

Practical Exploration of Integrating Intangible Cultural Heritage into University Curriculum: A Study on the Construction of the School-based Curriculum System of Suixi Lion Dance

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Abstract: *Against the backdrop of the national strategy to vigorously promote the excellent traditional Chinese culture, integrating intangible cultural heritage systems into the curriculum of colleges and universities has become an important path to deepen cultural education. However, current intangible cultural heritage education in colleges and universities generally suffers from problems such as “fragmentation”, “superficiality”, and the “separation of skills transmission and cultural spirit”. Therefore, this study takes the national-level intangible cultural heritage “Suixi Lion Dance” as a case to explore the construction of a set of referenceable school-based curriculum systems in colleges and universities. Based on the embodied cognition theory and Skilbeck’s situational model, this study first proposes the core concept of “culture as the soul, practice as the body, and innovative development”, and constructs a “three-dimensional integration” content framework around this concept, covering three dimensions: cultural understanding, physical practice, and innovative transformation. Through the implementation path of “curricularization, clubization, and socialization” and combined with a diversified evaluation mechanism, a complete curriculum model is formed. This system aims to break through the limitations of the traditional “technique-only” approach, achieving an organic integration from “knowing the lion” to “dancing the lion” and then to “creating the lion”, promoting the elevation of intangible cultural heritage education from mere skill practice to the inheritance of cultural spirit and the cultivation of innovative ability, in response to the “high-level” requirements of higher education for the cultivation of high-quality, innovative talents. This research not only provides theoretical references and practical solutions for the “living inheritance” and “creative transformation” of “Suixi Lion Dance” and similar physical intangible cultural heritage projects in colleges and universities, but also contributes a replicable curriculum model for local colleges and universities to develop distinctive paths based on regional cultural resources and cultivate high-quality applied talents.*

Keywords: Intangible Cultural Heritage, School-based Curriculum, Curriculum Development, Suixi Lion Dance, Higher Education.

1. Introduction

Under the impetus of the national strategy of promoting China's fine traditional culture, integrating intangible cultural heritage (hereinafter referred to as “ICH”) into the national education system has become an important way to promote cultural inheritance and innovation. As the main battlefield for cultural education and knowledge creation, colleges and universities shoulder the crucial mission of bridging the past and the future. They not only need to respond to the national policy requirements in the protection of intangible cultural heritage, the construction of aesthetic and physical education, and the cultivation of applied talents, but also need to promote the transformation of intangible cultural heritage from a formal “entry into campus” to a substantive “integration into courses”, so as to achieve the deep-level goal of cultural education. However, in the current process of promoting intangible cultural heritage education in colleges and universities, there are widespread problems such as “fragmentation” of activities [1] (such as being limited to one-off lectures or performances), “superficiality” [2] (emphasizing form display while neglecting cultural connotations), and “disconnection between skill inheritance and cultural spirit” [3]. A systematic and continuous curriculum education mechanism has not yet been established. Academic research on intangible cultural heritage mostly focuses on the protection of the entity or the inheritance path at the basic education stage. Systematic discussions on how universities can transform intangible cultural heritage from an

“activity form” into a “curriculum system” are still insufficient. Especially for comprehensive intangible cultural heritage projects like “Suixi Lion Dance” that integrate sports, art and folk customs, the theoretical support and practical model for the curriculum construction in colleges and universities are still not perfect.

For this reason, this study takes the national intangible cultural heritage “Suixi Lion Dance” as a case study, and comprehensively employs methods such as case studies, literature reviews, and field investigations to strive to build a school-based curriculum system for colleges and universities that integrates cultural inheritance, quality improvement, and the development of school characteristics. At the theoretical level, based on the embodied cognition theory, the role of physical participation and interaction with the environment in knowledge construction is emphasized, thereby establishing the core position of embodied practice in lion dance skills in the curriculum. At the same time, drawing on Skelbeck’s school-based curriculum development scenario model, a systematic analysis is conducted on multi-dimensional factors such as school resources, student needs, social expectations, and knowledge systems [4] to enhance the systematicness and adaptability of curriculum design. Based on in-depth research and overall planning, this study proposes a “three-dimensional integrated” curriculum model with the core goal of “cultural understanding - physical practice - innovative transformation”, systematically planning the curriculum content, implementation path and evaluation mechanism,

aiming to provide theoretical references and practical solutions for the “living inheritance” and “creative transformation” of “Suixi Lion Dance” and similar physical intangible cultural heritage projects in colleges and universities. This exploration not only broadens the theoretical perspective of school-based curriculum development, but also helps local universities shape their educational characteristics and provides a replicable curriculum model for the cultivation of high-quality applied talents.

2. From Skill Practice to Cultural Inheritance: The “Trinity” Educational Philosophy of Suixi Lion Dance Courses

2.1 “Culture as the Soul”: Laying the Foundation and Elevating

The phrase “Culture as the Soul” aims to clarify that the core vitality of Suixi Lion Dance beyond its external movement forms lies in the spiritual connotations, values and aesthetic pursuits it carries. This includes the team spirit of unity and collaboration, the willpower of being courageous and enterprising, the beautiful vision of seeking good fortune and avoiding misfortune, the etiquette norms of respecting teachers and valuing education, as well as the unique cultural characteristics of the Lingnan region. This “soul” is the fundamental value of the lion dance as an intangible cultural heritage and also the cornerstone of the course teaching.

2.1.1 Transcend the limitations of the “skills-only”

theory Skills are the core content of lion dance activities. However, if lion dance courses merely remain at the mechanical imparting of movements and routines, it would be no different from reducing lion dance to an ordinary sports activity, causing its rich cultural value to be submerged in form. In this way, students can only become “trainers” of skills rather than “inheritors” of culture. Therefore, the curriculum must establish the concept of “culture first”, and root the practice of skills in the profound cultural soil.

2.1.2 Construct the “Know the Lion” theoretical knowledge system

To break through the predicament of “focusing solely on skills”, the lion dance course needs to set up a systematic theoretical module, imparting to students the historical origin, myths and legends, and school characteristics of the lion dance, and deeply interpreting the symbolic meanings of the colors and patterns of the lion’s head, such as Liu Bei’s lion expressing “benevolence”, Guan Gong’s lion expressing “righteousness”, and Zhang Fei’s lion expressing “courage” [5], as well as the rhythmic narrative function of the gongs and drums music. This set of “cultural maps” can endow students’ physical practices with spiritual connotations, making every movement have a basis and a reference.

2.1.3 Realizing Value Leadership and Cultural Internalization

The ultimate goal of learning lion dance in Xingshi is not merely to “be able to perform” but to “understand its

meaning”. In practice, when students practice the “cai qing” routine, they need to comprehend the “Chinese spirit of unity and fearlessness” behind it [6]; in the highly challenging coordination between the “lion head” and the “lion tail”, they need to personally grasp the absolute trust and collectivism it embodies. This process of “cultivating people through culture” from the outside to the inside and from skills to the essence is precisely the key to the dynamic inheritance of intangible cultural heritage.

The concept of “culture as the soul” ensures that the course goes beyond mere technical training and reaches the educational height of value shaping. It transforms the learning process from mere muscle memory of the body to a profound cultural identity and spiritual internalization, thus fundamentally answering the core question of “why dance” for students.

2.2 “Practice as the Core”: The Path and Foundation for Solidifying the Curriculum

“Practice as the Core” in Suixi Lion Dance curriculum concept encompasses three progressive meanings: body, carrier, and subject. Body refers to the fact that learning is mainly accomplished through physical participation, and students must master some basic steps, body movements, and techniques of the lion dance. Carrier means that the inner cultural “soul” can only be manifested and passed down through the outer “body” of practice. Subject indicates that the practice component constitutes the core of the teaching activities. Together, these three aspects establish the fundamental position of practice in the curriculum.

2.2.1 Using the Body as the Gateway to Cognition: Theoretical Support from Embodied Cognition

The comprehension of cultural spirit cannot be achieved merely through text reading. Based on the theory of embodied cognition, the spiritual qualities such as “steadfastness” and “vigor” contained in the lion dance can only be truly perceived and internalized by students through specific physical experiences like the strength in the lower limbs when doing horse stance, body control during leaps, and the expression and force in the dance movements. The body is the inevitable path to cultural understanding.

2.2.2 Taking Practice as the Teaching Subject: Establishing the Core Position of “Learning by Doing”

In the lion dance skills module of the Suixi Lion Dance curriculum, the principle of learning by doing is established as the core teaching principle. This module follows a progressive training path from basic skills to routines, and then to the coordination of drums and music. Through repeated practice of each move and teamwork, students can internalize abstract cultural concepts such as trust and collaboration into deep bodily memories and reflexes. This process achieves a fundamental leap from rational understanding to personal experience, ultimately achieving the teaching goal of integrating knowledge and action.

2.2.3 Taking Effectiveness as the Evaluation Standard: Overcoming the Dilemma of Empty Talk

Practice is the key to activating the dormant genes of intangible cultural heritage. As the core teaching approach, it effectively overcomes the limitation of pure theoretical teaching that is prone to empty talk, allowing static cultural descriptions in literature to regain vitality through vivid physical performances. A precise and expressive movement itself is the most powerful interpretation and direct test of cultural connotations; thus, practice constitutes the ultimate yardstick for measuring the depth and accuracy of cultural understanding. Further, “Practice as the Core” transcends the realm of methodology, establishing the body’s subject position in the cognitive process and serving as the fundamental path to ensure the dynamic inheritance of intangible cultural heritage. It guides students to experience with their bodies and understand with their hearts, ultimately achieving the deep internalization and continuation of culture through dynamic practice.

2.3 “Innovative Development”: Charting the Direction and Future of the Course

“Innovative development” refers to the “creative transformation” and “innovative development” of Suixi Lion Dance on the basis of a profound understanding and respect for its traditional essence. Its core is not to deviate from tradition but to inject contemporary elements to activate the inherent vitality of intangible cultural heritage in the current campus and social cultural environment, making it compatible with modern aesthetics, technology, and lifestyle patterns.

2.3.1 Responding to the Mission of Higher Education: An Inevitable Extension from Inheritance to Creation

The responsibility of higher education is not only to preserve culture but also to cultivate innovative talents who can drive social progress. Therefore, the course must go beyond the simple “replication” of traditional forms and guide students to look towards the future, exploring new paths for the sustainable development of Lion Dance culture and taking on the responsibility of promoting the evolution of intangible cultural heritage in the contemporary era.

2.3.2 Building an Interdisciplinary Integration Implementation Path

The course specifically sets up a “Lion Creation” module to systematically promote interdisciplinary innovation practices: integration with design studies: Encourage students to design Lion Dance-themed collectibles, clothing, and other cultural and creative products based on the analysis of traditional patterns, colors, and other symbolic meanings, integrating their aesthetic value into modern life. Integration with new media technology: Use VR/AR technology to restore and display Lion Dance performance scenes, or create short videos, animations, and other digital content, breaking through the time and space limitations of its dissemination. Integration with management and economics: Guide students to plan cultural events and develop cultural tourism integration projects, exploring a sustainable development model in the modern business environment.

2.3.3 Establishing an Innovative Principle Based on Critical Thinking

“Innovation” is not a fabrication without roots. The course will focus on cultivating students’ critical cultural perspectives, guiding them to analyze “which forms of Suixi Lion Dance can be changed and which spiritual cores must be preserved”, ensuring that all innovation practices are rooted in a profound understanding of authenticity, thereby achieving true sublation and development.

The concept of “innovative development” endows the course with future-oriented openness. It encourages students to transform from passive “culture recipients” to active “culture co-creators”, ultimately achieving a fundamental shift from external “blood transfusion” to internal “blood production” in the inheritance of intangible cultural heritage, submitting an answer from the university to the contemporary question of “where will Lion Dance culture go”.

2.4 The Dialectical Unity of “Soul, Body, and Development”: Constructing an Organic Whole of Curriculum Concepts

As an elevation of curriculum concepts, culture as the soul, practice as the body, and innovative development are not isolated but form an interdependent and mutually reinforcing organic whole, jointly laying the philosophical foundation of the curriculum system.

2.4.1 The Interdependence of “Soul” and “Body”: The Unity of Spirit and Form

The “soul of culture” endows the “body of practice” with spiritual connotations and value orientations, elevating Suixi Lion Dance culture beyond mere physical movements; while the “body of practice” provides a tangible manifestation and sensory access for the “soul of culture”, preventing it from becoming empty preaching. Together, they constitute a dialectical unity of “spirit and matter”, “content and form”: a body without a soul cannot go far; a soul without a body vanishes. It is within this interplay that the Suixi Lion Dance curriculum achieves the unity of “cultivating people through culture” and “carrying culture through practice”.

2.4.2 The Transmission of “Inheritance” and “Innovation”: The Symbiosis of Roots and Branches

“Cultural soul” and “practical body” jointly build a solid foundation for inheritance, ensuring the authenticity of Lion Dance culture; while “innovative development” is the growth of branches from this foundation, pointing towards the future vitality of Lion Dance culture. Without a solid foundation of inheritance, innovation is like water without a source or a tree without roots; without future-oriented innovation, inheritance may become stagnant and lose its vitality to keep pace with the times. They represent a dynamic balance of “upholding the essence” and “innovating” in the process of cultural transmission.

2.4.3 The Logical Closed Loop and Educational Aim of the Tripartite Concept

The three concepts form a self-consistent logical closed loop and functional community within the curriculum: “culture as the soul” is the value beacon of the curriculum, setting the

fundamental direction of inheritance. “Practice as the body” is the realization path of the curriculum, ensuring the internalization of culture in both mind and body. “Innovative development” is the vitality engine of the curriculum, driving the modern transformation of tradition.

This conceptual framework aims to cultivate new era individuals who are rooted in tradition (culture as the soul), proficient in practice (practice as the body), and courageous in innovation (innovative development). This integration of cultural confidence, practical ability, and innovative spirit represents the highest educational value that intangible cultural heritage can achieve within the higher education system.

3. From Concept to Practice: Research on the Implementation Path and Guarantee Mechanism of Suixi Lion Dance Curriculum System

Based on the aforementioned curriculum concept of “culture as the soul, practice as the body, and innovative development”, this study has constructed a Suixi Lion Dance school-based curriculum system with a “three-dimensional integration” content system at its core, a “three-classroom linkage” implementation path, and a multi-evaluation guarantee mechanism.

3.1 The “Three-Dimensional Integration” Curriculum Content System

The curriculum content is designed in an integrated manner around three dimensions: “cultural understanding, physical practice, and innovative transformation”, and is specifically divided into three major modules.

3.1.1 “Know the Lion”: The Theoretical Knowledge Module

The “Know the Lion” module aims to systematically build students’ theoretical knowledge system of culture, laying a solid foundation for cultural identity and appreciation. Core courses and contents mainly include: an overview of Suixi Lion Dance culture, covering the historical origin, folk beliefs, etiquette norms, and main schools of the Lion Dance culture; interpretation of Lion Dance art symbols, deeply explaining the symbolic meanings of lion head making techniques, color systems, costume patterns, lion flags, and routine plots; theory and appreciation of Lion Dance drum and gong music, analyzing how the rhythm of drumbeats and cymbals drive the emotions of the masses and narrate stories.

3.1.2 “Perform the Lion”: The Skill Practice Module

The “Perform the Lion” module focuses on gradually internalizing cultural knowledge into physical memory through systematic physical training, tempering willpower and teamwork skills, and establishing a stratified teaching system. In the basic class, the focus is on physical fitness, basic step types and footwork, and the initial coordination of the lion head and tail. In the advanced class, traditional routines (such as “Picking the Green”) are deepened, practical training in drum and gong music is conducted, and basic stage

choreography is learned. In the competition and performance class, high-difficulty movements are challenged, self-created routine choreography is learned, and specialized training for important competitions is carried out.

3.1.3 “Innovate the Lion”: The Cultural Innovation Module

The “Innovate the Lion” module aims to stimulate students’ creative thinking and promote the transformation and cross-border integration of Lion Dance culture in the contemporary context. This module conducts a series of interdisciplinary workshops, successively from cultural and creative development, digital dissemination to cultural tourism integration: first, in collaboration with design majors, modern cultural and creative products such as trendy toys and clothing are developed to achieve the integration of traditional and contemporary aesthetics; then, in partnership with computer and journalism majors, digital technology is used to restore cultural scenes and create short videos to expand the boundaries of new media dissemination; finally, in coordination with tourism management and business schools, themed festivals and cultural tourism routes are planned to empower local economic development with cultural innovation achievements.

3.2 The Implementation Path of “Three-Classroom Linkage”

To transform the educational concept of “culture as the soul, practice as the body, and innovative development” into practical educational actions, this research has established the implementation path of “Three-Classroom Linkage”. This path aims to break the boundaries of traditional classrooms and form a progressive teaching loop from theoretical internalization, skill deepening to social transformation through the organic connection and functional complementarity of three types of classrooms: course-based, club-based, and socialized. It builds a bridge for students to progress from cognition to identification, from skills to qualities, and from learning to creation.

Specifically, the operation mechanism of this model consists of three core links: Firstly, the course-based classroom serves as the foundation, through systematic and credit-based teaching design, laying the theoretical foundation of lion dance history, culture and skills, and achieving the systematic construction of knowledge. Secondly, the club-based classroom acts as an extension, where classroom knowledge is transformed into continuous rehearsal, management and performance practices within the stable platform of the student art troupe, enabling students to deepen their skills and cultivate their character in a stable community, and complete the internalization of abilities and the cultivation of qualities. Thirdly, the socialized classroom serves as an outlet, guiding students into real-world scenarios such as local festivals and commercial performances, where their learning outcomes are tested by society, achieving value output and cultural feedback, and completing the initial experience of the role transformation from “learner” to “inheritor” and “propagator”.

To ensure the effectiveness and vitality of the Three-Classroom Linkage, two teaching methods,

“Dual-Teacher Classroom” and “Project-Based Learning”, are consistently applied throughout. The “Dual-Teacher Classroom” model, with the joint guidance of school teachers and intangible cultural heritage inheritors, guarantees the theoretical height and authenticity of the teaching. Meanwhile, “Project-Based Learning”, driven by real-world demands, connects the three classrooms into a complete process of exploration and practice through school-enterprise collaboration and performance tasks. The two methods complement each other, ensuring that the entire learning process maintains cultural depth and practical vitality, ultimately empowering students to achieve all-round development characterized by the integration of knowledge and action, and the application of learning.

3.3 A Comprehensive and Diverse Evaluation Mechanism

The course adopts a diverse evaluation scheme, adhering to the principle of combining process-oriented and outcome-oriented, quantitative and qualitative assessment, to comprehensively examine students' proficiency in knowledge, skills, innovation, and cultural attitudes. Specifically, theoretical understanding accounts for 30%, assessed through research reports and special topic presentations; practical skills make up 40%, evaluated based on performance tests, routine demonstrations, and training logs; and innovation transformation constitutes 30%, measured by reviewing cultural and creative works, project plans, and social practice certificates. The evaluation subjects include teachers, intangible cultural heritage inheritors, and self-assessment / peer assessment by students, ensuring the comprehensiveness and objectivity of the evaluation.

4. Academic Value and Practical Challenges: Theoretical Contributions and Practical Challenges of the “Three-Dimensional Integration” Curriculum Model

4.1 Theoretical Implications of the “Three-Dimensional Integration” Model for the Inheritance of Intangible Cultural Heritage in Colleges and Universities

“Three-Dimensional Integration” curriculum model constructed in this study is not only an implementation plan but also provides significant theoretical insights for the transmission of intangible cultural heritage in higher education institutions.

Breaking the Binary Opposition of “Skill” and “Art” in the Education Cycle: This model, through the organic connection of “cultural understanding - physical practice - innovative transformation”, systematically addresses three fundamental questions in the transmission of intangible cultural heritage: “Why dance?” (value recognition), “How to dance well?” (realization path), and “How to dance in the future?” (development direction). It breaks the binary opposition thinking that separates skills from culture and inheritance from innovation, constructing a complete education cycle. It achieves a theoretical elevation from merely imparting skills to cultivating comprehensive cultural literacy, which is highly consistent with the “mind-body unity” advocated by embodied cognition theory and the holistic and contextual

nature of cognition.

Responding to the “Higher-Order” and “Innovative” Missions of Higher Education: The establishment of the “innovative transformation” dimension is the key difference between this curriculum model and the popularization of intangible cultural heritage in primary and secondary schools. It elevates the course objectives from the acceptance of cultural knowledge and the imitation of skills to the critical examination and creative development of culture, fully embodying the “higher-order” requirements of higher education in cultivating students' innovative thinking and complex problem-solving abilities. This makes the transmission of intangible cultural heritage a creative force driving the advancement of social culture, rather than a simple replication of culture.

4.2 Mechanisms for Ensuring the Implementation of the Curriculum and Potential Challenges

For any well-designed curriculum to be transformed from a blueprint into tangible educational outcomes, a solid support system and forward-looking risk management strategies are indispensable. This section aims to systematically elaborate on the mechanisms that ensure the effective operation of the Suixi Lion Dance curriculum and carefully analyze the potential challenges it may encounter in the practical field.

4.2.1 Support Mechanisms: The Foundation for Effective Curriculum Implementation

A stable and efficient support system is the fundamental prerequisite for the effective implementation of the Suixi Lion Dance curriculum. The construction of this support system mainly covers three core aspects: organizational support, teaching staff support, and resource support.

At the organizational support level, the primary measure is to establish a cross-disciplinary Lion Dance Cultural Curriculum Center. This center, as the central management body of the curriculum, is fully responsible for the overall planning of the curriculum, the coordination and allocation of teaching resources, and the quality monitoring of the implementation process. Its aim is to break down the traditional administrative barriers between departments from the top design, ensuring the smooth operation of the curriculum.

At the teaching staff support level, the curriculum focuses on building a flexible teaching staff pool that integrates academic mentors from the university, intangible cultural heritage inheritors, and industry experts. This diversified teaching structure aims to form complementary advantages, ensuring that the Lion Dance curriculum teaching can combine the academic depth of theory, the authentic inheritance of skills, and the market foresight of industrial development, providing students with multi-dimensional learning guidance.

At the resource support level, the implementation of the curriculum relies on dedicated training venues, complete lion heads and drum and gong equipment, stable financial input, and a comprehensive safety management system as the material basis. These hardware resources and management systems together form a solid foundation for the smooth

conduct of teaching activities, none of which can be lacking.

4.2.2 Potential Challenges: Deep-seated Contradictions and Responses in Practice

In the specific practical field, the implementation of the Suixi Lion Dance curriculum will inevitably face several deep-seated contradictions arising from the interweaving of the characteristics of intangible cultural heritage and the higher education environment, which require forward-looking institutional designs and response strategies.

The primary contradiction lies in the tension between cultural authenticity and educational universality. To adapt to the limited teaching period and the students' zero-basis starting point, the complex and rich skill processes or ritual procedures often need to be simplified for teaching purposes, which poses a risk of weakening or even damaging the core cultural connotations of the intangible cultural heritage. Therefore, it is necessary to establish a course content review mechanism with the deep participation of intangible cultural heritage inheritors and their core review role, ensuring that all teaching adjustments and simplifications strictly adhere to and uphold the authenticity principle of its core cultural spirit and key skill systems.

Secondly, the curriculum will face institutional barriers in cross-disciplinary collaboration. Different departments have inherent differences in setting teaching goals, evaluating teaching outcomes, and calculating teachers' workloads, making it difficult to form continuous and efficient cooperation momentum. The key to solving this problem lies in institutional innovation. This can be achieved by setting clear cross-disciplinary cooperation projects and designing reasonable cross-departmental workload recognition and benefit-sharing mechanisms, thereby stimulating and ensuring the cooperation enthusiasm of all participants from the institutional root.

Finally, the complexity of teaching evaluation constitutes another significant challenge. The internalization of students' cultural understanding, teamwork spirit, and innovative qualities, among other deep learning outcomes, are difficult to precisely quantify through traditional written tests. To address this issue, it is crucial to establish a multi-dimensional and comprehensive evaluation system. This system should, in addition to necessary quantitative indicators, vigorously introduce qualitative evaluation methods such as learning portfolios, in-depth interviews, and project reports, thereby achieving a comprehensive and three-dimensional assessment of the learning process and the transformation of internal cognition and qualities.

5. Conclusion and Outlook

This study directly addresses the prevalent fragmentation and superficiality in the integration of intangible cultural heritage (ICH) into higher education. Taking the national-level ICH, Suixi Lion Dance, as a case study, it systematically constructs a school-based curriculum system aimed at achieving in-depth education. This system is centered on the core concepts of culture as the soul, practice as the body, and innovation and development. It is specifically manifested in the

three-dimensional course goals of cultural understanding, physical practice, and innovative transformation, the three core modules of knowing the lion, dancing the lion, and creating the lion, the three-way linkage of curriculum-based, club-based, and socialized implementation paths, and a multi-dimensional evaluation system as a quality guarantee, forming a comprehensive solution. Its core theoretical contribution lies in transcending the binary separation of technique and art in ICH inheritance, achieving the organic unity of cultural inheritance, physical cognition, and innovative literacy, and providing a theoretical model and practical blueprint for the curricularization of similar physical ICH projects in higher education.

It should be noted that this study, at this stage, mainly focuses on the top-level design and theoretical construction of the curriculum system. Although the research process fully combines field investigation and theoretical analysis, the effectiveness, applicability, and sustainability of the curriculum system still need to be verified through large-scale and long-term practical tests in real teaching scenarios in the future, and the course content, implementation paths, and evaluation methods should be continuously iterated and optimized based on feedback data.

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