

## The necessity for education of intangible cultural heritage in schools for Vietnam's sustainable development in the current context

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**ABSTRACT:** Vietnam's cultural heritage is rich and diverse throughout the country. Vietnam's cultural heritage is a valuable asset of the Vietnamese ethnic community and is a part of human's cultural heritage, playing a major role in the cause of nation building and defense. Along with tangible cultural heritage, intangible cultural heritage is a spiritual product of historical, cultural and scientific value, handed down from generation to generation. Improving the young generation's understanding of the nation's intangible cultural heritage is always a necessity. This article studies the relationship between education of intangible cultural heritage and education for sustainable development in the current context of Vietnam's educational innovation.

**Keywords:** Sustainability, cultural heritage, students, education

### I. INTRODUCTION

Entering the 21st century, Vietnam marks a new development in all aspects of social life, gradually affirming and maintaining the goal that the Communist Party of Vietnam has determined - "rich people, strong country, fair and civilized society". The world has also undergone many changes in various aspects, especially after the fourth industrial revolution, which not only provides breakthrough opportunities, but also poses significant challenges for each country, especially among those developing and underdeveloped; on the other hand, climate changes, resource depletion, environmental pollution, ecological imbalance and political-social upheavals are concerning global challenges. In that context, several countries in the world, including Vietnam, have determined that one way to ensure the country's sustainable development is to constantly innovate education to improve the quality of human resources, provide future generations with a solid cultural foundation and high adaptability to all changes of the times. Educational innovation has thus become an urgent need and a global trend. "Educational innovation is not only a national policy of highest importance, a "key" to open the way to move Vietnam forward, but also a "command" of life" (Central Committee of the Communist Party of Vietnam (term XI), 2013). "Innovate general education curricula and textbooks in order to create a fundamental and comprehensive transformation in the quality and effectiveness of general education; combine literacy teaching, personality development and career orientation; contribute to the transition from an education emphasizing knowledge transmission to an education that develops comprehensively in both disposition and capabilities, harmonizes virtue, mind, body, and beauty, and brings out the best potential of each student." (National Assembly of the Socialist Republic of Vietnam, 2014). Decision No. 404/QĐ-TTg (2015) of the Prime Minister of the Socialist Republic of Vietnam approving the Plan on renovation of general education curricula and textbooks also aims towards the goal of developing both learners' inherent qualities and capabilities, creating a suitable learning and training environment to help students develop harmoniously in body and mind, becoming proactive and confident learners who are capable of utilizing active learning methods to consolidate their fundamental knowledge and skills, with a proper sense of career choice and lifelong learning, along with good disposition and capabilities necessary to become responsible citizens - cultured, hardworking, creative workers, meeting their own development needs and requirements for national construction and defense during an era of globalization and industrial revolution. The product of a new education will be people who both meet the criteria of a global citizen while retaining the traditional values of Vietnamese people. The general education program is built in an open-ended manner, ensuring consistency of core and compulsory educational contents for students nationwide, while also granting initiative and responsibility to local regions and schools in selecting and supplementing educational contents and deploying educational plans suitable to the educational

subjects and conditions of the local region and educational institutions, connecting the school's activities with families, government and society. The context of educational innovation and the orientations of the new general education program allows updating the values of the intangible cultural heritage system, thereby promoting the sustainable development of the United Nations, as well as the realization of education goals for sustainable development reflected in Vietnam's policies and action plans in the coming period.

## II. RESULTS

### 2.1. Overview of world intangible cultural heritages in Vietnam

#### 2.1.1. Concepts and Terms

##### \* *Intangible cultural heritage*

“Intangible cultural heritage is understood as “customs, manifestation, expression, knowledge, skills, and associated tools, objects, artifacts and cultural spaces that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. Transferred from generation to generation, intangible cultural heritage is constantly recreated by communities and groups to adapt to the environment and the interrelationship between communities and nature and their history, while forming in them a sense of identity and continuity, thereby fostering a greater respect for cultural diversity and human creativity” (UNESCO, 2003). “Intangible cultural heritage is a “spiritual product associated with a community or individual, related cultural objects and spaces, with historical, cultural and scientific value, expressing the identity of the community, constantly recreated and handed down from generation to generation by word of mouth, craftsmanship transmission, performance and by other forms” (National Assembly of the Socialist Republic of Vietnam, 2013).

##### \* *Manifestations of intangible cultural heritage*

- Oral traditions and expressions, in which language is the vehicle of the intangible cultural heritage;
- Performing arts;
- Social customs, beliefs and festivals;
- Knowledge and practices related to nature and the universe;
- Traditional craftsmanship.

##### \* *General characteristics of intangible cultural heritage*

- Co-existing traditional and contemporary elements: Intangible cultural heritage represents not only traditions inherited from the past but also includes contemporary practices, both in rural and urban areas, where diverse cultural groups participate;

- Inclusion: Various forms of intangible cultural heritage, whether coming from the neighboring countryside, or from a city on the other side of the earth, whether received by migrating communities who settle in another land, all share a common characteristic of being passed on from generation to generation, developed to adapt to the environment, contributing to human perception of identity and continuity, connecting the past with the present and the future. Intangible cultural heritage does not address the question of whether certain practices belong exclusively to a culture, but rather contributes to social cohesion, encouraging a sense of identity and responsibility by which individuals feel like a part of one or more different communities, and of society as a whole;

- Representativeness: Intangible cultural heritage is may not be considered only a cultural product, on a comparative basis, due to its exclusivity or special value that it thrives.

#### 2.1.2. World intangible cultural heritages in Vietnam

So far, the United Nations Educational, Scientific and Cultural Organization (UNESCO) has listed 14 intangible cultural heritages of Vietnam on the Representative List of the Intangible Cultural Heritage of Humanity (Central Theoretical Council (2021), including:

1) Hue's Court Music (*Nhã nhạc cung đình Huế*): *Nhã nhạc* (lit. “elegant music”) is a form of traditional musical performance in the feudal court with a strict coordination. The orchestra is based on a pentatonic scale with a variety of instruments: drums, claves, flutes, *đàn hồ cầm* (huqin, a bowed string instrument), *đàn tỳ bà* (pipa, a pear-shaped lute with four strings), combined with singers and dancers to create a sacred and scholarly stage that very few can even match. *Nhã nhạc* is performed at court occasions, ceremonies or important events such as the coronation of the king, the reception of ambassadors, etc., creating a solemn atmosphere for the rites. This type of musical performance is rich in content and spirit, often deemed as a form of communication, a form of showing respect to the gods and emperors, a symbol of the kingship, the longevity and prosperity of the dynasty. In addition, *nhã nhạc* also serves as a medium for conveying philosophical implications and aspects of the universe by the Vietnamese people. On November 7, 2003, Hue royal court music was recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.

2) Space of gong culture in Vietnam's Central Highlands: Gongs are closely associated with people's lives in the Central Highlands, as an integral part of each person's life and in almost all important community events: From the *thễ thổi tai* (lit. ear-blowing ceremony) for babies, wedding ceremony, farewell ceremony for the dead, *lễ đâm trâu* (lit. buffalo-stabbing ceremony) during *ngày bỏ mã* (lit. grave-leaving days) to the *lễ cúng máng*

*nước* (lit. water trough-revering ceremony), *lễ mừng lúa mới* (lit. new rice celebration festival), *lễ đóng cửa kho* (granary ceremony), the *lễ mừng nhà rông mới* (lit. new communal house celebration),... The gong cultural space of Vietnam's Central Highlands consists of several components: the gongs, the music played by the gongs, the gong practitioners, the festivals that use gongs, and the venues for those festivals. The music of Central Highland gongs demonstrates a practitioner's mastery over gong-striking skills and composing prowess. Gongs are closely associated with the lives of the Central Highlands people, to express their joys and sorrows in life, labor and daily activities; is a bridge between humans, gods and the supernatural; it is said that each gong houses its own deity. On November 25, 2005, the gong cultural space of Vietnam's Central Highlands was recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.

3) Bac Ninh's *Quan Họ* folk song: *Quan họ* folk song is a form of courtship singing, exists in a cultural environment with certain social practices, mainly concentrates in Bac Ninh province. The system of melodies and lyrics of *Quan Họ* folk songs is extremely rich and methodical, reflecting the emotional states of those engaged in *Quan họ* at different levels of far, near, shallow, and deep. The verses in *Quan họ* folk songs were passed down from generations to generations and reached their pinnacle around the middle of the 18th century. *Quan họ* folk songs are regularly practiced during cultural and social activities of the community, retained and passed on by the community for generations, becoming the identity of the region to then spreading to become a special cultural space. The value of traditional *Quan họ* folk song is not only in its unique melodies, delicate lyrics, richness in philosophy, but also in its style, formal and elegant attires, and unique customs and practices associated with it. On September 30, 2009, Bac Ninh's *Quan họ* folk songs were recognized by UNESCO as a representative Intangible Cultural Heritage of Humanity.

4) *Ca Trù*: *Ca Trù* is a type of performance with chamber music, utilizing various literary forms such as *thể phú* ("poetic exposition"), *thể truyện* ("novel, chronicle"), *thể ngâm* ("recitation") but the most popular literary form is *hát nói* (lit. sing-speak). *Ca trù* is the pinnacle coordination of poetry and music, used to be court music well-loved by aristocrats and intellectuals. *Ca trù* singing usually takes place in 5 main spaces: village communal houses, deity's temples, *nhà thờ tổ nghề* (lit. "profession's origin temple"), mansions and inns, along with several separate forms: *hát thờ* (worship singing), *hát chúc hồ* (court singing), *hát tế tiên sư*, *hát thi* (competing singing) and *hát chơi*. *Ca trù* is an art form with a long history, unique and especially valuable in Vietnam's music treasure; it is associated with Vietnamese people's festivals, customs, beliefs, literature, music, ideas, philosophy of life. The words and lyrics of *Ca trù* are of erudite nature, with few words but deep meanings, rich in poetry, containing multitude layers of emotions, contemplation and depth. The singing technique is highly delicate and elaborate, requiring absolute finesse and refinement of each word. On October 1, 2009, *Ca trù* was inscribed on UNESCO's List of Intangible Cultural Heritage in need of Urgent Safeguarding.

5) Giong Festival at Phu Dong Temple and Soc Temple: The *Gióng* Festival (*Hội Gióng*) is a traditional festival to commemorate and honor the feat of the hero Saint Giong (*Thánh Gióng*), one of the Four Immortals of Vietnamese folk beliefs. Giong Festival at Phu Dong temple (Phu Dong commune, Gia Lam district - where Saint Giong was supposedly born) takes place from the 7<sup>th</sup> to 9<sup>th</sup> of the fourth month in lunar calendar. Giong Festival at Soc temple (Phu Linh commune, Soc Son district where the Saint ascends - riding on his horseback to heaven) takes place from the 6<sup>th</sup> to 8<sup>th</sup> of the first lunar month. Rituals and activities in the Giong Festival vividly recreated the battles of Saint Giong and Van Lang people against the Chinese invaders at the time, and that after defeating the enemy, he went to Soc Mountain then rode his horse and ascended to the heavens, turning into an immortal Saint who protects the crops and the peace for the country, and prosperity for all the people. Giong Festival is one of the largest festivals in the Northern Delta, followed a strictly regulated ritual, with meticulous preparation, with not only the large participation of the villagers around the two temples but also people all over the country. The outstanding global value of the Giong Festival is a cultural phenomenon that has been preserved and transmitted quite continuously and completely over many generations, even though it takes place near the center of the capital and has undergone many ups and downs such as wars or cultural penetration and acculturation. On November 16, 2010, the Giong Festival at Phu Dong temple and Soc temple were honored as the Representative Intangible Cultural Heritage of Humanity.

6) Worship of Hung Kings: According to legend, Hung King is the son of father Lac Long Quan – (of Dragon ancestry) and mother Au Co (of Fairy ancestry), who were instrumental in establishing the ancient Van Lang state, in present-day Phu Tho. For the community of villages around Hung Temple, Hung King is also the ancestral deity associated with farming, teaching people to plow and cultivate rice, granting spiritual energy to the land, the houses, the crops and the livestock for proliferation and abundant crops. With this sincere belief, for thousands of years, generations after generations, the Vietnamese people in the ancestral land of Phu Tho, where the sacred Hung Temple is located, and people from all over the country, together with overseas Vietnamese, have created, practiced, cultivated and passed down the Hung Kings Worshiping Belief to express gratitude to the ancestral deity, that may he bless the nation, the people, prosperity, favorable weather, bountiful crops. On December 6, 2012, the worship of Hung Kings was listed by UNESCO on the Representative List of Intangible Cultural Heritage of Humanity.

7) The Art of *Đờn ca tài tử* in the South: By rhythms and singing, this cultural activity has united the community through artistic practice and creation, on the basis of ceremonial music & court music of the Nguyen Dynasty and folk music of the Central and Southern regions, making it popular to the commons but still scholarly in nature. The Art of *Đờn ca tài tử* in the South is constantly being developed further thanks to the improvisation and emotional transformation of the practitioner on the basis of 20 original songs and 72 ancient music pieces. Through the practice of *Đờn ca tài tử* in the South, the community also contributes to introducing, preserving and promoting other related social practices, such as festivals, oral culture, handicrafts, etc. For Southerners, the Art of *Đờn ca tài tử* in the South is an indispensable form of spiritual and cultural activities and a valuable intangible cultural heritage of the community. On December 5, 2013, UNESCO officially recognized *Đờn ca tài tử* as an Intangible Cultural Heritage of Humanity.

8) *Ví* and *Giặm* folk songs of Nghệ Tĩnh: *Ví* and *Giặm* are two types of folk singing without accompaniment regularly practiced in work and daily life. *Ví* and *Giặm* has local characteristics in terms of scale, mode, rhythm, melody and singing voice. The skills of singing with correct tempo, pitch, length and rhythm are mainly passed on from generation to generation by oral tradition, directly from artists, ensuring the expression of vocals and intonation of Nghe Tinh dialect. The lyrics of *Ví* and *Giặm* folk songs have diverse contents: describe life, reflect social practices, history, love for the homeland, the country, the people, and love among couples. *Ví* and *Giặm* folk songs have local characteristics in terms of scale, mode, rhythm closely associated with people's lives and carry a deep humanistic meaning; this is a unique form reflecting various cultural aspects of the region, demonstrating the talents and personality of the Nghe people. On November 27, 2014, *Ví* and *Giặm* folk songs of Nghệ Tĩnh were officially listed by UNESCO on the Representative List of Intangible Cultural Heritage of Humanity.

9) Tug-of-war ritual and game (Multinational Records): In Vietnam, tug-of-war rituals and games are concentrated in the Midlands, Red River Delta and North Central regions with the centers being Vinh Phuc, Bac Ninh, Hanoi city and the northern mountainous region. Tug-of-war rituals and games are widely practiced in rice-cultivating cultures in various East Asian countries as a pray for favorable weather, bountiful crops or predictions related to the success or failure of cultivation efforts. Tug of war is not only common in Vietnamese activities, but also regularly seen in the culture of Tay, Thai and Giay people (Lao Cai) - who were early rice-cultivating residents in history. Tug of war is widely known today as a competitive game, but was formerly part of a ritual praying for abundant harvests and promoting community well-being through harmony and solidarity between members. This is a heritage bearing the signature imprint of agricultural rites, symbolizing the power of natural forces affecting the well-being of human life. On December 2, 2015, UNESCO officially inscribed the Tug-of-war Rituals and Games in Vietnam, Cambodia, Korea, and the Philippines on the Representative List of Intangible Cultural Heritage of Humanity.

10) Vietnamese people's belief in worshipping the Mother Goddess of the Three Palaces (Tam phủ): The worship of Mother Goddess of the Three Palaces is a form of worshipping the Mother incarnated in the sky, rivers, forests and mountains, formed on the basis of the Goddess worship. The people worship the Mother Goddess Lieu Hanh together with other Mother Goddesses who govern the realms of heaven, forest, water, historical or legendary figures who have contributed to the country and the people. Folklore elements such as costumes, music, *chầu văn* singing, dancing, folk performances during spirit mediumship and festivals are used by the Vietnamese to express their concept of history, cultural heritage, role of gender and ethnic identity. This heritage makes an important contribution to creating a spiritual thread linking communities of practice, highlighting the cultural similarities between communities and groups of people involved in Mother Goddess worship, which is a combination of Taoism, Buddhism and other religions. On December 1, 2016, the Vietnamese people's worship of Mother Goddesses was officially inscribed on the Representative List of Intangible Cultural Heritage of Humanity by UNESCO.

11) *Xoan* singing (hát xoan, "spring singing") in Phu Tho: As a heritage of performance art, *Xoan* singing of Phu Tho province includes singing, dancing, drumming and clave-striking. *Xoan* singing is associated with the worship of gods, emperors and Hung kings, a belief derived from the Vietnamese people's practice of ancestor worship. *Xoan* singing nurtures cultural understanding, community cohesion and mutual respect. *Xoan* singing is a type of folk performing art that combines unique cultural, historical and artistic elements in lyrics and melodies containing various cultural values preserved by the community over the centuries. On December 8, 2017, *Xoan* singing of Phu Tho was officially removed by UNESCO from the List of Intangible Cultural Heritage in need of Urgent Safeguarding and inscribed on the Representative List of Intangible Cultural Heritage of Humanity.

12) The Art of *Bài chòi* in Central Vietnam: *Bài chòi* is a diverse art form, combining music, poetry, acting, painting and literature. *Bài chòi* has two main forms: "Playing *Bài chòi*" and "Performing *Bài chòi*". The Art of *Bài chòi* is a form of cultural and recreational activities among the village community. Elements of culture and art: poetry, music, painting, language, custom, etc. in *Bài chòi* art are conveyed in a simple and natural way, gaining attraction among the public, to then become an essential and popular cultural activity throughout the Central



region. Thus *Bài chòi* activities have become an environment for artistic practice and creation, as well as a place to preserve folk arts, performance styles and regional cultural values. On December 7, 2017, the Art of *Bài chòi* in Central Vietnam was officially inscribed by UNESCO on the Representative List of Intangible Cultural Heritage of Humanity.

13) *Then* Practice of the Tay, Nung, and Thai people: *Then* singing is a type of folk performance that combines singing, music, dancing and acting. *Then* practice is an indispensable ritual in the spiritual life of the Tay, Nung and Thai people, reflecting their concept of man, the natural world and the universe. *Then* rituals are used in important events, New Year festivals or during ceremonies to pray for peace, relieve drought, pray for crops, and blessing. On December 13, 2019, *Then* Practice of the Tay, Nung, and Thai people was officially inscribed by UNESCO on the Representative List of Intangible Cultural Heritage of Humanity.

14) The Art of *Xòe Thái*: *Xòe Thái* art is a unique traditional dance, occupying an important role in the life of the Thai community in the four northwestern provinces of Vietnam: Lai Chau, Son La, Dien Bien, and Yen Bai. Basic movements of *Xòe* include raising your hands up, opening your hands, lowering your hands, grabbing the hand of the person next to you and then walking with rhythmic steps, chest slightly raised, back leaning backwards. The music for *Xòe* also demonstrates the views of the world and human life of the ancient people. *Xòe* allows people forget the fatigue of life, allows couples to get closer to each other and express their private feelings. On December 18, 2021, the Art of *Xòe Thái* was inscribed by UNESCO as the Representative Intangible Heritage of Humanity.

In general, the world intangible cultural heritages in Vietnam are widely known and the pride of Vietnamese people; rich in information and documentation as a basis for teachers and students to look up and refer to while doing research and applying in teaching and learning. This is an important reason because the development of lectures that combine subject knowledge and skills with education on intangible cultural heritages requires a certain amount of actual research about such heritages; Intangible cultural heritages are generally attractive to students, these will catch their attention and make them proactive and engaged in learning; These are specific examples that stand out, enabling documents to be easily accessible not only nationwide but also globally.

## 2.2. The necessity of intangible cultural heritage education for Vietnam's sustainable development

At present, in Vietnam, the protection and promotion of intangible cultural heritages are still inadequate. The risk of loss and destruction of several intangible cultural heritages and the degradation of historical sites remain at an alarming rate. The promotion of traditional festivals' values still retain various shortcomings, the 'commercialization' of festivals has not been effectively addressed. Thievery and trade of antiquities are still a complicated matter, along with encroaching on relics sites, scenic spots and landscapes; no timely preventive measures for illegal construction and improper restoration of monuments are available (National Assembly of the Socialist Republic of Vietnam, 2022),... While the social life of Vietnam during the integration era is becoming more and more lively, the space for traditional culture is increasingly narrowing, or altered. The majority of young people today do not fully understand the values of cultural heritages, but tend to favor mainstream and contemporary art forms, and are less interested in learning about the beauty of national arts. Therefore, the preservation and promotion of intangible cultural heritages often face potential risks while preserving the national cultural identity.

Intangible cultural heritage is a spiritual product associated with a community or individuals, objects and related cultural spaces, and has historical, cultural, scientific, represents the community's identity, constantly recreated and passed down from generation to generation by word of mouth, craftsmanship transmission, performance and by other forms, including: Verbal communication, writing, lifestyle, festivals, traditional know-how, culinary culture, traditional costumes, etc. Learning about intangible cultural heritage in schools not only contributes to preserving and promoting cultural values of national spirit, but also contributes to the sustainable development in the field of culture, along with several other aspects such as environment, society, economy, etc. Intangible cultural heritage education for students is a way to contribute to the preservation and promotion of national spiritual and cultural values. In addition, intangible cultural heritage education also contributes to the construction of art culture in schools. In particular, intangible cultural heritage education is one of the important ways to develop the personality of students. This is also an important expression of the goal of education for sustainable development.

Teaching about intangible cultural heritages in schools is to achieve the following objectives: Forming and raising a sense of respect, preservation and promotion of cultural heritage values; enhancing proactivity, positivity and creativity in innovating learning and education methods; contributing to improving the quality and effectiveness of education, discovering and fostering gifted and talented students. Stemming from those goals, one of the tasks in educating students on intangible cultural heritage is to help students understand some basic features of intangible cultural heritage; imprinting an attitude of respect and safeguarding for intangible cultural heritages as well as the historical value of the country and of humanity; imprinting positive behavior in the conservation of intangible cultural heritage. To then educating students comprehensively.

For that reason the education of intangible cultural heritage in schools is also the realization of one of the

goals of sustainable development not only in terms of culture but also forms in students life skills, strengthens social relationships, preserves the environment and improves the quality of life. At present, policies on education for sustainable development, including those related to intangible cultural heritage education, have already been promulgated, but the matter is for teachers to acquire specific knowledge and skills to effectively convey this educational content in high schools. Thus for the education of intangible cultural heritage for sustainable development to be implemented consistently and appropriately, it is necessary to have specific guidelines on how to implement it in each school level, subject and activity.

### **III. APPROACHES TO INTANGIBLE CULTURAL HERITAGE EDUCATION IN VIETNAMESE SCHOOLS**

#### **3.1. Shift the center to students, shift the major role of the teaching and learning process from teachers to students**

This means that students will take an active role during their journey of acquiring knowledge, practicing skills and absorbing values. The preparation for a lesson requires the participation of students from the beginning, that both creates excitement for students while also shares responsibility between teachers and students. As a result, teachers, instead of being a transmitter of knowledge with a one-way, top-down approach like before, will now become a facilitator for students, who accompanies students to explore the knowledge horizon and acquire new skills and values. The student-centered approach also enhances students' understanding, requiring them to use what they have learned, along with their imagination and creativity to contribute to the lesson, increase exchange and discussion during class. This approach also broadens the network of individuals involved in cultural heritage learning process and cross-cultural discussion. That's when students ask their grandfathers, grandmothers, fathers and mothers about the experiences and knowledge of the previous generation about cultural heritage that they may need to learn. Intergenerational exchange is a natural and effective way of transferring and preserving cultural heritage, thereby contributing to raising awareness of required skills and values through the lessons, characteristics of cultural heritage towards sustainable development. It should be noted that, being student-centered means that there should be a certain care and respect for students' contributions in the teaching and learning process.

#### **3.2. Diversify the way students learn**

People acquire knowledge in different ways. Studies have produced different learning style models. In 1979, Walter Burke and colleagues introduced the VAK (Visual learning - Auditory learning - Kinesthetic learning) model, which includes visual learning, auditory learning and kinesthetic learning. Visual learning is an approach to knowledge through pictures, shapes, sculptures or paintings. Auditory learning is acquiring knowledge through listening, rhythm, sound, and song activities. Kinesthetic learning is acquiring knowledge through gestures, postures, body movements and manual manipulation of objects (VMP Academy, 2022). By 1987, realizing that there were people who could only acquire knowledge through reading and/or writing, Neil Flemming further developed the VAK model by adding the letter R (Reading/Writing), forming the VARK model (Fleming, 2011). On the basis of being aware of different ways to acquire knowledge, education for sustainable development through the integration of intangible cultural heritage into lessons in high schools needs to diversify learning methods. The creation of short videos introducing the heritage or one/several features of the heritage will be visual or auditory learning. Learning the images and meanings in the lyrics of folk songs is a way of learning through reading, or preparing presentations learning through reading and writing activities. The organization of plays, the experience of playing musical instruments, dancing, playing games etc. are ways of kinesthetic learning. To mobilize students' proactivity and creativity, action-oriented learning is a way of learning that adapts to different learning styles. Project-based learning, heritage site learning are examples. This way of learning will inspire students to acquire knowledge and skills necessary to form a global citizen in the process of sustainable development.

#### **3.3. Combine elements of intangible cultural heritage and principles of education for sustainable development for learning**

Education for sustainable development through integrating intangible cultural heritage into lessons in high schools can only be realized when teachers are sufficiently aware of the importance of this educational orientation. This awareness will help teachers understand that preserving and promoting intangible cultural heritage is one of the important factors for maintaining culture - the foundation for promoting socio-economic development. Only then would teachers actively learn about intangible cultural heritage, take an interest in integrating intangible cultural heritage into lessons, and become eager to learn more advanced ways of teaching and learning in each lesson. The excitement that teachers have obtained will translate to inspiring and emotional lessons, which will be certainly effective when teachers encourage and guide students to seek knowledge, hone their skills, and absorb necessary values for the development of the individual in particular and of society in general. This prevents lessons integrated with intangible cultural heritage from becoming mandatory tasks to be done in a rigid and rigorous manner, but a truly beneficial refresher for both teachers and students for the sake of

sustainable development. Therefore to prevent the integration of intangible cultural heritage into learning for sustainable development from becoming a burden on the curriculum and teachers and students, the teaching and learning process should:

- 1) Develop methods to enrich the teaching and learning of formal curriculum;
- 2) Not focus on teaching the content of cultural heritage but focus on how people practice that heritage;
- 3) Use the cultural heritage as a tool to impart the lesson as well as knowledge, attitudes and skills of sustainable development to learners;
- 4) Analyze the curriculum to identify the “entry way” for the transfer of knowledge, attitudes and skills of sustainable development through cultural heritage to learners: think outside the box, stop conforming to convey a certain fixed amount at a certain time; keep things open-ended so that the self-study, self-improvement process may continue even after the lesson ends.

#### IV. CONCLUSION

Intangible cultural heritages have provided lively examples of educational content and methods. These knowledge and skills span a wide range of professions and fields: from cosmology and physics to health and sustainable use of natural resources; from the human life cycle to resolving conflicts and stress; from understanding the ego and social status to the creation of shared memories; from architecture to materials science. Intangible cultural heritage can help enhance social cohesion and inclusion, which in turn can contribute to environmental sustainability. A quality education for all should not separate young generations from this vast wealth, but should firmly connect them to their cultural identity. Therefore, a quality education must recognize the wealth that intangible cultural heritage offers and utilize its educational potential by integrating heritage as fully as possible into educational curricula in all relevant fields.

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