cutting mainly include Yin carving, Yang carving, combination of yin and Yang, puncture, folding and so on. From daily application to artistic creation, paper cutting is not only the art of hundreds of people, but also the sublimation of artistic emotion [6]. There are rich and brilliant beautiful patterns in the mutual construction of yin and Yang. Paper cutting is not only inheritance, but also development on the basis of inheritance. She set off the Chinese people's expectation and joy of the festival in the red paper. This ancient folk art has continued, revealing the replacement and advancement of Chinese ethnic origin from ancient times to now.



Monochrome Paper Cutting



Color Paper Cutting



Three Dimensional Paper Cutting



Woodcut

(Source: Intangible cultural heritage protection in China. People's Daily. 2009-10-20).

III. CHINA'S INTANGIBLE CULTURAL HERITAGE: INNOVATIVE INTEGRATION OF CALLIGRAPHY ART AND PAPER CUTTING ART

The research on the integrated teaching of intangible cultural heritage with calligraphy and paper cutting as the carrier is based on a national subject named "Research on the inheritance of Chinese traditional culture in senior high school art discipline". Through the theme argument, it can be concluded that this research mainly focuses on traditional Chinese culture, art discipline, inheritance, teaching and so on. Through a large number of literature collection, the

conclusion shows that there are few cases of integrated and innovative intangible cultural heritage teaching in China. Subsequently, further exchanges with some experts in the field of intangible cultural heritage made it clear that this research is highly pioneering, which provides a practical exploration path and development direction for the research. This research achievement is the main achievement of the sub project of the national project "Research on the inheritance and innovative practice of high school calligraphy art and paper-cut art curriculum". Its research mode adopts team cooperation and takes the teachers and students of four high schools in Tianfu new area, Chengdu, Sichuan Province, China as the research object, jointly promote the construction of innovative integration of calligraphy art and paper-cut art in intangible cultural heritage. The specific research contents are as follows:

A. Integration of Calligraphy art and Paper Cutting Art

Calligraphy art and paper-cut art are presented in two-dimensional space, which have strong commonality in the way of work generation. For the viewer, the two works have similar layout forms, which makes the calligraphy works and paper-cut works have the characteristics of integration. The integrated teaching steps of calligraphy and paper cutting are divided into the following three aspects. First, determine the form and composition of calligraphy works. After selecting the appropriate calligraphy content, create and review several times on rice paper to form perfect and elegant calligraphy works. Second, convert calligraphy works in the form of paper cutting. After the mature calligraphy works are formed, they are attached to the paper-cut surface, and the calligraphy works are converted into paper-cut works by cutting and carving. The two kinds of art forms blend with each other without abandoning any subject matter, so that they can be skillfully integrated. They can not only understand the smooth beauty and structural beauty of calligraphy, but also disintegrate into paper-cut art works of writing in the form of engraving on paper. Third, modify and improve the works. The first draft of the work is completed and adjusted repeatedly to achieve a delicate and unobstructed form. When the viewer examines this work of art, he can not only feel the meaning of calligraphy, but also recognize the characteristics of paper cutting.



Students' Work

(Comments: This picture is a combination of calligraphy and paper cutting. The composition, composition and rhythm of calligraphy run through the performance rhythm of the whole work, and the black and white are transformed into red in the form of paper cutting. Original works of students from the Department of pictures.)



Students' Practical Activities



Student's work < Lanting preface >

(Comments: The above figure shows the creative process of teachers and students. Through teachers' guidance and students' cooperation, students are adjusting and improving the ending part of the work. The following figure shows the preface of Lanting by Wang Xizhi, the best running script in China. The charm and composition of calligraphy are set off by the characteristics of paper cutting. Original works of students from the Department of pictures).

B. Integration of Calligraphy and Painting and Paper Cutting

Chinese art stresses that "calligraphy and painting share the same origin", which means that calligraphy and painting complement each other. Since ancient times, this argument has been to learn the essence and truth of Chinese traditional art, so that traditional Chinese painting and calligraphy constitute a complete work of art. In this regard, the whole teaching practice process is divided into the following two stages. First of all, when creating such works, we can first conceive subjective thinking or introduce famous ancient calligraphy and painting works, so as to create macro and specific calligraphy and painting works. Then, the perfect calligraphy and painting works will be transformed into paper-cut works. Among them, the paper-cut works combine Yin engraving and Yang engraving to ensure the integrity of the works. For example, the painting part focuses on Yin engraving to show the calm atmosphere of the works, while the calligraphy text focuses on Yang engraving to ensure the consistency of the font, so as to comprehensively complete the traditional art works integrating calligraphy and paper-cut, so as to comprehensively show the innovative art works integrating calligraphy, traditional Chinese painting and paper-cut. Finally, calligraphy and painting works are attached to the materials of paper-cut works, and diversified cutting and engraving forms are used to transform them into paper-cut works of art. So as to rewrite China's famous traditional Chinese painting works into paper-cut art works, and enrich the expressiveness and uniqueness of China's traditional art.



Student's Work < River Map At Qingming Festival >



Students' Works

(Comments: The picture above shows the famous Chinese painting "riverside painting during the Qingming Festival". Through the design and form of paper-cut, the painting, calligraphy and seal cutting are integrated into an artistic work created by the integration of paper-cut and calligraphy. The works at the bottom left are the ink and wash work of Feng enxu, a famous artist in China. The paper-cut art creation is carried out through the paintings of excellent masters. The paper-cut elements are continuously connected in the form of Yin engraving and Yang engraving. The work in the middle of the figure below creates excellent figure ink paintings in the form of paper-cut, realizing that calligraphy and painting share the same origin and complement each other. The work on the lower right selects Bashu culture with the characteristics of Sichuan Province of China as the creative carrier, and integrates the characters of Sichuan Opera and the poetry of Sichuan Opera to form a wonderful paper-cut chromatic work. Original works of students from the Department of pictures).

C. Integration of Seal Cutting art and Paper Cutting Art

Seal cutting is an indispensable part of calligraphy. As early as the Yin and Shang Dynasties, people engraved "characters" on tortoise shells with knives (that is, they are called oracle bone inscriptions in modern times). These characters have sharp blades and beautiful brushstrokes, and have a high level of "lettering". At the fourth meeting of the Intergovernmental Committee for the protection of intangible cultural heritage of UNESCO held from September 28 to October 2, 2009, 22 projects such as Chinese calligraphy, Chinese seal cutting and Chinese paper cutting were selected into the "list of representative works of human intangible cultural heritage". Seal cutting has gone through more than ten dynasties in the long history of more than 3700 years since its origin.



Li Liangyu's Seal Cutting Works



Qi Baishi's Seal Cutting Works

(Source: A rare man Tingfang in the world ---- The sunset silhouette of Li Gongliang's jade, gold and stone life. China.com).

The works integrating seal cutting and paper cutting are divided into two categories: first, pure seal cutting works. Its creation steps are divided into the following two aspects. First, design the print. This requires a wealth of temporary seal calligraphy experience and the ability to design seal cutting images. Based on this ability, the cutting composition of seal cutting design works is completed in the form of paper-cut, and finally the overall composition of paper-cut art form is generated in the form of complete traditional seal cutting works. Although the work is based on the traditional seal cutting creation form, its material is paper-cut as the main body, which fully reflects the integration and innovation

characteristics of the two. Second, the seal cutting part of calligraphy and painting works. Such works are attached to calligraphy and painting works and are an indispensable and important part of them. Most of its form and content are in the form of signature, which are integrated into painting and calligraphy and become the finishing touch. It is unique and complementary in the whole work. After completing the printing design, we should first comply with the form and composition of calligraphy and painting works, and then convert it through paper-cut form, so as to produce a complete cutting and carving art work.



Cut And Engrave Charm



Five Cattle Chart.

(Comments: The picture on the left shows the seal cutting works in the form of paper-cut. The seal cutting pictures and texts are completed with paper-cut materials, and finally displayed in the form of seal cutting works. The picture on the right shows China's famous traditional Chinese painting five cattle. The whole work is a 10-meter-long roll of paper cutting combined with traditional Chinese painting. The picture is a partial work, which contains a large number of ancient seals to show the age and valuable value of the work. Original works of students from the Department of pictures.)

D. Cultural and Creative Derivation with Intangible Cultural Heritage as the Carrier

Art comes from life and gives back to life. Good cultural creation needs to have three characteristics: aesthetics, function and connotation. What is more brilliant is to integrate ancient and modern times and communicate elegance and customs. Take intangible cultural heritage as the carrier, carry out aesthetic construction, highlight the essence of China's cultural treasures, and improve people's aesthetic experience, so as to make art feedback and decorate life. The new works integrating calligraphy art and paper-cut art are reflected in daily necessities such as notebooks, water cups, tea sets, pillows, canvas bags, clothes and paper cups. They not only decorate things in life, but also apply traditional culture to modern life, but also promote and extend traditional art and culture. Bringing intangible cultural heritage into cultural and creative products to make them cultural is an in-depth refinement of cultural creativity. Thus, cultural and creative products are no longer born out of traditional products, but different from traditional products, they meet the functional needs, integrate the refinement of cultural elements, and meet people's needs for appreciating the beauty while meeting the functional needs.



Water Cup



Notebook



Pillow

(Comments: The series of cultural and creative products in the figure are derived from the integration of paper-cut art and calligraphy art, substituting art into life and feeding back to life. Highlight the value and charm of art in life things such as water cups, notebooks, paper cups, pillows and handbags. Original works of students from the Department of pictures.)

IV. THE INTEGRATION OF THE TWO IMPROVES THE TEACHING EFFECTIVENESS OF THE PROTECTION AND INHERITANCE OF INTANGIBLE CULTURAL HERITAGE

Compared with the teaching of intangible cultural heritage protection and inheritance in the past, it is not advisable for teachers to blindly return to the tradition, which is relatively divorced from the social track of the modern information age, and it is easy to make students confused and excluded. However, the study of calligraphy requires a long time of retreat and study, which makes the young people who are willing to exercise daunted; Paper cutting art is mostly presented in the traditional festival period, which limits students' conception and creation in their daily life. When we try to adopt new models and new ideas in the teaching of intangible cultural heritage protection and inheritance, it is more conducive to improve students' subjective initiative in learning. The organic combination of calligraphy art and paper-cut art can reduce its own defects [7]. Calligraphy art is no longer only written on rice paper, and paper-cut art is no longer a specific totem of traditional festivals. Using the composition of multi forms and multi carriers, show the new ways of teaching the protection and inheritance of intangible cultural heritage in today's era, disseminate the characteristics and charm of China's excellent traditional art, make teenagers have a new understanding of the study of intangible cultural heritage, and enhance students' learning ability and learning fun. Next, taking calligraphy art and paper-cut art as the carrier, the potential energy provided by the innovative integration teaching of intangible cultural heritage includes the following five aspects:

First, it is conducive to the inheritance and protection of intangible cultural heritage.

The organic integration of calligraphy art and paper-cut art is an effective way to inherit China's intangible cultural heritage. By carrying out various forms of teaching, discussion and comprehensive practical activities, we can give full play to the advantages of art courses and cultivate a large number of enthusiasts and backbone forces. Exploring the inheritance strategy of intangible cultural heritage in schools will help to provide the society with an example of the inheritance mode of Chinese excellent traditional culture in schools, promote the integration of China's Intangible

Cultural Heritage Inheritance and civilized rural construction, expand the inheritance ways, and promote cultural prosperity, so as to better inherit and protect China's intangible cultural heritage [8].

Second, it is conducive to expand school curriculum resources and educational resources.

In the process of campus culture construction, we should constantly give full play to the discipline advantages, better integrate the intangible cultural heritage with the school culture construction, build a distinctive campus culture, promote the development of school characteristics, and create the school brand image, so as to improve the school running quality of the school.

Third, it is conducive to cultivating students' comprehensive quality and innovative spirit.

In the practice of innovative integration of calligraphy art and paper-cut art, students' attentive and meticulous learning attitude and patient and steady personal sentiment will be improved and exercised, students' impetuous habits will be reduced day by day, and students' appreciation ability and practical ability will be significantly enhanced. In the process of feeling, practicing, understanding and mastering, teenagers deepen their understanding and understanding of intangible cultural heritage, and enhance their initiative, enthusiasm, creativity and inheritance ability to inherit and carry forward, so as to cultivate students' comprehensive quality and practical ability [9].

Fourth, it is conducive to enhance students' national pride.

With the impact of foreign culture, some citizens lack national pride and identity with national culture. In order to solve this problem, teachers need to start with education, introduce relevant contents of intangible cultural heritage in middle school, and use art education and teaching methods to improve students' national pride and further enhance China's national cohesion, so as to effectively enhance students' recognition of their national culture and improve students' cultural self-confidence.

Fifth, it is conducive to the study of ethnic art and improve the evaluation system.

In the innovative exploration of the integration of calligraphy art and paper-cut art, it can broaden the vision of art teachers, improve teachers' research ability, improve the evaluation system of school aesthetic education development and students' learning, and expand the multiple forms of intangible cultural heritage protection and inheritance teaching [10]. It is an important means of students' comprehensive quality evaluation.

V. PROBLEMS THAT SHOULD BE AVOIDED IN TEACHING PRACTICE

Although the innovative integration of the two intangible cultural heritages has enhanced students' enthusiasm for learning traditional culture to a certain extent, created new learning methods, and improved students' understanding and perception of intangible cultural heritage, there are also some problems and defects. For example, in teaching practice, the characteristics of writing in the art of calligraphy are often modified in the cutting and engraving of paper-cut, which appears to be crafty and rigid, which is similar to the ancient stone inscriptions. Therefore, teachers need to remind

students to keep the main prototype structure of calligraphy and try to restore the writing characteristics of calligraphy art. Under certain circumstances, paper-cut art can also be flexibly adjusted to sublimate the integration of the two arts.

VI. STUDENTS' FEEDBACK AFTER PARTICIPATING IN INTANGIBLE CULTURAL HERITAGE COURSES

In view of this research on the teaching practice of intangible cultural heritage, the author conducted a questionnaire survey on the students of four high schools (Taiping middle school in Tianfu new area, experimental middle school in Tianfu new area, No. 5 middle school in Tianfu new area and Huayang middle school in Tianfu New Area). The respondents are senior high school sophomores from four schools, with a total number of 150. The proportion of boys is 55% and that of girls is 45%. All students completed the questionnaire. The results show that students are more interested in the intangible cultural heritage curriculum after innovation and integration, and hope to learn more about the knowledge and content of intangible cultural heritage protection and inheritance in the follow-up study.

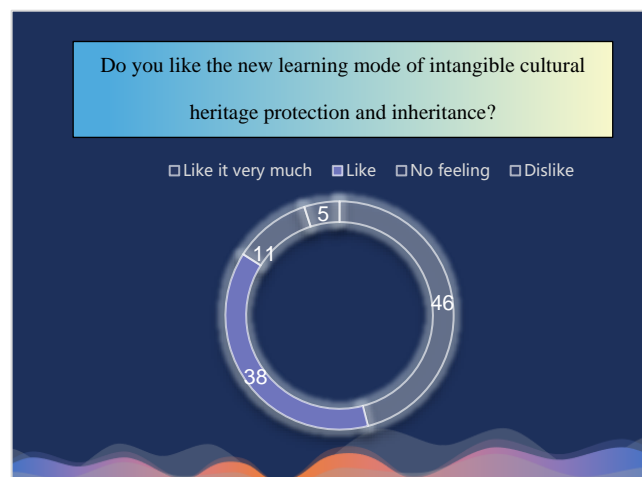


Fig. 1. Students' experience and cognition of new and old intangible cultural heritage learning courses.

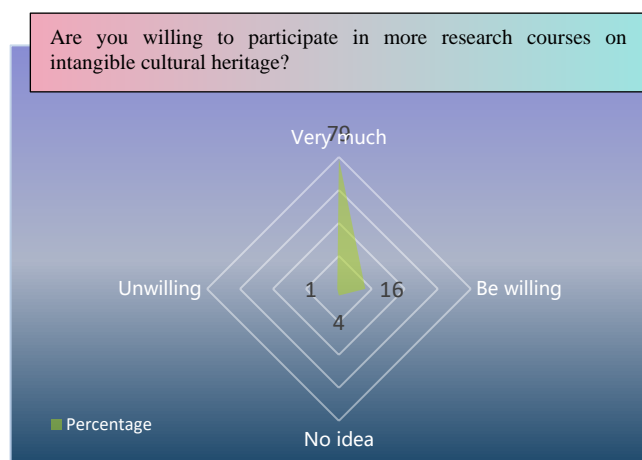


Fig. 2. Students willing to participate in the study and exploration of more intangible cultural heritage courses.

The results of the above questionnaire survey show that students are more inclined to the new teaching inquiry model, are full of expectations for the courses of intangible cultural

heritage protection and inheritance, are willing to continue to explore the follow-up courses of intangible cultural heritage, and have obvious interest and attention to the new inquiry learning of traditional culture.

VII. CONCLUSION

By appreciating the beauty of paper cutting and calligraphy, students have deepened their understanding and cognition of intangible cultural heritage. Intangible cultural heritage into the campus is like sowing seeds of cultural inheritance, so that excellent traditional culture can live and pass on from generation to generation. Calligraphy art and paper-cut art have already made outstanding achievements in the field of single art, but they are livelier after some innovation and integration. At the same time, the protection and inheritance teaching of intangible cultural heritage is no longer limited to individual undertaking, but a multi carrier, multi form and diversified interconnected combination. The integration of calligraphy art and paper-cut art effectively stimulates students' enthusiasm and creativity in the protection and inheritance of intangible cultural heritage, updates the aesthetic education teaching and aesthetic exploration in the new era, and carries forward and inherits the essence and meaning of intangible cultural heritage.

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