

Research on the Curriculum System Construction of Aesthetic Education of Intangible Cultural Heritage in Universities under the Belt and Road Initiative

Yi Zhou¹, Daria Suprun²

¹Department of Art, Hetao College, Bayannur, Inner Mongolia Autonomous Region, 015000, China

²Department of Social Work and Rehabilitation, National University of Life and Environmental Sciences of Ukraine, Kyiv, 03041, Ukraine

*Corresponding author: zhouyi1976420@sina.com

Abstract: In the spirit of the Belt and Road Initiative, the rich intangible cultural heritage of the regions along the route can be employed as an excellent cross-cultural aesthetic resource for aesthetic education in universities. There is currently no general plan for developing the curriculum of aesthetic qualities in intangible cultural heritage in the aesthetic education system of universities. This paper studies the construction of the curriculum system for aesthetic education in intangible cultural heritage at universities and presents the three levels of theory, main content and systematic paths. First, this paper will present the aesthetic attributes and educational values of intangible cultural heritage, propose the theory of interculturality as an explanation system for cross-cultural aesthetic education, and carry out a typological analysis of the aesthetic resources in the regions along the Belt and Road. Next, this paper will put forward a multi-level position model for the goals of aesthetic literacy in the curriculum, a knowledge organisation and integration system based on aesthetic categories, and a modular and progressive framework for implementing the curriculum. Finally, this paper has built a two-dimensional curriculum module for aesthetic perception and cross-cultural literacy, developed a logic for transforming teaching resources based on the aesthetic symbols of intangible cultural heritage, and created an evaluation index system for the development of aesthetic competence. The goals of this paper are to provide a complete curriculum design system for the aesthetic education of intangible cultural heritage and to promote the theoretical reform and structural optimisation of aesthetic education in universities under the influence of cross-cultural communication.

Keywords: Intangible Cultural Heritage, Aesthetic Education, Curriculum System, Interculturality, Belt and Road

Introduction

Many places along the Belt and Road have accumulated a large number of intangible cultural heritage works with special aesthetic qualities and cross-cultural aesthetic values, providing new opportunities for the spread and model development of aesthetic education in universities. The current aesthetic education system in universities is based on the traditional model of Western visual arts, and it has not been fully integrated with the bodily, processual and embodied aesthetic qualities of intangible cultural heritage. There is no special curriculum for the all-round aesthetic education of students. For the reasons mentioned above, building a curriculum system for aesthetic education in intangible cultural heritage is now an urgent problem that needs to be studied and taught. On the one hand, this study can extend the theoretical scope of aesthetic education by adding the attribute of interculturality to the Design Logic of the curriculum, and it can also meet the new demands for aesthetic judgment and perceptual transformation ability in the context of multicultural convergence. At the same time, the construction organization plan for the curriculum system can provide an operating organisational foundation for universities in the field of aesthetic teaching of intangible cultural heritage and correct structural defects in the current curriculum, such as a lack of goal orientation, absence of content integration, weak implementation architecture and unclear evaluation indicators. Based on the above understanding, the three parts of this paper will be the theoretical foundation, key contents and system design; that is to say, this paper will provide a theoretical basis and a design framework for integrating the aesthetic resources of intangible cultural heritage in the regions along the Belt and Road into university curricula.

1. Theoretical Basis and Cross-cultural Traits of Aesthetic Education for Intangible Cultural Heritage

1.1 Aesthetic Features of Intangible Cultural Heritage and Their Educational Values

Intangible cultural heritage is intangible, lively and embodied; thus, it is also a type of work of art. Intangible cultural heritage is not the same as tangible cultural heritage; thus, it does not have a fixed form but takes the shape of body movement, sound rhythm, oral expression, ritual context, etc., and is a process-oriented, participatory type of aesthetic experience. The first kind of aesthetic quality is not only about formal beauty but is also closely related to the perception habits and values of a cultural group, so it is an integration of aesthetics and life. In terms of the ontology of aesthetics, the aesthetics of intangible cultural heritage can be considered a type of "embedded" aesthetics, and the generation of aesthetic emotions is closely linked to specific cultural contexts and bodily practices^[1].

In recent years, aesthetic education at universities has begun to give more attention to presenting the aesthetic values of intangible cultural heritage. On the one hand, these attributes expand the scope of objects in aesthetic education to include daily life skills, oral culture and ritual behaviour in the realm of aesthetic cognition, thus adding more kinds of aesthetic experience for students. At the same time, the aesthetics of intangible cultural heritage are cross-sensory and require the participation of body schemas; thus, they can correct the bias in traditional aesthetic education that focuses too much on visual art and formal analysis. By interacting with the aesthetic resources of intangible cultural heritage, students can learn to perceive different kinds of beauty in various cultures and build a multicultural cognitive system of aesthetics.

1.2 The Application of Interculturality Theory in Aesthetic Education

The theory of interculturality refers to the new spaces that have emerged as a result of contact, dialogue and mutual translation of different cultural systems, and its basic ideas are boundary negotiation, reciprocal understanding and the third space. According to the above theory, aesthetic education can now be applied to intangible cultural heritage; it should no longer be treated as a closed collection of culture to be admired, but rather as a living space for aesthetic connotations arising from all aspects of culture. The goal of aesthetic education for intercultural literacy is not to pass on traditional aesthetic norms, but rather to have students change their own ideas and values in various aesthetic cultures so that they can develop an adaptable sense of aesthetics.

Based on the above theory, the framework of the cognitive approach to aesthetic education in intangible cultural heritage at universities will be revised. Therefore, aesthetic education is no longer the one-way inheritance of culture but an interactive activity for all people and an integration of all kinds of aesthetic resources. Therefore, the aesthetic value of intangible cultural heritage should not be regarded as foreign or formal; instead, it can be used to promote cross-cultural aesthetic literacy. According to the theory of interculturality, in the construction of curricula, we should be aware of the tensions, ambiguities and creative misunderstandings that may arise during the process of aesthetic learning; rather than avoiding these problems, they should be used as opportunities to develop aesthetic literacy^[2].

1.3 Typological Features of Aesthetic Resources in Intangible Cultural Heritage Along the Belt and Road

There are many cultures along the Belt and Road in East Asia, Central Asia, South Asia, West Asia, Central and Eastern Europe, etc., and the aesthetic resources of their intangible cultural heritage can be classified typologically according to aesthetic media and modes of perception. The first kind is oral and performative resources, such as epic chanting, folk songs and ritual dramas, and their aesthetic qualities are expressed in the temporal organisation and rhythmic structure of sound. The second kind refers to craft and artifact resources, such as carpet weaving, metalwork, ceramics, etc.; they have aesthetic qualities based on materials, textures and the traces of human hands in production. The third type is festivals and resources for body exercise, such as traditional dances and martial arts, competitive activities, etc.; their aesthetic value is derived from the changing shapes of the body over time and space.

As shown in the classification above, the aesthetic resources of intangible cultural heritage in the regions along the Belt and Road Initiative have a general structure and various characteristics. Most of

the resources have a strong sense of symbolism and ornament, and their formal language is closely linked to collective memory and cosmological ideas. At the level of differentiation, the aesthetic expressions in all areas are also very different. Generally speaking, the intangible cultural heritage of grassland nomadic culture areas has a linear rhythm and abstract symbols; there are many geometric patterns and colour contrasts in the oasis agricultural area; the Mediterranean coast of Europe is usually symmetrical, harmonious and imitative, and some places in East Asia focus on the aesthetic ideas of emptiness and suggestion. The types of attributes listed above will be used to organise and compare the aesthetic resources that are selected and organised in the following curriculum system.

2. Core Elements and Structural Logic of the Curriculum System for Aesthetic Education in Intangible Cultural Heritage in Universities

2.1 A Multi-level Aesthetic Literacy Position Model for Curriculum Objectives

The goals of the curriculum for aesthetic education in intangible cultural heritage at universities should be expanded to go beyond the traditional focus on learning skills and appreciating works in general art education. The three levels of aesthetic literacy in the positioning model for curriculum goals are introduced here in order. At the bottom is the stage of aesthetic perception; it refers to learners' sensitivity and ability to feel all kinds of elements in intangible cultural heritage resources, such as sound, movement, material and space. The middle stage is the period of aesthetic cognition; that is to say, learners have grasped and absorbed the cross-cultural logic and meaning-generation rules of aesthetic symbols in intangible cultural heritage. Finally, at the highest level, there is the stage of aesthetic creation; that is to say, learners can use aesthetic resources from intangible cultural heritage to express aesthetics cross-culturally and formally innovate. The three levels are arranged vertically according to the order of perception and reception, rational analysis, and all-encompassing production; therefore, there will be no problem of flattening the goal-setting^[3].

The Design Logic of this model is that aesthetic literacy is a type of adaptation to the conditions of multicultural convergence and not a norm for aesthetic judgment in a single culture. The model shows that the link between the degree of perception and the degree of understanding is not an increase but rather a system of mutual influence and cyclical change; for systematic accumulation of perceptual experience to result in transferable aesthetic competence, there needs to be a direction for the conceptual framework, and at the same time, to deepen the level of understanding, one must repeatedly return to the level of perception for verification and correction. Given that there are many aesthetic resources in intangible cultural heritage along the Belt and Road, different perceptual weights and depths of understanding should be given to each level according to the type of resource (oral and performative, craft and artifact, festival and bodily practice), and then an operating reference framework for selecting and implementing subsequent curriculum content should be established.

2.2 Knowledge Organisation of Curriculum Content and the Integration Mechanism of Aesthetic Categories

The main problem in the knowledge organisation of curriculum content is how to transform the aesthetic resources of intangible cultural heritage from all over the world into logical teaching materials. A system of knowledge organisation based on aesthetic categories as integration links is proposed in this paper; that is to say, several cross-cultural aesthetic categories have been extracted from the aesthetic resources of intangible cultural heritage along the Belt and Road, and these categories will serve as the basic organisation units for curriculum content. The categories above are: "Rhythm and Meter", "Pattern and Symmetry", "Posture and Configuration", "Material and Texture", and "Symbol and Metaphor". Many aesthetic cases of intangible cultural heritage from all over the world have been organised into the categories above, and by making horizontal comparisons, differences and similarities in the patterns of a particular aesthetic form across cultures can be revealed. The Organisation will no longer be organised according to the old system of geography and ethnicity.

According to the theory of the integration mechanism for aesthetic categories, they are in harmony and agreement in form. Therefore, the structure of the curriculum content will be changed from the external classification of knowledge points to the exploration of the internal construction rules of aesthetics, and learners will focus on the organising principles and deformation boundaries of formal language itself. At the level of operations, the three analysis dimensions for each category are: the perception description dimension (parameters such as the unit of time, periodic patterns and accent

distribution under the category of rhythm), the formal analysis dimension (elements such as symmetry type, repetition mode and contrast intensity under the category of pattern), and the cross-cultural comparison dimension (similar arrangements and different expressions of body dynamics in various cultures under the category of posture). Organising the above knowledge can increase the level of theoretical abstraction for the curriculum content, and at the same time, it is possible to keep the concreteness of aesthetic resources in intangible cultural heritage and provide transferable aesthetic analysis tools for learners^[4].

2.3 Modular and Gradual Architecture Design for Curriculum Implementation

The Design of the curriculum for the implementation of this should address the conflict between the demand for deep experience in the aesthetic education of intangible cultural heritage and the time and place constraints of university teaching. These are the teaching modules; they are relatively independent parts of the study that cover all the content of the curriculum, and each module is based on a specific type of training in aesthetic ability or an in-depth study of a particular kind of aesthetics, such as the auditory aesthetics module covers rhythm and timbre perception, the bodily aesthetics module studies posture and dynamic organisation, and the visual aesthetics module explores patterns and colours. The modules are relatively independent of each other, so learners can choose various combinations of modules according to their own starting points, and it is also possible to learn them in an organised way. The modules are relatively simple and meet the various learning needs of students in different courses.

The structure of progressivity is hierarchical, and the order of curriculum implementation is perception and absorption of knowledge, rationalisation, and finally, all-encompassing application. First, a perception module should be built to recognise changes in the environment and learn regular patterns from many observations; it will need less prior knowledge of culture. At this time, comparison and transformation modules are used to help learners form categories of all kinds of aesthetic resources in intangible cultural heritage and move from aesthetic perception to aesthetic description. At this time, the integration and generation modules have been set up, and learners need to use the aesthetic category tools they have learned in the past to independently analyze unfamiliar aesthetic resources of intangible cultural heritage and create cross-cultural aesthetic expressions based on all kinds of elements in these resources. Gradual construction is in line with the normal development of aesthetic ability, and it has clear and measurable goals and steps for implementing the curriculum.

3. Systematic Construction Pathways for the Curriculum System of Aesthetic Education in Intangible Cultural Heritage

3.1 Two-dimensional Curriculum Modules for Aesthetic Perception and Cross-cultural Literacy

The construction of the two-dimensional curriculum modules is based on the joint development of the ability to perceive aesthetics and cross-cultural literacy. Modules of the dimension of aesthetic perception are concerned with the direct reception of sensory materials in intangible cultural heritage resources, and these include the auditory dimension (e.g., pitch contour and rhythm of epic chanting), the kinesthetic dimension (e.g., body trajectories and dynamic changes in traditional dances), and the tactile-visual dimension (e.g., texture contrast and colour distribution in weaving crafts). Many methods of perception training have been added in this module to help students break down the elements of aesthetic forms in intangible cultural heritage, recognise their interconnections, disregard background cultural knowledge, and develop a sense of aesthetic appreciation and analysis for all kinds of aesthetic systems. The material for the perception training is one of the representative intangible cultural heritage sites along the Belt and Road Initiative, and there is no cultural or geographical bias in the selection^[5].

The modules of the dimension for cross-cultural literacy are based on the foundation of perception training, and they focus on how aesthetic forms are related to the system of meaning networks in which they are created. The modules will help students find all the different ways that the same category of aesthetics (such as symmetry, repetition or accumulation) is created in intangible cultural heritage resources from different places, as well as the functional changes of the same aesthetic symbols in various cultures. The Modules are organised according to the foundation of interculturality for comparison, and it is hoped that learners will move from "noticing differences" to "understanding why there are differences" and then to "participating in aesthetic conversation across differences".

Articulation links have been added to connect the two sets of modules so that the accumulation of perceptual experience and the construction of a comprehension framework are coordinated, and they do not need to be trained separately.

3.2 Transformation Logic of Teaching Resources Based on Aesthetic Symbols of Intangible Cultural Heritage

The conversion process of aesthetic symbols in intangible cultural heritage into teaching materials should be based on the logic of recontextualisation from the original environment to the educational environment. At first, it was believed that the aesthetic symbols of intangible cultural heritage are closely related to the perception habits and value codes of a particular cultural group, and their aesthetic meanings are connected with ritual occasions, relationships of intergenerational transmission and forms of bodily memory. Not only has the educational environment changed, but the original associations have also been lost; rather, a new rule of operation has been established: "selective retention and structural organisation". That is to say, the retained parts are the formal attributes of aesthetic symbols and the internal organisation rules for them (such as the relationship among rhythmic units, generative rules for patterns, and geometric shapes of body postures), and the removed parts are ritual taboos and conditions for community closure that are difficult to replicate or unsuitable for reproduction in educational environments.

The Logic of Transformation also shows the presentation levels and cognitive thresholds of the teaching materials. The first stage of transformation is to present the main content at a low level; that is, decontextualised formal elements should be shown so that learners can focus on the perceptual attributes of aesthetic symbols without being distracted by cultural unfamiliarity. At the intermediate stage of transformation, only a small amount of context is provided, and many forms of the same aesthetic symbol appear in different cultures; thus, the boundaries of formal language are not fixed. A high degree of transformation is required to restore the selective association of the aesthetic symbol with its original cultural system, and learners should be taught formal analysis tools to complete the inference and interpretation of the meaning-generation mechanism of the symbol. A three-level progressive transformation logic can be employed to maintain the aesthetic and educational value of the aesthetic resources in intangible cultural heritage that were originally in specific ways of life and improve their teachability in university education^[6].

3.3 Evaluation Index System for the Development of Aesthetic Competence in Curriculum Assessment

The construction of the curriculum evaluation system should change from assessing knowledge to describing the process of competence development. An index system for evaluating the level of aesthetic literacy is proposed in this paper, and the first three indicators of this system are accuracy in aesthetic perception, depth of aesthetic analysis, and breadth of aesthetic expression. Many other indices of the accuracy of aesthetic perception have been developed, such as the discrimination threshold for auditory stimuli, the precision of observing characteristics of motion, and the extent to which language is in accordance with the tactility of materials; all of these are recorded on descriptive rating scales rather than numerical scores. The scope of aesthetic analysis refers to one's ability to correctly identify categories of aesthetics, the inductive capacity to derive rules for formal organisation, how precisely one can distinguish between similarities and differences in various cases, etc.; the method of evaluation is based on the analytical materials collected by students and focuses on the consistency of their analytical system and the suitability of evidence collection.

The degree of aesthetic transformation is a new type of evaluation in the system that indicates whether students can apply the categories of aesthetics and analytical tools they have learned to new aesthetic materials of intangible cultural heritage. The three sub-indices of this dimension are: the suitability of category transfer (whether learners can recognise familiar aesthetic categories in new materials of intangible cultural heritage), the originality of comparison construction (whether learners can build new comparative relationships that go beyond classroom examples), and the cross-cultural comprehensibility of aesthetic expression (whether the aesthetic expressions created by learners in generative tasks have formal logical self-consistency). The collection of evaluation data is in the form of a portfolio, and it contains records of learners' achievements in all sorts of activities, such as perception training records, category analysis assignments, cross-cultural aesthetic creations, etc. The entire index system does not have absolute norms; rather, a learner's own ability baseline is taken as the reference point, and it is observed how this baseline changes and in what direction structural

optimisation occurs during the course of the class.

Conclusion

Research will be carried out on the construction of the curriculum system for aesthetic education in intangible cultural heritage at universities under the Belt and Road Initiative. According to the aesthetic idea of interculturality, this paper puts forward a multi-level model for curriculum goals, constructs a knowledge-integration system of all kinds of aesthetics, and sets up a modular progressive-implementation structure. There are also two-dimensional curriculum modules, a transformation logic for teaching resources, and an evaluation system for the development of abilities. In terms of structure, it will have the typological attributes of aesthetic resources in intangible cultural heritage and the theory of interculturality; thus, a comprehensive curriculum plan will be developed with aesthetic perception, understanding and creation as the vertical axis and perception training and cross-cultural dialogue as the horizontal axis. In the future, research can be extended to improve the operationalisation standards of the evaluation indicators for the development of aesthetic competence, investigate the differences in response of learners from various disciplinary backgrounds to the modular curriculum, expand the research to other aesthetic resources of intangible cultural heritage along the Belt and Road that have not been systematically organised to enrich the coverage of the aesthetic category library, and study the articulation mechanisms of this curriculum system with other humanities and social sciences courses to explore opportunities for cross-curricular integration.

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