

# Research on the Integration of Tibetan and Qiang Ethnic Art Culture in Northwestern Sichuan with School Aesthetic Education

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**Abstract:** This study focuses on the art and cultural heritage of the Tibetan and Qiang ethnic groups in Northwestern Sichuan, exploring pathways and practical strategies for their integration into school aesthetic education. By analyzing the core characteristics and aesthetic value of Tibetan and Qiang ethnic art culture, and examining the current state of school aesthetic education and the issues in existing integration practices, the study proposes strategies such as constructing a multi-level curriculum system, innovating teaching methods, and improving support mechanisms. The research finds that Tibetan and Qiang ethnic art culture possesses unique aesthetic value and educational functions, which can effectively enhance students' aesthetic perception, cultural identity, and innovative practice abilities. However, challenges such as insufficient depth in teaching content, lack of professional expertise among educators, and monotonous teaching methods remain. Systematic curriculum design, teacher training, environmental creation, and evaluation system construction can achieve a deep integration of ethnic art culture with school aesthetic education, providing effective pathways to inherit excellent ethnic culture and improve the quality of aesthetic education.

**Keywords:** Tibetan and Qiang nationalities in Northwest Sichuan; art and culture; aesthetic education; integrative studies

## 1. Introduction

As a region where Tibetan and Qiang ethnic groups reside, Northwestern Sichuan boasts a wealth of diverse ethnic art and cultural resources, brimming with profound aesthetic value and educational significance. Given the nation's increasing emphasis on aesthetic education and the urgent need for the preservation and transmission of ethnic cultures, the integration of Tibetan and Qiang ethnic art culture into the school aesthetic education system, aiming to both inherit excellent traditional culture and enhance students' aesthetic literacy, has become a crucial topic in current educational practice. This study, based on the regional cultural characteristics of Northwestern Sichuan, deeply analyzes the aesthetic value of Tibetan and Qiang ethnic art culture, comprehensively investigates the current state of school aesthetic education, and systematically explores effective integration pathways between the two. The goal is to provide theoretical support and practical guidance for constructing a school aesthetic education model with ethnic characteristics, thereby promoting the dual enhancement of ethnic art culture transmission and aesthetic education quality.

## 2. The Aesthetic Value of Tibetan and Qiang Ethnic Art Culture in Northwestern Sichuan

### 2.1 Core Characteristics and Forms of Expression of Tibetan and Qiang Ethnic Art Culture

The Tibetan and Qiang ethnic art culture in Northwestern Sichuan exhibits distinct regional characteristics and rich historical heritage. Tibetan art culture is primarily expressed through Thangka painting, Tibetan drama, and temple architectural decoration. Thangka painting utilizes mineral pigments, resulting in vibrant and enduring colors, with meticulous and symmetrical compositions that reflect the Tibetan people's unique understanding of beauty. Tibetan drama integrates singing, dancing, and storytelling, with exaggerated and vivid mask designs and highly influential performance forms. Qiang ethnic art culture is represented by Qiang embroidery, Qiang dance, and watchtower architecture. Qiang embroidery patterns are often inspired by nature, featuring fine needlework and harmonious color combinations. Qiang dance is characterized by its bold and vigorous movements and brisk rhythms, reflecting the traits of mountain people[1]. The stone-built watchtower architecture showcases exquisite craftsmanship and unique designs, highlighting the architectural wisdom of the Qiang people. These art forms frequently use bright colors such as red, yellow, and blue, with common patterns including cloud motifs, geometric designs, and flora and fauna, embodying a reverence for nature, a love of life, and a longing for beauty, forming an art style with unique ethnic charm.

## **2.2 Analysis of the Aesthetic Functions of Tibetan and Qiang Ethnic Art Culture**

Tibetan and Qiang ethnic art culture plays a significant role in cultivating students' aesthetic abilities and cultural literacy. Firstly, in terms of aesthetic perception, the rich color system of Tibetan and Qiang art can enhance students' color sensitivity and coordination skills. The fine lines of Thangka painting and the needle techniques in Qiang embroidery can cultivate students' understanding of form beauty, while the three-dimensional structures of watchtower architecture and temple decorations can improve students' spatial perception. Secondly, by learning and experiencing local ethnic art culture, students can foster a sense of identity and pride in their hometown culture, enhancing cultural confidence and cultivating a sense of responsibility to inherit excellent traditional culture. Additionally, the creative wisdom and traditional techniques embedded in Tibetan and Qiang art culture can stimulate students' innovative thinking. Through hands-on activities such as Thangka painting and Qiang embroidery, students can improve their practical and creative expression skills, achieving a transition from passive appreciation to active creation, thereby comprehensively enhancing their aesthetic literacy and overall qualities[2].

## **3. Current Status and Issues in Integrating Tibetan and Qiang Art and Culture into School Aesthetic Education**

### **3.1 Survey on the Current Status of School Aesthetic Education in Northwestern Sichuan**

Through field research on aesthetic education in primary and secondary schools in Northwestern Sichuan, it has been found that the current aesthetic education curriculum is primarily set according to national standards. However, the teaching content mainly focuses on traditional art and music courses, with limited integration of local and ethnic cultural elements. Most school aesthetic education courses still prioritize skill training and basic knowledge transfer, lacking deep exploration and systematic integration of local cultural resources. In terms of faculty, most aesthetic education teachers are graduates from normal universities with solid art foundations and teaching skills. However, their understanding of Tibetan and Qiang ethnic art and culture varies, and while some teachers are willing to learn, they lack systematic training in ethnic cultural knowledge. Regarding teaching resources, most schools have basic aesthetic education facilities such as art and music classrooms. However, there are relatively fewer venues and equipment specifically for ethnic art and culture teaching. The scarcity of digital teaching resources and ethnic culture teaching materials also restricts the depth and breadth of integrating Tibetan and Qiang art and culture into aesthetic education.

### **3.2 Practical Exploration of Integrating Tibetan and Qiang Art and Culture into School Aesthetic Education**

In recent years, some schools in Northwestern Sichuan have actively explored integrating Tibetan and Qiang art and culture into aesthetic education. In terms of curriculum integration, some schools have established special courses such as Qiang embroidery interest classes and Tibetan song and dance clubs, incorporating ethnic art techniques into school-based curriculum content, achieving good results. For instance, a primary school in Wenchuan County integrated Qiang embroidery techniques into their art classes, allowing students to learn basic painting skills while understanding the cultural history of the Qiang people and mastering traditional embroidery techniques. In campus cultural construction, many schools have fully utilized Tibetan and Qiang ethnic elements, incorporating ethnic patterns, colors, and architectural styles into campus environment decoration, creating a rich ethnic cultural atmosphere[3]. In extracurricular activities, schools have organized ethnic art festivals, cultural performances, and handicraft competitions, providing platforms for students to showcase and exchange their work.

### **3.3 Main Issues in the Integration Process**

Despite some progress in integrating Tibetan and Qiang art and culture into school aesthetic education, several issues still need to be addressed. The most prominent issue is the insufficient depth of integrating teaching content with ethnic culture. Most schools remain at the surface level of cultural element display and simple technique imitation, lacking deep exploration and transmission of the profound connotations and spiritual values of ethnic art and culture. The faculty's understanding of ethnic art and culture is limited. Although teachers possess basic art teaching abilities, they lack systematic and in-depth knowledge of the historical background, artistic characteristics, and craftsmanship of Tibetan and Qiang cultures, making it difficult to conduct high-quality cultural heritage education. The teaching methods are relatively monotonous, mainly using traditional lecture-style teaching, lacking experiential and interactive elements, resulting in low student engagement and difficulty in stimulating learning interest and creative enthusiasm[4].

## 4. Strategies for Integrating Tibetan and Qiang Art and Culture into School Aesthetic Education

### 4.1 Constructing Curriculum Systems and Innovating Teaching Models

To deeply integrate Tibetan and Qiang art and culture into school aesthetic education, it is necessary to establish a multi-level, progressive teaching structure. At the basic appreciation course level, systematic settings should include theoretical learning content such as the history of Tibetan and Qiang culture, artistic forms, and aesthetic characteristics, helping students build an overall understanding of ethnic art and culture. At the skill practice course level, special skill training courses such as Thangka painting, Qiang embroidery, ethnic dance, and traditional architectural model making should be offered, allowing students to master traditional craftsmanship through hands-on practice. At the innovation and creation course level, students should be encouraged to make modern adaptations and innovative expressions based on mastering traditional techniques, cultivating creative thinking. In terms of teaching model innovation, experiential teaching should be vigorously promoted through field visits, on-site production, and role-playing to enhance students' direct perception. Project-based learning should be implemented with the goal of completing specific ethnic art works or cultural research projects, cultivating students' comprehensive practical abilities. Cross-disciplinary integrated teaching should be promoted, combining aesthetic education with subjects such as history, geography, and language arts to form a three-dimensional cultural education system.

### 4.2 Building Support Mechanisms and Implementation Suggestions

Establishing a sound support mechanism is crucial for effectively integrating Tibetan and Qiang art and culture into school aesthetic education. In terms of faculty training and professional development, a regular ethnic cultural literacy enhancement training system should be established, organizing aesthetic education teachers to deeply understand the history and artistic characteristics of Tibetan and Qiang cultures. At the same time, teaching skill training should be strengthened to improve teachers' professional ability to use ethnic cultural elements in aesthetic education, encouraging teachers to participate in cultural heritage training and academic exchange activities. In campus cultural environment creation, teaching spaces should be themed with ethnic culture, displaying Tibetan and Qiang artworks and cultural symbols in corridors and classrooms, and establishing specialized ethnic art experience rooms and exhibition spaces to create a rich cultural learning atmosphere. In terms of integrating social resources, a long-term mechanism for bringing folk artists into schools should be established, inviting intangible cultural heritage inheritors and ethnic artists to regularly guide teaching. Collaboration with local museums and cultural centers should be strengthened, utilizing their rich collections of cultural relics and artworks for teaching activities. Off-campus cultural practice bases should be established, providing students with opportunities for field learning and experience[5]. In evaluating the integration, a multi-dimensional evaluation standard encompassing knowledge understanding, skill mastery, emotional experience, and cultural identity should be constructed, combining formative and summative evaluation methods to establish a long-term tracking mechanism, comprehensively assessing the effects of integration education and students' holistic development.

## 5. Conclusion

This research, through an in-depth analysis of the aesthetic value of Tibetan and Qiang ethnic art and culture in Northwestern Sichuan, comprehensively investigated the current status of school aesthetic education and systematically explored the strategies and paths for integrating ethnic art and culture with school aesthetic education. The study indicates that Tibetan and Qiang ethnic art and culture possess rich aesthetic connotations and unique educational functions, playing a significant role in cultivating students' aesthetic perception abilities, enhancing cultural identity, and stimulating creative thinking. Although there have been some exploratory integrations in current school aesthetic education practices, issues such as insufficient depth of integration, lack of professional expertise among teachers, monotonous teaching methods, and incomplete evaluation systems still exist. To achieve deep integration, it is necessary to construct a multi-level curriculum system and innovate experiential, project-based, and interdisciplinary teaching models. Additionally, establishing comprehensive mechanisms for teacher training, environment creation, resource integration, and evaluation support is essential. Through systematic reforms and construction, the inheritance and development of Tibetan and Qiang ethnic art and culture in school aesthetic education can be effectively promoted, enhancing the quality of aesthetic education and cultivating a new generation of students with strong cultural heritage and aesthetic literacy. This will make a positive contribution to the protection, inheritance, and innovative development of excellent traditional culture.

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