



Vietnam Museum of Ethnology
(VME)



International Research Centre
for Intangible Cultural Heritage
in the Asia-Pacific Region
(IRCI)



Viet Nam National Institute
of Educational Sciences
(VNIES)

GUIDELINES for INTANGIBLE CULTURAL HERITAGE EDUCATION IN VIETNAMESE SCHOOLS TOWARDS SUSTAINABLE DEVELOPMENT GOALS IRCI

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Research team from VNIES and VME





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We hope that the guideline will contribute to providing knowledge, skills, developing attitudes and necessary competencies for teachers and students in the process of ICH education in schools towards sustainable development goals in the new school curriculum.

This Guideline was initially edited in Vietnamese. Responding to various requests, the English translation was provided by Research team with the financial aid of IRCI. The original remains in the Vietnamese version.

ABBREVIATIONS

ESD	Education for Sustainable Development
ICH	Intangible Cultural Heritage
IRCI	International Research Centre for Intangible Cultural Heritage in the Asia Pacific region
MoCST	Ministry of Culture, Sports & Tourism
MOET	Ministry of Education and Training of Viet Nam
SD	Sustainable Development
SDG	Sustainable Development Goal
UN	United Nations
UNESCO	United Nations Educational, Scientific, and Cultural Organization
VME	Vietnam Museum of Ethnology
VNIES	Viet Nam National Institute of Educational Sciences

Introduction

1. Objective

The *Guideline for Intangible Cultural Heritage Education in Vietnamese Schools towards Sustainable Development Goals* was developed to provide researchers, educators, administrators and teachers a theoretical and practical tool in the education of Viet Nam's intangible cultural heritages for students, contributing to the achievement of UN' Sustainable Development Goals that Viet Nam has committed to implement.

2. Structure

The document is divided into two main parts:

Part I. Some general issues on ICH and ESD

This section introduces general theoretical issues on ICH and ESD, and the relationship between these two areas, in order to help researchers, education managers and teachers gain the most basic understanding that underpins the practice of ICH education in schools. In this section, the document also provides basic information of 13 ICHs of Viet Nam, which are recognized by UNESCO as the representative ICHs of humanity and the ICHs in needs of urgent safeguarding.

Part II. Guide to the practice of ICH education for sustainable development in secondary schools

This section covers the approach, implementation process, and ICH integrated framework of some subjects/educational activities in schools, and the lesson plans illustrating how ICH education is integrated across five subjects and educational activities. These are suggestions to assist teachers how to integrate ICH contents into the subjects and educational activities, based on the principle of both ensuring the lesson objectives, and creating opportunities for students to explore and understand more about the country's ICHs.

3. Scopes

- *Regarding the limit of education level:* In this document, the practical guidance provides specific instructions for the integration of ICH education in schools at the secondary level through an integrated matrix from Grade 6 through to Grade 9 and some illustrative examples of lesson plans for teaching subjects/educational activities. However, for other contents of the guideline such as some general theoretical issues, approaches, implementing steps etc., teachers/educators can apply to any level of education or learner groups, depending on specific purposes. For illustrative lesson plans, teachers can also use the ways of organizing learning activities introduced as reference in designing similar activities for students of other classes and educational levels.
- *Regarding the illustrated subjects/educational activities:* In the current scope of the guideline, the method of implementing ICH education in schools is illustrated through the lesson plans of four subjects (Literature, Arts, Geography, and Natural Sciences) and an educational activity (Experiential and vocational activity). These subjects/activities were chosen because there are many potentials and suitable opportunities to bring ICH educational contents into them naturally and harmoniously. Illustrated lesson plans also demonstrate the diversity of using ICH in teaching and learning in various learning areas of natural sciences, social sciences, arts, and educational activities. These examples also show that, if applying the approach and instruction as introduced in the document, ICH education can be integrated in any subject or activity, depending on the capacity and creativity of teachers and students.

- *Regarding the ICHs introduced in the Guideline:* The document suggests the use of 13 Viet Nam's ICHs, which have been inscribed by UNESCO in the *Representative List of the ICH of Humanity* or in the *List of ICH in Need of Urgent Safeguarding* to prepare the integrated lesson plans on ICH education towards sustainable development. This is to focus on introducing students of the country's most prominent ICHs that have been assessed by international experts for their cultural values.

However, this does not mean that teaching about ICHs is only limited to these 13 ICHs. The lesson plan of Literature subject using Ho Guom (Hoan Kiem Lake) legends and Ngoc Son Temple relics as example of using local cultural heritage in teaching. As such, when applying this guideline into school practice, teachers are free to choose or change the ICH teaching contents so as to introduce the ICHs in their locality. This helps students be more convenient in identifying the heritage, increasing knowledge, pride and respect for the cultural features where they live. At the same time, this approach helps mobilize the participation of local artisans and cultural officers into school activities.

For regions with difficult economic conditions, where students and teachers have little opportunity to access official information sources on national ICHs, teachers should coordinate with cultural agencies, organizations and individuals in localities to exploit further information about the local heritages to make ICH education become closer and practical for students.

4. Users of the Guideline

Researchers, educators, teachers, and school administrators can use the Guideline as a reference channel of information to enhance ICH education so as to improve knowledge and understanding of local and national traditions, expanding the knowledge about culture and ESD for students.

At the same time, as the new national curriculum will be applied from the school-year 2020-2021, the document can also be used as a reference source to help education managers and teachers effectively implement the compulsory Local Education of the new curriculum.

Hopefully, the Guideline will be a useful source of information and instruction to support educators, researchers, education managers and teachers in the comprehensive education process for students in general and contribute to the implementation of SDGs in particular, heading towards the ultimate common goal of educating Vietnamese citizens who are knowledgeable, responsible, proud of national identity to confidently integrate into the world.

- *Research team* -

PART I

GENERAL ISSUES ON INTANGIBLE CULTURAL HERITAGE AND EDUCATION FOR SUSTAINABLE DEVELOPMENT

1. Intangible cultural heritage

1.1. Definition of intangible cultural heritage

1.1.1. What is an intangible cultural heritage?

According to the UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* in 2003, *intangible cultural heritage* (ICH) means "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development"¹.

In Article 4, Section 1, Consolidated Document No. 10/VBHN-VPQH, dated July 23, 2013, the *Law on Cultural Heritage* promulgated by the National Assembly of the Socialist Republic of Vietnam, *intangible cultural heritage* is "a mental product that is associated with relevant community or individual, objects and space of culture, which bears historical, cultural or scientific values that expresses the identity of the community and has been continuously recreated and handed down from one generation to another by word of mouth, professional transmission, performances and other forms."

1.1.2. Forms of ICH expression²

- Oral traditions and expressions, in which language is a means of ICH;
- Performing arts;
- Social customs, religious beliefs, and festivals ;

¹ http://www.unesco.org/new/fileadmin/MULTIMEDIA/FIELD/Hanoi/pdf/Convention_2003.pdf, p. 3.

² http://www.unesco.org/new/fileadmin/MULTIMEDIA/FIELD/Hanoi/pdf/Convention_2003.pdf, p. 4.

- Knowledge and practice related to nature and the universe;
- Traditional crafts.

1.1.3. Common features of ICHs³

- *Traditional and contemporary elements co-exist in parallel:* ICHs represent not only for the traditions inherited from the past but also contemporary practices in rural and urban areas where diverse cultural groups participate;
- *Inclusiveness:* ICH expressions, whether from a neighborhood, a city from other side of the earth, or absorbed by immigration and resident groups in other lands, all share common features of being transmitted from generations to generations; being developed to adapt with the environment, contributing to the establishment of one's sense of identity and succession, connecting the past, the present and the future. ICHs do not belong to a single culture but also help connect societies, encouraging the sense of identity and responsibility. Through this process, individuals feel themselves belonging to one or more communities, as well as to the society at large.
- *Representativeness:* ICHs is considered not only a cultural product for their uniqueness or special values; they also develop on the basis of the ICHs themselves within communities and depend on those having knowledge on traditions, skills and customs which will be handed down to the rest of community from generations to generations, or to other communities;
- *Community-based feature:* ICHs are considered heritages only when recognized by their communities, groups, or individuals – who have invented, maintained, and transmitted those legacies.

1.2. Brief introduction of Viet Nam's ICHs inscribed by UNESCO in the Representative List of the ICH of Humanity or in the list of ICH in Need of Urgent Safeguarding

Up to date, Viet Nam has 13 ICHs inscribed by UNESCO in the *Representative List of the ICH of Humanity* or in the *List of ICH in Need of Urgent Safeguarding*. In order to clarify the process of ICH education in schools towards SDGs, this Guideline uses the information of these 13 ICHs as illustrating examples throughout the document, because these ICHs :

- have a rich volume of information and materials, which are useful for teachers and students to take as reference in the process of learning and teaching. (It is important because in order to build a lesson integrated with ICH education, teachers are required to investigate about the heritage in the field. However, within the framework of this project, the authors cannot conduct fieldwork research for every lesson plans due to financial constraint. Therefore, source materials on these 13 heritages, which were collected during the process of filing for UNESCO recognition, ensure scientific quality as a basis for building lesson plans integrated with ICHs towards sustainable development goals);
- attract students and make them excited, proactive, and active in learning;

³ <https://ich.unesco.org/en/what-is-intangible-heritage-00003>

- are typical examples that would make this Guideline accessible both on the national and global scale.

1.2.1. Vietnamese court music (*Nha nhac*)

Practice location: Former royal place of Hue City, Thua Thien – Hue Province.

Brief summary: Vietnamese court music, or *Nha nhac* – meaning “elegant music”, is an official music and dance used to be played at the Vietnamese royal court with a strict form of organization. The orchestra is based on pentatonic scale with diverse instruments such as drum, castanet, and many other types of traditional wind and string instruments; singers and dancers performance help create a holy and elegant musical stage which cannot be compared to any other kind of orchestra.

Nha nhac was generally performed in ritual and festive events or in important occasions such as coronation, official receptions etc. in order to bring the solemnity to these events.

According to current historical record, *Nha nhac* was initiated during the Ly dynasty (1010 - 1225) and further developed in the Le dynasty (1427 - 1788), before reaching its fullest period of development and glory in the Nguyen monarchs.

Essential value: *Nha nhac* is a musical style with the richness in both content and spirit, considered as means of communication, a form of paying tribute to the gods and kings, becoming a symbol of monarch, eternity, and the prosperity of the dynasty. It also serves as a means of communicating philosophical meanings on the universe of the Vietnamese people.

Date of inscription by UNESCO: 07/11/2003, *List of Masterpieces of the Oral and Intangible Heritages of Humanity*.

1.2.2. Space of gong culture in the Central Highlands

Practice location: Space of gong culture in the Central Highlands spreads along 5 provinces: Kon Tum, Gia Lai, Dak Lak, Dak Nong and Lam Dong. Owners of this special cultural form are inhabitants of 17 ethnic minorities in the Central Highlands.

Brief summary: Gongs are closely connected with people’s life in the Central Highlands as an indispensable part in the life circle rituals of each person as well as in important events of community.

Space of gong culture includes its elements of gongs, the orchestra performed by gongs, gong instrumentalists, festivals using gongs, and venues where festivals are held.

Gongs can be played solo or in an orchestra, in which each orchestra often consists of 10 to 12 gongs with diameters ranging from 25 to 120cm. Depending on each ethnic group, gongs are played by a stick or hand. Each player remembers every rhythm of a gong concert in each ritual and can coordinate harmoniously with other players.

Essential value: Gongs are sacred things closely linked to spiritual life of the Central Highlanders: they express joy, sadness in people’s work and daily life; they are the bridges between human, gods and supernatural world as it is believed that behind every gong hides a god or goddess. The way gongs

are played and the festivals of the ethnic groups in the Central Highland all have their special features. Therefore, the space of gong culture contributes to identity affirmation of each ethnic group in the Central Highlands.

Date of inscription by UNESCO: 25/11/2005, *List of Masterpieces of the Oral and Intangible Heritages of Humanity*.

1.2.3. *Quan ho Bac Ninh folk songs*

Practice location: *Quan ho* Bac Ninh folk songs originate from Kinh Bac area, and are practiced largely in Bac Ninh and Bac Giang provinces.

Brief summary: *Quan ho* folk songs are a form of love-exchange singing, existing in a cultural environment with specific social practices in the Kinh Bac region. During the ritual, the men dress in traditional turban and robes; the women graciously dress in three layers, seven layers costumes, and wearing a special kind of conical hats. They sing together in a 'challenge-and-respond' style, with rustic, loving songs, and a traditional way of singing without the accompaniment. The system of melody and lyrics of *Quan ho* folk songs are extremely rich and methodical, reflecting people's emotional statuses with various levels of distance and depth. *Quan ho* folk songs have been handed down from generations to generations and developed to the peak around the middle of the 18th century.

Essential value: The value of traditional *Quan ho* folk songs lies not only in the unique melodies, the delicate and rich in philosophy lyrics, but also in the elegant style and costumes, as well as the unique customs and lifestyles attached to the performance. Particularly, the regular practice of *Quan ho* folk songs in the community's socio-cultural activities has created a unique local identity and cultural space of Kinh Bac region.

Date of inscription by UNESCO: 30/9/2009, *Representative List of the ICH of Humanity*.

1.2.4. *Giong festival of Phu Dong and Soc temples*

Practice location: Giong festival is found in many parts of the northern delta, but there are two typical Giong festivals in Ha Noi: Giong festival in Phu Dong Temple (Phu Dong Commune, Gia Lam District) and Giong festival in Soc Temple (Phu Linh Commune, Soc Son District).

Brief summary: Giong festival in Phu Dong Temple - where Thanh Giong (Saint Giong) was born - takes place from the 7th to the 9th of the 4th lunar month. Giong Festival in Soc Temple - where Saint Giong rode his horse to heaven - takes place from the 6th to the 8th of the first lunar month. The rituals and activities of the Giong Festival vividly simulate the events of Saint Giong and Van Lang's people against the An invaders and the legend after defeating the enemy, when he returned to Soc mountain and rode on the horse back to heaven, becoming an immortal saint protecting crops, maintaining peace, prosperity for the country and all peoples. The festival is held with a strictly regulated and elaborately prepared ritual. This is one of the biggest festivals in the northern delta, not only with the great participation of villagers around the two temples but also of the people nationwide.

Essential value: Giong Festival is a traditional festival to commemorate and praise the victory of the hero Thanh Giong, one of the immortal heroes of Vietnamese folk beliefs.

Date of inscription by UNESCO: 16/11/2010, *Representative List of the ICH of Humanity*.

1.2.5. Worship of Hung Kings in Phu Tho

Practice location: Mainly at the Hung Temple Historical Relic Site on Nghia Linh Mountain, Viet Tri City, Phu Tho Province.

Brief summary: According to the legend, Hung Kings were the sons of Father Lac Long Quan (the Dragon) and Mother Au Co (the Fairy), who had made a contribution to the ancient Van Lang State, in today's Phu Tho land. For the community of villages around Hung Temple, Hung Kings are also the gods associated with agriculture, teaching people to plow fields, cultivating rice, giving spiritual energy to land, houses, crops, and breeding animals. With this respectful belief, over thousands of years, from generations to generations, Vietnamese people here and people all over the country and a large number of overseas Vietnamese have created, practiced, nurturing and transmitting the Belief in Hung Kings worship to express gratitude to the ancestor, wishing them a blessing for the people's national security, prosperity, favorable weather, and abundant crops. The Commemoration Feast of Hung Kings is celebrated on the 10th of the 3rd lunar month every year at the Hung Temple Historical Site and is also celebrated throughout the country. (According to statistics, across the country there are 1,417 monuments to worship Hung Kings and other characters of the Hung King period).

Essential value: The worship of Hung Kings is a symbol of respect, appreciation, and gratitude for the merit of Hung Kings.

Date of inscription by UNESCO: 06/12/2012, *Representative List of the ICH of Humanity*.

1.2.6. The art of Don ca tai tu music and songs in Southern Viet Nam

Practice locations: In 21 provinces in the South of Viet Nam, including An Giang, Ba Ria-Vung Tau, Bac Lieu, Ben Tre, Binh Duong, Binh Phuoc, Binh Thuan, Ca Mau, Can Tho, Dong Nai, Dong Thap, Hau Giang, Ho Chi Minh City, Kien Giang, Long An, Ninh Thuan, Soc Trang, Tay Ninh, Tien Giang, Tra Vinh, and Vinh Long; most concentrated in Bac Lieu, Binh Duong, Ho Chi Minh City, and Tien Giang.

Brief summary: This type of cultural activity unites the community through and artistic practice and creation on the basis of Nguyen dynasty's ceremonial, court music and folk music from the Central and the South, thus making it both popular and academic musical style. Typical characteristics of the *Don ca tai tu* music and songs is the continuous creation thanks to the improvisation and emotional transformation of practitioners on the basis of 20 principal songs (ancestral songs) and 72 classical music pieces. Musical instruments involved in the performance include: the plectrum shaped, harp, monochord, flute, two-stringed fiddle, flute, and two western instruments (violin and guitar which have been modified: the violin is tuned up to the 4th string and the guitar is dented with a concave fret to increase the accent of the melody).

Essential value: Practitioners of *Don ca tai tu* always respect, cherish and learn from each other about the skills, cultural manners, morality etc., contributing to the community and society cohesion towards the common values of truth, goodness and beauty. Through the practice of *Don ca tai tu*, the community also contributes to the introduction, conservation and promotion of other related social practices, such as festivals, oral traditions, and crafts.

Date of inscription by UNESCO: 05/12/2013, *Representative List of the ICH of Humanity*.

1.2.7. *Vi and Giam folk songs of Nghe Tinh*

Practice locations: Mainly in Nghe An, Ha Tinh provinces of Northern Central of Viet Nam.

Brief summary: *Vi* and *Giam* (also called *Dam*) are two forms of folk music without accompaniment practiced in work and daily life settings of Vietnamese people: when lulling children, working in fields, sailing, weaving cloth, or grinding rice. *Vi* and *Giam* have local features in terms of scale, modality, rhythm, melody and voice. The skills of singing in the correct tempo, pitch, length, and ligature are mainly transmitted between generations by oral transmission directly from artisans to ensure the expression of the vocal and intonation of the Nghe Tinh dialect. The lyrics of *Vi* and *Giam* folk songs have diverse content which depict life, reflecting social and historical practices, love for homeland, for country, people, and between couples.

Essential value: *Vi* and *Giam* folk songs are closely connected with people's lives and have a profound human meaning. In terms of artistic value, *Vi* and *Giam* folk songs are a unique type that reflects the local cultural identity, demonstrating the talents and essential characters of Nghe Tinh people. Many songs are rich in educational values as they address the respect for parents, loyalty, gratitude, honesty, thus contributing to preserving good customs and traditions in social behavior in villages and communes.

Date of inscription by UNESCO: 27/11/2014, *Representative List of the ICH of Humanity*.

1.2.8. *Tugging rituals and games (multinational profile)*

Practice location: Viet Nam, Korea, Cambodia, and the Philippines. In Viet Nam, tugging rituals and games are practised mostly in the midlands, the Red River Delta and the Northern Central, with their centers in the provinces of Vinh Phuc, Bac Ninh, Ha Noi and the northern mountainous region.

Brief summary: Tugging rituals and games are widely practiced in rice-farming culture in many East Asian countries with the meaning of praying for favorable weather, abundant harvests or predictions related to success or failure of cultivation. Tug of war is common in Vietnamese life and also practiced regularly in the culture of the Tay, Thai and Giay ethnic minorities (Lao Cai Province) - who were early rice farmers in history.

Today, tug of war is widely known as a competitive game, but its nature is part of the ritual of praying for abundant harvest and promoting community prosperity through harmony and solidarity among community members. In general, tugging rituals and games are performed by two teams, in an open space at the village center. A straight line is drawn in the middle of the competition area. Each team

holds the rope with a ribbon tied in the middle. With the referee's control, the two teams begin to pull the rope in rhythm; the team that pulls the ribbon on their side is the winner.

Essential value: In Viet Nam, tugging rituals and games are usually held during the spring festivals, marking the beginning of an agricultural cycle and expressing a desire for bumper crops. This is a heritage bearing profound significance of agricultural etiquette, symbolizing natural forces' power that affect human crop.⁴

Date of inscription by UNESCO: 02/12/2015, *Representative List of the ICH of Humanity*.

1.2.9. Practices related to the Viet beliefs in the Mother Goddesses of Three Realms

Practice locations: Distributed in many localities such as Ha Noi, Thanh Hoa, Lang Son, Ha Nam, Hung Yen, Hai Duong, Hai Phong, Thai Binh, Quang Ninh, Vinh Phuc, Phu Tho, Yen Bai, Tuyen Quang, Hoa Binh, Bac Ninh, Bac Giang, Nghe An, Ha Tinh, Thua Thien – Hue, and Ho Chi Minh City...

Brief summary: The Worshipping of Mother Goddesses of Three Realms is a form of worship of the mother incarnating in the skies, rivers, mountains and forests, formed on the basis of the Goddess worship. People worship Holy Mother Lieu Hanh together with the Holy Mother Gods who are believed to control over the sky, the forest, the water, historical or legendary figures who have made contribution to the country and people. Through elements of folklore such as costumes, music, *chau van* singing, dance, folk performances in the *len dong* ritual and festivals, the Vietnamese expressed their conception of history, cultural heritage, gender roles and ethnic identity.

The main and central rite in the Mother Goddesses of Three Realms worshipping is the ritual called *len dong* (going into trance, or spirit possession) - understood as a form of folk performance, demonstrating the faith of the birth/entry of the gods in the temple. Stages of a *len dong* ritual include singing, costumes, and sacred dances in a harmonious combination, showing the convergence of iconic and spiritual saints. Practitioners believe that, through this form of performance, they can communicate with the gods to convey and express their desires and aspirations through the ritual priests - who play the intermediate role between human and the gods.

Essential value: This heritage highlights the cultural similarities between the communities and groups of people involved in Mother Goddess worshipping practice. Practicing this heritage in different ethnic groups of Viet Nam will enhance dialogue and promote respect for cultural diversity, contributing to the creation of a spiritual cord that unites practice communities and helps to create, enrich cultural capital through artistic elements such as costumes, dance and music.

Date of inscription by UNESCO: 01/12/2016, *Representative List of the ICH of Humanity*.

1.2.10. Xoan singing in Phu Tho

Practice locations: Mainly in Phu Tho Province and a part of Vinh Phuc Province.

⁴ Phạm Thị Thủy Chung (2017), "Rituals of *Cầu mùa* (Praying for a Fertile Crop) in Vietnam: Similarity in Concept and Diversity in Practice", SPAFA Journal (Open Access), Vol 1, No1.

Brief summary: As a heritage of performing arts, including singing, dancing, drumming and clapper beating, *Xoan* singing associated with the worship of gods, villages' tutelary gods and Hung Kings, a tradition rooted in the practice of ancestor worship of Vietnamese people. The bearers and practitioners of *Xoan* singing practice form the four *Xoan* guilds, of which the male and female masters, or *Trum*, play the most important role. They preserve the songs, select the disciples, teach the singing style, the repertoire and organize the performances. They also actively introduce and teach *Xoan* singing in *Xoan* guilds and clubs. The performing arts of *Xoan* singing is very simple and rustic with a harmonious combination of music, poetry, rhymes and rhythms imbued with the local dialect language of the central region of Phu Tho (folk songs).

Essential value: The form and content of *Xoan* singing are associated with nature, people, the productive life of Phu Tho Province and the Vietnamese custom of worshiping ancestors. Through the songs and dances, people express their gratitude to their ancestors, the Hung Kings and pray for happiness, prosperity, favorable weather, and abundant harvests.

Date of inscription by UNESCO: *Xoan* singing in Phu Tho was inscribed by UNESCO in the *List of ICH in Need of Urgent Safeguarding* in 2011. On December 8, 2017, *Xoan* singing in Phu Tho was removed from the above list and moved to the *Representative List of the ICH of Humanity*.

1.2.11. *The art of Bai choi in Central Viet Nam*

Practice location: Mainly in the Central region, including the provinces of Quang Binh, Quang Tri, Thua Thien - Hue, Quang Nam, Quang Ngai, Binh Dinh, Phu Yen, Khanh Hoa, and Da Nang.

Brief summary: The art of *Bai choi* in the Central Viet Nam is a diverse art form combining music, poetry, acting, painting, and literature. There are two main forms of *Bai choi*: *Bai choi* games and *Bai choi* performance. *Bai choi* games involve playing cards in a bamboo huts on Lunar New Year occasion. Meanwhile, during *Bai choi* performances, the male and female artists or "Hieu sisters and brothers" perform on the sedge mats or move from one place to another. *Bai choi* is also played on private occasions by families. Most *Bai choi* artists learned the skills and techniques of chanting and singing *Bai choi* in the family, mainly through oral transmission. However, some *Bai choi* performers today also teach about those knowledge and skills in associations, clubs, and schools.

Essential value: *Bai choi* is a creative and improvisational art form, both a folk game and a form of entertainment of the community which is joyful and intellectual. *Bai choi* conveys the educational content of compassion, the love of the homeland and country, criticizing bad habits, leading people to positive moral values and standards. *Bai choi* becomes an environment for artistic practice and creativity as well as preserving regional cultural values.

Date of inscription by UNESCO: 07/12/2017, *Representative List of the ICH of Humanity*.

1.2.12. *Practices of Then by Tay, Nung, and Thai ethnic groups in Viet Nam*

Practice locations: Focusing mainly on the Northeastern and Northwestern provinces: Bac Giang, Bac Kan, Cao Bang, Ha Giang, Lang Son, Tuyen Quang, Thai Nguyen, Quang Ninh, Dien Bien, Lai Chau, and Lao Cai.

Brief summary: *Then* is a traditional cultural ritual of the beliefs of Tay, Nung, and Thai peoples in Viet Nam, describing the journey conducted by *Then* masters (male or female) to lead the ghost soldiers from earth realm (Muong Dat) to heaven realm (Muong Troi) to offer items of worship and pray for peace, illness healing, good crops, and a happy new year etc. *Then* is conducted at the home of the host, in the outdoors or in front of the *Then* altar at *Then* master's house. During the ceremony, *Then* master dresses in ceremonial attire, singing his ethnic language while plucking the *tin* lute, shaking the rattle-bells, waving a fan; some ceremonies are also accompanied by a group of female dancers. *Then* is always orally transmitted when practicing, showing succession between generations. *Then* masters play a key role in transferring relevant skills and know-how.

Essential value: *Then* practice reflects the concepts of people, natural world and the universe, contributing to the cultural identity of practicing ethnic groups. *Then* is also significant in moral education, humanitarian lifestyles and protection of customs and cultural traditions in each ethnic group.

Date of inscription by UNESCO: 13/12/2019, *Representative List of the ICH of Humanity*.

1.2.13. *Ca tru* singing

Practice location: Mainly in the Northern Delta provinces: Phu Tho, Vinh Phuc, Ha Noi, Bac Giang, Bac Ninh, Hai Duong, Hai Phong, Hung Yen, Ha Nam, Ninh Binh, Nam Dinh, Thai Binh, Thanh Hoa, Nghe An, Ha Tinh, and Quang Binh.

Brief summary: *Ca tru* is also known as a-dao singing, singing at the communal house's front door, singing at the right door, *co dau* singing, *nha tro* singing, *nha to* singing, and *ca cong* singing. This is a type of performance that uses many literary forms such as poems, stories, and recitation, but the most popular forms are singing-while-talking and telling songs.

Ca tru singing takes place in 5 main spaces: the communal house, the temple of the god, the craft ancestral house, the mansion, and the auditorium. There are at least 3 people participating in *Ca tru* performances: a female vocalist (*dao nuong*), accompanied by a male artist (*kep dan*) playing three-stringed lute, and another artist (*quan vien*) playing the drum. The female vocalist sings by storytelling style along with wooden clapping sound to create the rhythm. When singing, the singer did not need to open her mouth, nor push the air out from her lungs but compress it inside her throat, just humming but the lyrics coming out are still very clear.

Essential value: *Ca tru* is a smooth combination between poetry and music, associated with festivals, customs, beliefs, ideologies and philosophies of Vietnamese people. *Ca tru* used to be the type of royal court singing, favored by nobility and intellectuals. *Ca tru* lyrics are philosophical, few words but multiple meanings, rich in poetry, and carrying several emotions. *Ca tru* singing techniques are very sophisticated and meticulous, requiring shaping and elaboration of each word.

Date of inscription by UNESCO: 01/10/2009, *List of ICH in Need of Urgent Safeguarding*.

2. Education for sustainable development

2.1. Sustainable development and the UN's Sustainable Development Goals

2.1.1. Sustainable development

Transformation and development are the ultimate goal of any society or economy. However, recent decades have shown a strong shift and innovation in the awareness and actions of nations about the nature of such development, with a focus on 'sustainable development' instead of rapid and strong development without taking into account immediate and long-term consequences for all aspects of life, society and the environment.

The concept of sustainable development is formed by accepting the fact that the development during the long process in the past often caused harm to nature as well as to the cultural heritage of humanity, leading to the reduction of future generations' ability to meet their own needs. In the landmark report *Our Common Future* by the World Commission on Environment and Development (WCED) in 1987, the concept of *sustainable development* is defined as "development meeting requirements of the present without compromising the ability of future generations to meet their own needs" (WCED, 1987). The ultimate goal of sustainable development is to improve the life quality of all citizens in a country and the whole world while ensuring the integrity of the support systems for the lives of everyone and other creatures.

The three pillars of sustainable development are defined as: Firstly, economically sustainable, developing and maintaining an economy with good growth but safe and quality; secondly, socio-cultural sustainability, ensuring social justice and human development; thirdly, environmental sustainability, rational exploitation and use of natural resources, environmental protection and improvement of living environment quality.

The human element is considered as a core variable in sustainable development (UNESCO, 2015). Sustainable development can only be achieved through a responsible and harmonious relationship among people, and between people and the environment.

2.1.2. The UN's Sustainable Development Goals



(<https://www.un.org/development/desa/disabilities/envision2030.html>)

The *UN Agenda for Sustainable Development to 2030* sets out 17 shared goals for sustainable development (SDG) so that countries can guide their planning and action plans to achieve them. Those 17 goals include:

- Goal 1. End poverty in all its forms everywhere.
- Goal 2. End hunger, achieve food security and improved nutrition, and promote sustainable agriculture.
- Goal 3. Ensure healthy lives and promote well-being for all at all ages.
- Goal 4. Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all.
- Goal 5. Achieve gender equality and empower all women and girls.
- Goal 6. Ensure availability and sustainable management of water and sanitation for all.
- Goal 7. Ensure access to affordable, reliable, sustainable and modern energy for all.
- Goal 8. Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all.
- Goal 9. Build resilient infrastructure, promote inclusive and sustainable industrialization, and foster innovation.
- Goal 10. Reduce income inequality within and among countries.
- Goal 11. Make cities and human settlements inclusive, safe, resilient, and sustainable.
- Goal 12. Ensure sustainable consumption and production patterns.
- Goal 13. Take urgent action to combat climate change and its impacts.
- Goal 14. Conserve and sustainably use the oceans, seas and marine resources for sustainable development.
- Goal 15. Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, halt and reverse land degradation and biodiversity loss.

- Goal 16. Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels.
- Goal 17. Strengthen the means of implementation and revitalize the global partnership for sustainable development.

Below each general goal are specific targets for implementation. The SDG4, which reads as "ensure inclusive and equitable quality education, promoting lifelong learning opportunities for all", includes 8 specific targets, covering different aspects and areas of education, in which indicator 4.7 on sustainable development is expressed as follows:

"By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development."

As such, sustainable development is one of the focus of the SDG4 in education, which highlights the importance of equipping learners with the knowledge and skills needed for the sustainable development of themselves, community and society. At the same time, this goal emphasizes the significance of cultural diversity and the important contributions of culture - including intangible culture - to sustainable development.

2.1.3. Cultural aspect of sustainable development

As one of the three pillars (economic, cultural-social, environmental) of sustainable development, culture plays an important role in the implementation of sustainable development, and at the same time, contributes to the cohesion and promotion of mutual relations with economic and environmental sectors.

According to the document *Education for Sustainable Development Lens – A Policy and Practice Review Tools* (UNESCO, 2010), the cultural aspect of sustainable development includes the following basic contents:

<i>Culture and cultural change</i>	<i>Cultural diversity</i>	<i>Cultural heritage</i>	<i>Cultural sectors</i>	<i>Local wisdom</i>
<ul style="list-style-type: none"> ▪ Pride in nation and culture ▪ National unity and religion ▪ Enhance the identity / language of cultural minority groups ▪ Enriched by diversity ▪ Cultural development ▪ Change of culture 	<ul style="list-style-type: none"> ▪ Respect others ▪ Respect for diversity ▪ Peace and non-violence ▪ Tolerance and understanding ▪ Open dialogue 	<ul style="list-style-type: none"> ▪ Protect cultural diversity ▪ Local and national history ▪ Oral transmission culture ▪ List of world heritage ▪ Archaeological relics 	<ul style="list-style-type: none"> ▪ Cultural tourism ▪ Art ▪ Drama ▪ Puppet show 	<ul style="list-style-type: none"> ▪ Indigenous knowledge about flora and fauna, water use, sustainable agricultural practice ▪ Respect for natural and social beliefs

(Education for Sustainable Development Lens – A Policy and Practice Review Tools, UNESCO, 2010)

It can be seen that cultural heritage is one of the focal points of sustainable development's cultural aspect. At the same time, cultural heritage also has a close relationship, interacting with other contents of the cultural aspect in sustainable development, such as national pride, the identity of ethnic minorities, cultural development, respect for diversity, cultural tourism, indigenous knowledge and practices etc. Therefore, protecting, developing and honoring cultural heritages - including tangible and intangible cultural heritage - is both one of the paths of achieving sustainable cultural development and a contribution to the process of promoting comprehensive development of other aspects related to economic, social and environmental dimensions of sustainable development.

2.2. Education for sustainable development

Education for sustainable development is an education aimed at creating contemporary social change to achieve more sustainable societies in the future. In order to accomplish this, ESD reorients existing educational curricular towards sustainability focus - including the process of rethinking what is taught and how to teach it. ESD includes the formation of values, skills, attitudes and behaviors to enable learners to be able to think, predict, criticize, and handle issues related to the sustainability of the nature, environment, people and society (UNESCO, 2015).

Sustainable development is not an immutable concept but a process of development and continual improvement for the future of human beings and every living creature on earth. Therefore, ESD is also a path of regular, continuous lifelong learning to be ready for new changes and thinking. This process contributes to creating active and knowledgeable citizens and communities with harmonious development in economic, cultural, social and environmental areas - the ultimate destination of ESD.

2.3. Overview of ESD in Viet Nam

2.3.1. Context

ESD is committed by the United Nations and its member countries under the overall coordination of UNESCO from 2005-2014 (ESD Decade) in the framework of Agenda 21. ESD Decade is followed by Global Action Program (GAP), which contributes to the achievement of 17 Sustainable Development Goals, especially Goal 4.7, through two basic orientations: 1) Reorienting education so that people have the opportunity to be equipped values, skills and knowledge which enable them to contribute effectively to sustainable development; 2) Strengthening education and learning in all the agendas and action programs to promote sustainable development⁵. UNESCO has established a network of partners to guide and promote the implementation of GAP on ESD. This network includes 90 participating countries, spreads all over the world, indicating the ability to expand and innovate ESD⁶. Viet Nam is also a member of the "Policy Advocacy" group of the above network.

ESD is considered a key element of a quality education, paving the way for sustainable development in each country and worldwide. In Viet Nam, the Party and the State have identified

⁵ <http://en.unesco.org/gap>

⁶ <http://en.unesco.org/gap/partner-network/members>

ESD as one of the important measures to implement sustainable development. This spirit has been expressed consistently in many policies, strategies and plans of the Party, the State and ministries, sectors and localities over the past two decades, reflecting an increasing awareness on the close, interacting relationship between the three pillars of sustainable development, namely economy, culture-society, and environment, as well as the important role of education in ensuring the country's sustainable development goals. The Ministry of Education and Training is assigned by the Government to be the focal point for incorporating the objectives and contents of ESD into education and training programs, especially in the process of implementing the new school curriculum since 2020.

Realizing its focal role in ESD, the Ministry of Education and Training (MOET) has developed and issued a number of policies from ministerial to local levels to direct and implement the contents related to ESD in education practice. At the same time, these policies have references to major national guidelines and policies on sustainable development.

2.3.2. Some basic policies on ESD of Viet Nam

The objectives and contents of the ESD are specifically reflected in national policies related to the three pillars of sustainable development: economy, culture- society and environment, including the policy system from central level (National Assembly, Government) to ministerial level of MOET and inter-ministerial policies.

The *Viet Nam Sustainable Development Strategy for the period of 2011 - 2020* (according to the Decision 432/QĐ-TTg dated 12/4/2012 of the Prime Minister) clearly states the viewpoint in which human is the center of sustainable development, maximizing human factor as the subject, the main resource and the goal of sustainable development. Referring to education, the Strategy emphasizes the need to improve the quality of education and training in order to raise the intellectual level of people and professional qualifications appropriate to the development's requirements of country, regions and localities; fundamentally and comprehensively renovating Viet Nam's education towards standardization, modernization and international integration; enhance practicality, practical skills, self-study capacity etc. These requirements show the great role and impact of education in the sustainable development process and the overall growth of the national economy and society.

Resolution No.142/2016/QH13 dated 12 April 2016 on the 5-year Socio-economic Development Plan 2016-2020 emphasizes aspects of sustainable development in different areas such as cultural, social, health care sustainable development on the basis of close and harmonious linkage between economic and cultural development, implementing social progress and justice, improving people's life; preserving and promoting the heritages and good cultural values of the community of ethnic groups in Viet Nam.

Based on UN's 17 SDGs, on May 10, 2015, the Prime Minister approved Decision No. 622/QĐ-TTg promulgating the National Action Plan on the implementation of the 2030 Agenda for sustainable development. This Decision defines "people as the center of sustainable development" and emphasizes "one of the most important tasks is to improve the education system and raise awareness about sustainable development for all people, communities, businesses, organizations and government agencies at all levels."

As a focal point in the implementation of ESD activities, the education sector has issued important documents, providing orientation, content, and tools to implement ESD in the field of education and training, such as National Action Plan on ESD for the period 2010-2014, Decision 2161/QĐ-BGDĐT dated 26/6/2017 issuing the implementation plan for the SDG in education and training by 2025 and orientations to the year 2030...

2.3.3. Some main results of ESD in Viet Nam

ESD policies cover a wide range of socio-cultural, economic and environmental areas, focusing on the core issues of sustainable development such as accessing quality and equitable education, gender equality, ensuring basic human rights, equal development rights of ethnic groups, responding to climate change and preventing disaster risks, accessing financial and economic, business resources to ensure quality life; contribute to improving educational and communication capacity as well as accountability of stakeholders, especially leaders, policy makers, local authorities, policy implementers etc. in educating and raising awareness for the community and children about sustainable development issues.

ESD policies in specific areas have provided regulations and measures to institutionalize teaching and learning for issues related to sustainable development such as gender equality, conservation of cultural and linguistic diversity of ethnic minority groups, financial and business education, cultural heritage education, environmental protection education, etc. in the curricular from preschool and general school level, as well as integrated in teacher training programs in pedagogical colleges to strengthen the capacity of the people who implement educational policies and curriculum for preschool level and general school students on these issues.

Several central-level policy documents specify the responsibilities of stakeholders in implementing ESD contents and particularly emphasize the role of coordination among stakeholders. Thereby, on the one hand, these policies promote the responsibility of stakeholders in the ESD activities; on the other hand, they help improve capacity of these subjects to fulfill the role of leading and promoting change in society.

Many policies of the education sector are important documents to guide educational management agencies and educational institutions from preschool to general education to integrate ESD contents into teaching contents by subject/educational level. In fact, ESD contents have been implemented either directly or integrated into various subjects and educational activities in schools.

Orientations and policies on ESD are increasingly evident and realized through recent educational programs, projects and activities at both national and local levels such as: Policy and Practice Review of Viet Nam through ESD Lens (2010), Review of Vietnam's General Education Curriculum - using the ESD Lens (2010), Developing a school safety assessment toolkit to prevent climate change and disaster risks for Vietnamese Schools (2015), Implementing the Biodiversity and Sustainable Development Project at Hue City Schools (2015), developing *Advocacy Toolkit for ESD in Vietnam's preschool and secondary education* (2017), ...

3. The relationship between ICH education and ESD in the context of education reform in Viet Nam

3.1. Background of Viet Nam's current education reform

The first decades of the twenty-first century marked the country's development in the renewal process in all aspects of social life. At the same time, there are changes in many dimensions of the world. In particular, the fourth industrial revolution and the thriving knowledge economy provide opportunities for outstanding development but also pose significant challenges for each country, especially the developing and less developed ones. On the other hand, climate change, resource depletion, environmental pollution, ecological imbalance and social - political fluctuations also pose global challenges.

In this context, many countries in the world, including Viet Nam, have identified one of the ways to ensure sustainable development of the country is to constantly reform education to improve the quality of human resources and equipping future generations with a solid cultural foundation and a high adaptive capacity against all changes of nature and society. Educational innovation, therefore, has become an urgent need and a global trend.

The 8th Conference of the Communist Party's Central Committee of Viet Nam (term XI) has passed Resolution No.88/2014/QH13 on renovating curriculum and textbooks for general education, contributing to fundamental and comprehensive renovation of education and training. The renovation objective is stipulated by the National Assembly's Resolution 88/2014/QH13: "Innovating general education textbooks and curriculum in order to create fundamental and comprehensive changes in the quality and effectiveness of general education; combine literacy teaching, morality teaching and career orientation; contribute to transforming a knowledge-transmitted education to an education that helps develop comprehensively both quality and capacity of students, harmonizing moral, intellectual, physical, aesthetical aspects and bringing into full play the potential of each student".

On March 27, 2015, the Prime Minister issued Decision No. 404/QĐ-TTg approving the National Scheme on renovation of general education curriculum and textbooks. Accordingly, the new national curriculum is built towards the following goals: 1) Developing the quality and capacity of learners; 2) Create a learning and training environment to help students develop harmoniously in both physical and intellectual aspects, becoming active and confident learners, knowing how to apply active learning methods to complete their basic knowledge and skills, being aware of selecting their career and pursuing lifelong learning; and 3) Students have the good qualities and capabilities necessary to become responsible citizens, cultured, industrious, creative workers who meet the personal development needs and requirements of the cause of building and defending the country in an era of globalization and new industrial revolution. The products of a new education will be people who meet the criteria of a global citizen while retaining the traditional values of the Vietnamese people.

The new curriculum (curriculum framework and subjects/educational activities curricular) ensures: 1) Developing learners' qualities and competencies through educational content with basic, practical and modern knowledge; harmonious development of moral, intellectual, physical, and aesthetical aspects; 2) Focus on practicing and applying knowledge to solve problems in learning and life; and 3)

Highly integrated in the lower grades, gradually differentiated in the upper grades; 4) Adopt teaching methods and forms which promote the activeness and potential of each student, methods of testing and examination in accordance with educational objectives and approaches to achieve the goals.

The general education curriculum is built in an open direction, ensuring uniform regulations of core and compulsory education contents for students nationwide. At the same time, the curriculum also gives the autonomy and responsibility to the localities and the schools in selecting, supplementing some educational contents and implementing an education plan suitable to the educational subjects and particular conditions of localities and educational institutions. This contributes to connecting the school's activities with the family, the authorities and the society. The process of implementing general curriculum is also the process of its development, in order to supplement, adjust and finalize the curriculum in accordance with the requirements of the educational practices of the country, the locality and each school.

The context of education innovation and new national curriculum orientations allow for the updating of new global educational contents. One of the contents is the implementation of the UN Sustainable Development Goals as well as ESD objectives which are reflected in Viet Nam's policies and action plans for the coming period.

3.2. Importance and requirement of ICH education for sustainable development in general education of Viet Nam

Instruction No. 73/HD-BGDĐT-BVHTTDL dated January 16, 2013 of the MOET, the Ministry of Culture, Sports and Tourism on the use of cultural heritage in teaching in secondary schools and continuing education centers has specific regulations on integrating the teaching contents of cultural heritage into subjects and educational activities of the curriculum (both formal curriculum and extra-curriculum activities), including: 1) Develop a plan and organize teaching of contents related to heritage and guide students to explore and exploit other aspects of cultural heritage through documents and objects; 2) Select the appropriate form of teaching: classroom teaching or extracurricular activities at the school; teaching at places with their own cultural heritage; organizing sightseeing - experiencing cultural heritage; teaching through the media, multimedia etc. This guide is made by the education - training and culture, sports and tourism sectors. In particular, the education sector is responsible for fostering and training teachers on how to pilot teaching the contents of cultural heritage at each level. The culture, sports and tourism sector develops documents introducing local culture for schools to use as reference in the process of organizing teaching with cultural heritage elements integrated; providing professional knowledge and skills for grassroots cadres in coordinating the use of cultural heritage in teaching in secondary schools; providing professional support in bringing folk games, folk songs, introducing local historical and cultural heritages into the schools.

Currently, the work of protecting and promoting the values of ICHs is still inadequate. The risk of loss and disappearance of many types of ICH and the degradation of historical sites is still at an alarming level. While social life is getting more and more exciting, the space for traditional cultural forms is increasingly narrowed or changed. The majority of young people today does not fully understand the value of cultural heritages but tend to prefer new and modern art forms, less

interested in understanding the value and beauty of national arts. Therefore, the important role of ICH education for students is to contribute to preserving and promoting the cultural and spiritual values of the nation. Besides, ICH education also contributes to building a cultural environment in schools. In particular, ICH education is one of the important ways to contribute to personality development of students. This is also an important manifestation of ESD goals.

3.3. The relationship between ICH education and ESD

ICH is a spiritual product associated with the community or individuals, related objects and cultural spaces, having historical, cultural and scientific values, expressing the identity of the community, constantly being recreated and be passed down from generation to generation by word of mouth, craft teaching, performance and other forms, including: voice, writing, lifestyle, festivals, traditional craft secrets, cuisine culture, traditional costumes etc. Learning about ICH in schools contributes not only to preserving and promoting the cultural and spiritual values of the nation but also to the implementation of one important contents of the SDG4, (namely 4.7 - focus on culture area), and also related to some other areas of sustainable development (environment, society, economy etc.)

ICH provides vivid examples of educational content and methods. Communities constantly seek to systematize and transfer to future generations the insights, life skills, qualities and competencies, especially those related to the natural and social environment. Up to now, even where there is a formal education system, traditional knowledge and methods of teaching are still being used effectively. These knowledge and skills relate to many professions and fields: from cosmology and physics to the health and sustainable use of natural resources; from the life cycle of people to resolving conflicts and stress; from knowledge of ego and status in society to creating common memories; from architecture to materials science. A quality education for people does not separate the younger generation from this rich resource but is firmly connected to their cultural identity. Therefore, a quality education must recognize the wealth brought about by ICHs and promote educational potentials, on the one hand, through integrating the ICH into curriculum in all related fields, and on the other hand, by seeking to advance the potential of traditional ICHs transmission models into the education system.

The use of ICH in school teaching aims to accomplish the following objectives: establishing and raising the sense of respect, preservation and promotion of cultural heritage values; improve the activeness and creativity in renovating learning and practicing methods; contribute to improving the quality and effectiveness of education, discovering and fostering students' talents and gifts. Starting from those objectives, one of the tasks of ICH education for students is to help them understand some basic characteristics of ICHs; educating the respectful attitude and protection the values of ICHs as well as the historical value of the country and humanity; educating positive behaviors in preserving ICHs. The forms of ICH education in schools include: organizing life skills education for students through extracurricular activities, which integrates conservation education and ICH value promotion contents; organizing experiential learning at cultural venues; study tours at the museum; and cultural performances...

In addition to experiential activities in schools, ICH education can also be integrated into the subjects: Literature, History, Geography, Citizenship Education, Music, Fine Arts etc., inspiring students to learn about Viet Nam's national culture, helping them understand and love subjects, and at the same time, helping teachers have more materials to supplement their teaching, actively innovating the teaching methods. Besides, the implementation of ICH contents in schools will help students consciously preserve the cultural values in general and intangible culture values in particular as an important part of the SDGs. These contents need to be integrated appropriately in the implementation of the new curriculum.

Thus, ICH education in schools is also to realize one of the SDGs (SDG 4.7), but not only in terms of culture but also helping students develop life skills, promoting social relationships, preserving the living environment and improving the quality of life. Currently, policies on ESD, including those related to ICH education, have been issued. It is important for teachers to be equipped with specific knowledge and skills to effectively implement this content in schools. In order for ICH education for sustainable development is carried out uniformly and appropriately in schools, it is necessary to have concrete instructions on how to implement it in each educational level, subject and activity.

PART II

GUIDELINES FOR IMPLEMENTING ICH EDUCATION IN SCHOOLS TOWARDS SUSTAINABLE DEVELOPMENT GOALS

1. Involved resources

ICH education is an active process that requires the scientificness, coherence, initiative, and flexibility of the involved resources.

1.1. Students

The use of cultural heritage in teaching and educational activities is closely linked to the goals of comprehensive education for students in terms of morality, intellect, physicality, and aesthetics, as well as the innovation and diversification of teaching methods. In particular, students play a central role in that process, promoting their own initiative, activeness, and creativity in discovering and using ICH in the lessons and educational activities. In order to increase students' interest in learning and discovery, the curriculum and experiential programs need to be appropriately designed in accordance with their age and accessing conditions.

1.2. Teachers

ICH education for sustainable development is a challenge for teachers. In addition to their pedagogical methodologies and in-depth knowledge of the subject taught, teachers need to cultivate more understanding about ICH and sustainable development. Besides, they also need to balance the use of ICH in teaching with the integration of several other contents (such as traffic safety, gender equality, environmental protection etc.) into lessons under the general policy and guidelines of the MOET. Building a lesson integrated with ICH for sustainable development also takes more time and requires teachers to innovate their teaching methods.

However, this is also an opportunity for enthusiastic teachers. Using ICH in teaching stimulates their flexibility and creativity in building exciting and engaging lessons that provide students with interesting experiences and help enhance the connection between theories and practices as well as the association between teachers and students. Teachers act as a link, in which they directly realize the State's educational policy on training students to become citizens with scientific knowledge, passion for the national cultural heritage, and necessary skills to integrate into the modern society towards SDGs.

Effective collaboration between teachers and other resources will help improve the quality of ICH integrated lessons for sustainable development.

1.3. Community of cultural bearers

In the past, the community of cultural bearers was formed and connected mainly based on blood relations, origin of lineage, and residence. Through the process of cultural change, common interests and concerns have today become the determinants of community sustainability.

The communities of people who create the values of intangible culture, ICH owners, and people who master, practice/perform, and transmit knowledge about ICH play an important role in the provision of information, practices/performances, and knowledge transmission of ICH (including legends, fairy tales, customs, practices, beliefs, arts, treatment knowledge, professional know-how, etc.). The community of cultural bearers acts an active role, both as ICH owners and ICH beneficiaries. Therefore, providing truthful, complete and original information about the ICH that they create, own and practice expresses their self-responsibility in ICH protection in particular and in maintaining the community's identity in general. In addition, when possible, cultural bearers may also participate directly in the lessons or school activities, which brings students the opportunity to reach out to cultural bearers and perceive direct information. This can make the lessons livelier and highly interactive, increasing students' interest in learning and improving their ability to absorb necessary knowledge, values and skills.

It should be noted that, the ICH is not something unattainable or ethereal, but rather the community's cultural product that is traditional, living and recognized by the community itself, not only because it is their asset, but also it is important to their identity. Therefore, for such ICH(s) practiced in the area around the school or the students' residence, the community of cultural bearers may not be strangers but students' grandparents, parents, relatives, neighbours, and even the students themselves. The exchange between students and the cultural bearers who are close to the students in the preparation of the lessons will create useful discussions inside the community, enhancing their pride and raising their awareness of their own ICH conservation towards sustainable development.

1.4. Scientists, ICH experts, and educational experts

Scientists, ICH experts, and educational experts play an important role in the process of coordinating heritage education programs, providing teaching tools, guidance and consultation for teachers and students so as to build effective and attractive lessons with the integration of ICH. In this process, ICH experts act as a link between the schools, the educational sector and the communities of cultural bearers. They give teachers advices to select appropriate ICH to connect with lesson contents and sustainable development goals. Educational experts, based on their professional methods and educational practices, provide teachers – who prepare the lessons – as well as school managers with more effective options for bringing ICH into educational practices.

In order to implement the ICH educational program, the connection and collaboration between ICH specialists and educational experts is indispensable. This collaboration will achieve the optimal effectiveness if each party maximizes its professional capacity, dedication and responsibility while ensuring the necessary respect for the role of each professional field.

1.5. Cultural managers

Activities of scientists, ICH experts, educational experts and the participation of teachers and students in the ICH educational process towards sustainable development need the support in terms of guidelines, visions, human and material resources of the cultural sector. Cultural managers at all levels are not only close to the heritage but also play a vital role in making cultural management policies. Therefore, they are the people who help facilitate the ICH educational process and make it completed smoothly, effectively and ensure the criteria of sustainable development.

1.6. Educational managers

Given the guidelines of the MOET on the use of ICH in teaching and learning in schools, educational managers need to be aware of the role and meanings of these guidelines to the construction of skills that help apply knowledge into practice and contribute to the development of student's capacity. Accordingly, educational managers have an important role in organizing training programs, arranging human and material resources and appropriate time for teachers so that they are able to actively participate in heritage educational programs that would maximize their teaching capacity in ICH related contents.

1.7. Communication

Communication (in the sense of mass media, or the press) plays a role in promoting information sharing in many aspects, including ICH and the preservation, education of ICH for sustainable development.

Communication participates in heritage education through propaganda, advertisement, and introduction of ICHs' characteristics. As such, communication becomes a bridge between individuals in a community or among communities. It provides the public with a complete and correct understanding of ICH(s)' characteristics in the localities within and outside the country. Thus, communication helps in raising people's awareness of conservation and promotion of ICH values. Teachers' exploitation of a number of credible media materials for the preparation of lessons integrated with ICH towards sustainable development is also a way that communication participates in heritage educational process. This also means that teachers should take initiative in searching for and using official sources of information to avoid inaccuracies due to journalists' subjective judgments or biases, which could affect the quality of teaching and learning in heritage education.

2. Approach

2.1. Student-centered approach

The student-centered approach shifts the important role in the teaching and learning process from teachers to students. This means that students play an active role in the process of acquiring knowledge, practicing skills, and perceiving values. Lesson preparation requires students' participation in the first place, which creates excitement for students, and also is a way to share the responsibility between teachers and students. From being the one who merely transmitted knowledge to students with a one-way, top-down approach, teachers now become the facilitators who accompany students in the path of exploring knowledge and acquiring new skills and values. The student-centered approach also highly values students' understanding, encouraging them to use their previous knowledge, imagination, and creativity to contribute to the lesson, which helps increase exchanges and discussions during learning process. This approach also expands the network of individuals involved in the process of understanding about cultural heritage and multicultural discussions. This happens when students ask their grandparents and parents about the experiences and insights of the previous generations on the cultural heritage that they need to learn about. Intergenerational exchanges are a natural and effective way of transmitting and preserving cultural heritage, thereby contributing to raising awareness of the skills and values required through the lesson as well as understanding of cultural heritage characteristics towards sustainable development.

It should be noted that, in student-centered approach, students' contributions to teaching and learning process need to receive certain concern and respect.

2.2. Interest of teachers in ICH and education for sustainable development

Education for sustainable development through ICH integration into lessons in school can only be realized when teachers are aware of the significance of this educational orientation. This awareness will help teachers understand that ICH preservation and promotion is an important factor for maintaining culture – one of the foundations for socio-economic development. Since then, teachers themselves actively learn about ICHs, have interest in integrating ICHs into lessons, keeping in mind the need of finding more effective teaching and learning methods to make the lessons fruitful. Teachers' interest will also help create inspirational and emotional lessons, making it more effective when teachers guide students to search for knowledge, cultivate their skills, and perceive values needed for the development of individuals in particular and of the society in general. In other words, before acting as facilitators for students, teachers need to be encouraged to approach ICH educational methods towards sustainable development in an open and positive way. This makes the lesson with ICH integration not an obligatory task that is carried out unemotionally but actually benefits both teachers and students towards SDGs.

2.3. Diversifying learning methods

People perceive knowledge in many different ways. Studies have shown several models of different human learning styles. In 1979, Walter Burke and his colleagues introduced the VAK model including visual learning, auditory learning, and action learning. Visual learning is a way in which people approach knowledge through photos, shapes, sculptures or paintings. Auditory learning is a way of acquiring knowledge through listening activities, rhythms, sounds, and songs. Action learning involves acquiring knowledge through gestures, postures, body movements and manual manipulation of objects. In 1987, recognizing that there were people who could only gain knowledge through reading and/or writing, Neil Flemming further developed the VAK into VARK model by adding the “R” (Reading/Writing).⁷

Based on the perception of people's different ways of acquiring knowledge, there is a need of diversifying the learning methods in education for sustainable development through the integration of ICH into school lessons. Making short videos to introduce the heritage or its characteristics is visual or auditory learning. Understanding the insights and meanings of folk songs' lyrics is to learn through reading; preparing presentations is a way of learning through reading and writing activities. The organization of role plays or drama, the experience of playing musical instruments, dancing, playing games etc. are various ways of action learning.

To mobilize the initiative and creativity of students, activity-oriented learning is a way of learning that responds to different learning styles. Project-based learning and studying at a heritage site are some examples. This approach will inspire students in acquiring necessary knowledge and skills for the development of global citizens in sustainable development process.

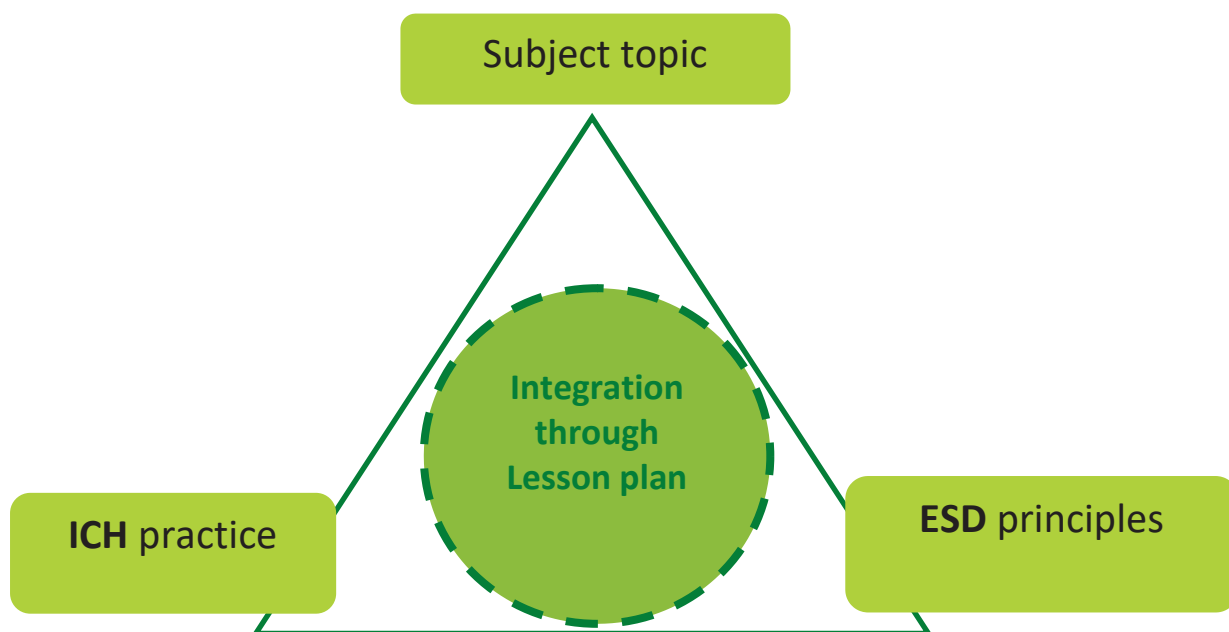
2.4. Combining elements of ICH and principles of ESD for learning

In order not to make it a burden for teachers, students and the curriculum itself during the process of ICH integration into learning towards sustainable development, the teaching and learning should:

- develop relevant methods to enrich formal teaching and learning;

⁷ Vũ Phương Nga (2015), “The role of audio-visual materials in museums”, *Journal of Museums and Anthropology*, p. 147-162

- not merely focus on teaching the content of ICH but on how people practice that heritage instead; use cultural heritages as a tool to deliver lesson contents as well as knowledge, attitudes, and skills related to sustainable development gained through ICH learning;
- analyze the curriculum to determine the "gateway" for the learning of knowledge, attitudes, and skills related to sustainable development through ICH exploration; avoiding thoughtless imitation or rigidity regarding time allocation and volume of contents for ICH education; encouraging and facilitating students so that the process of self-study and self-awareness still continues after the class hours⁸.



2.5. Whole-school approach

In order to realize ESD through the integration of ICH into lessons, simply and solely focusing on teaching and learning is not enough because it will be difficult for learners to see a greater context of the need for heading towards of sustainable development in both awareness and action. The goal of ESD is to make individual changes, which then leads to social changes. The second process is not necessarily a continuation of the first one, they can be parallel instead. Therefore, it is necessary to create an educational environment conducive to sustainable development at all levels as a basis for teaching and learning towards sustainable development goals.

For example, it is possible to make classrooms and schools to be green facilities (by planting trees, economical use of electricity, water, paper etc.) and create an equal learning environment for all learners, allowing open exchange between teachers and learners so that students can practice what they perceive, develop their knowledge and appropriate attitude towards sustainable development process. Creating access models at all levels and for all school stakeholders will spread educational outcomes, thereby leading to positive changes of learners' living environments (such as families,

⁸ Masahisa Sato (2018), "SDG 4.7 and Quality Education – Effective Linkages between ICH & ESD" (presentation on expert meeting for "Multi-disciplinary on Intangible Cultural Heritage's Contribution to Sustainable Development: Focusing on Education", Hanoi, 2018.

neighborhoods...)⁹. With this approach, not only teachers and learners but all individuals in or related to the school's organizational structure need to be aware of and act towards sustainable development to create an overall effect on teaching and learning.

3. Methods of implementation

3.1. Methods for material research

In order to use ICHs as illustrations in the lessons for the purpose of knowledge acquisition about science (subject-specific) and sustainable development, teachers may apply various methods in collecting and processing information for the lessons.

- Reviewing secondary documents: Teachers need to read documents published or posted on the Internet about ICHs and sustainable development in order to understand the key contents of both areas;
- Participatory observation: Visit ICH sites, attend ICH practice sessions to gain direct information as well as feelings about the heritage;
- Retrospective investigations: Talk with the heritage artisans about the process of heritage formation and development to gain knowledge about the history of the heritage, thereby understanding the important role of human resources in heritage preservation;
- Life story and oral history: Talk with heritage artisans about their life's milestones that were closely attached to the heritage to understand cultural habits in heritage practices and the know-hows of creating unique characteristics of the heritage etc.;
- Expert consultation: Interview experts, scholars, and researchers in relevant fields (such as heritage, culture, ethnology, sustainable development, local knowledge etc.) to get an overview of the heritage and deeper understanding of sustainable development elements through the conservation of cultural heritage in general, of ICH in particular;
- Questionnaires: List the questions to guide information collection; Group the questions by topics (for example: heritage history, heritage characteristics, heritage values, heritage practices, requirements for practitioners etc.). A good questionnaire will help cover necessary information and take advantage of time to talk with experts and heritage artisans;
- Collection of audiovisual materials: Take pictures, conduct filming and recording to collect materials that help reflect the heritage visually and vividly.

3.2. Document resources

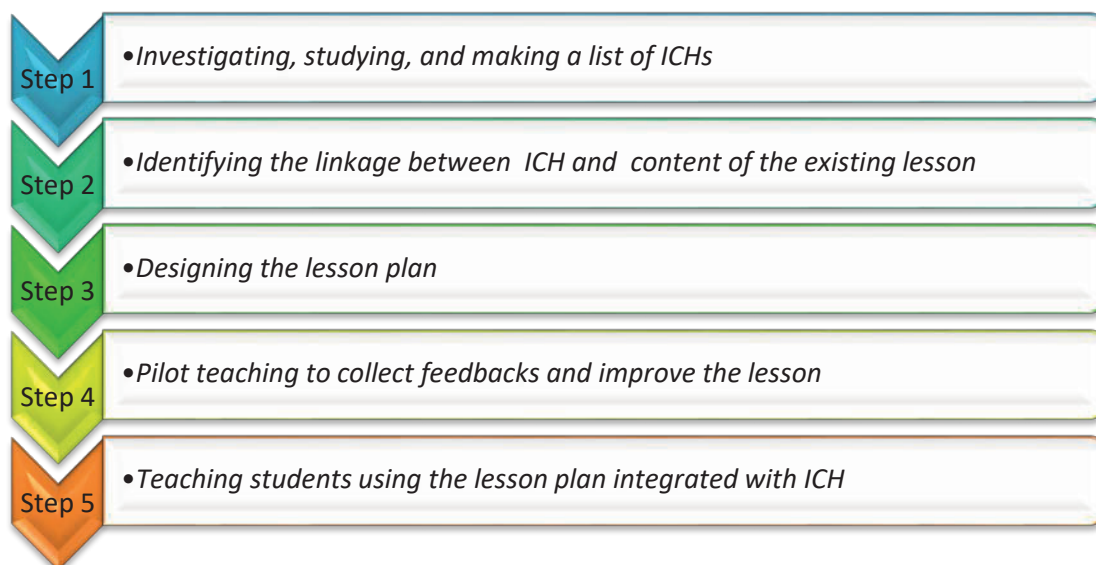
- About cultural heritage:
 - List of ICH in Viet Nam inscribed by the UNESCO in the *Representative List of the ICH of Humanity* and the *List of the ICH in Need of Urgent Safeguarding*; *National List of ICHs* issued by the MoCST; List of local ICH inventories prepared by the District Division of Cultural and Information and the City/Provincial Department of Culture, Information and Tourism;

⁹ UNESCO (2017), Education for Sustainable Development Goals – Learning Objectives, pp. 53-54.

- Research books and related collections: scientific articles published in specialized journals (Folklore Review, Ethnology Review, Museum & Anthropology Review, Heritage Review, Religion Review etc.); thesis, and dissertations on relevant fields;
 - Audiovisual materials: Documentary films, photographs of ICH forms and practices; audio tapes of interviews with experts, cultural researchers, cultural managers, and artisans who master cultural heritage;
 - Internet: UNESCO website, website of the Department of Heritage (MoCST), and other related websites (note that the information on the Internet needs to come from a reliable source, or must be verified to ensure authenticity).
- About sustainable development:
 - Government documents on sustainable development and sustainable development goals, national sustainable development strategies, the National Action Plan for sustainable development goals etc.;
 - Basic knowledge about sustainable development provided by UN agencies or equivalence;
 - Research documents about sustainable development: books, reviews, thesis, dissertations etc. (especially those related to local knowledge, their applications in human life, their roles in livelihoods within the context of globalization towards sustainable development goals).
 - About the preparation of ICH integrated lessons towards sustainable development:
 - Documents of the MOET on educational innovation, ICH education in schools, and ESD;
 - Implementation plans for building ICH integration lessons, prepared by the provincial Departments of Education and Training and districts' Bureau of Education and Training;
 - Guidelines for building lessons integrated with ICH for sustainable development issued by UNESCO and the MoCST;
 - Videos of sample lessons integrated with ICH posted on the website of the MOET.

3.3. Procedures of implementation

This procedure is developed based on the experience of implementing the project on *Incorporating the ICHs of Ha Noi into the lesson plans in lower secondary schools (2004-2005)*, jointly carried out by the VME, the Department of Education and Training of Ha Noi, Ha Noi People's Committee, and Department of Cultural Heritage (MoCST), which resulted in the printed material *Building the lesson plans using ICHs (2014)*. In ICH education process, teachers play a very important role in bringing ICH contents into existing lessons in the curriculum. The implementing procedure for an ICH integrated lesson plan can be divided into different steps, depending on subject, lesson, and the degree of connection between teachers and the ICH. There are, however, some key steps which are indispensable for teachers if they want to ensure the effectiveness of teaching.



Step 1: Investigate, research, and make a list of ICH

Teachers need to:

- Understand the definition of ICH and its characteristics, especially those that teachers will choose to integrate into the lesson;
- Apply methods to collect information of the ICH (mentioned in section 3.1.) to understand various types of ICH at national and local level through different document resources (presented in section 3.2.);
- Create a summary table about the ICH of the locality or of an ethnic group

- Purpose: To facilitate later search and use of information;

- The summary table should include: heritage name; heritage site; the process of heritage formation; heritage characteristics; community who creates and nurtures the heritage; heritage values; heritage practices in current context.

This summary table needs:

- To be created with the assistance of local cultural officials, researchers, and cultural managers in order to verify the accuracy of information and images of the cataloged ICH or to compare with official sources of information¹⁰;

- To be discussed and shared in the subject teaching team of the school to support teachers' work and ensure an equal knowledge provision for students among different classes.

The summary table of (tangible and intangible) cultural heritage, if being done adequately within a local area, will facilitate the teachers' process of searching information about cultural heritage to integrate into the lessons.

¹⁰ Vũ Hồng Nhi (2017), Research, preserve and promote the values of folk culture in the Viet Nam Museum of Ethnology, Journal of Folk Lightsource, No. 4, p. 97 – 104

Step 2: Identify the link between the ICH, the values, knowledge and skills related to sustainable development and the lesson content.

Teachers need to:

- Master the curriculum framework contents and knowledge, skill, attitude requirements of each lesson;
- Have certain knowledge of sustainable development;
- Study the lesson contents in curriculum and textbooks, identifying the link between scientific knowledge required by the lesson and ICH characteristics, based on information of the developed ICH summary table;
- Establish an integrated framework that links the subject knowledge – heritage values and the knowledge, skills, and values related to sustainable development (see some examples in section 4.1.)

Note: A lesson can be illustrated by different heritages and convey different knowledge about sustainable development to avoid boredom as well as to enrich students' understandings about values, knowledge, and skills related to sustainable development.

- Depending on the school's facilities and the teachers' teaching conditions, select an appropriate ICH for preparing a detailed lesson integrated with ICH and the corresponding values, knowledge, and skills related to sustainable development.
- Discuss in the subject teaching team to share and agree on the final teaching plan.

Step 3: Design the lesson plan

Teachers need to:

- Stick to the goal: Integrate ICH into the lesson, ensuring the curriculum's and lesson's requirements while conveying the values, knowledge, and skills related to sustainable development;
- Study secondary materials related to the selected ICH, identify information and images that need to be added to develop lesson contents;
- Determine ways of supplementing further information and images for the lesson:
 - Fieldwork study: help gather information directly and in details;
 - Interview experts and researchers who are knowledgeable about the chosen heritage: collect key information and ask for updates about the heritage;
 - Refer to secondary documents for newly updated information.

Note: If possible, all of the above procedures should be implemented. Otherwise, teachers take initiative in finding an appropriate option.

- Develop a detailed lesson plan based on the integrated framework created in step 2.

This integrated lesson needs to meet the following requirements:

- Correctly and adequately comply with the prescribed curriculum in terms of subject requirements;

- Balance, to some extent, the amount of time devoted to subject knowledge, understandings of the ICH and the values, knowledge, and skills related to sustainable development; ensure the allocated class hour;
- Determine the contents to be prepared in advance for both teachers and students for an effective lesson;
- Apply student-centered approach; facilitate students to actively explore knowledge, skills and values related to the subject, ICH, and sustainable development through active, participatory learning.

Suggestions of some interactive learning activities for students:

- Conduct presentation: by individuals or groups;
- Role-play: discussion, role assignment, role playing;
- Make models from available, easy-to-find materials and conduct presentation of the model: by individuals or groups;
- Take photos according to topics and prepare exhibitions in class: group work;
- Film and record interviews to make a video about cultural heritage: carried out by teachers/school/student groups;
- Invite experts, researchers, heritage artisans to participate in the lesson;
- Play games related to heritage content: teamwork;
- Field trips (for extra-curriculum/experiential activities).

Note: Before field trip, teachers instruct students how to collect materials to create interactive classroom activities; things to do before, during and after the field trip.

In fact, the teaching will be more effective and lively if teachers are able to do fieldwork to learn about the heritage in advance.

- Field trips should not be too long; there should be 2 trips, each one lasts 1–2 days depending on specific conditions of teachers and schools.
- Before the trip: teachers need to review available secondary documents to have a certain understanding of the heritage; prepare the questionnaire/checklist of the heritage; prepare equipment for fieldwork, based on the conditions of the school and teachers (notebooks, pens, cameras, recorders, camcorders...);
- During the trip: applying information, collecting methods for fieldwork (see section 3.1.)
- Trip 1: Gathering information at the heritage site through interviews, recording photos, videos...; verify the appropriateness of the heritage with the lesson content; determine the form of teaching (in the classroom or at the heritage site); prepare objects and documents as supplementary materials for the lesson; consider the possibility of inviting local heritage bearers/artisans to participate in learning activities.
- After trip 1: Revise the lesson plan based on the collected materials and information;

- Trip 2: Collect additional materials needed for the revised lesson plan (if any); prepare objects and teaching aids for the lesson.

Step 4: Test, collect feedbacks, and finalize the lesson plan

If possible, teachers should organize a piloted lesson to get the feedbacks of school administrators, professional managers of the District Education and Training Department, and colleagues in subject teaching team in order to check and improve the following aspects:

- The relevance of the ICH with the lesson content;
- The logic between knowledge about sustainable development, ICH values, and the subject requirements;
- The feasibility of the methods used and the degree of linkage between the ICH and the lesson;
- The relevance of lesson's total duration and time allocated for each part/content of the lesson.

In order to meet the curriculum requirements, based on the evaluation of the test lesson, teachers can:

- Cut off or replace activities where necessary;
- Adjust duration for each activity;
- Add more materials and/or equipment to support the lesson, if needed.

Step 5: Conduct the ICH integrated lesson plan

- Incorporate the completed lesson plan into subject teaching master-plan according to the school's academic schedule.
- During the teaching process, teachers continue to evaluate and propose suggestions to adjust and/or supplement the lesson with the school managers, the subject teaching team in order to get an optimal lesson.
- For a highly effective lesson, teachers need to be well-prepared and fully qualified so that the lesson takes place safely and effectively in the classroom or at the heritage site as planned.
- If the lesson is organized at the heritage site, teachers should set specific requirements for students before, during and after the lesson.
- Conducting a mini survey after each lesson to evaluate the results and understand students' expectations will help teachers teach the lesson more effectively.

The survey should contain the following:

- The scientific knowledge that students gain from the lesson;
- Students' knowledge and understanding about ICH integrated into the lesson;
- Values, knowledge and skills related to sustainable development that students could acquire from the lesson;

- Student's feelings and expectations after the lesson; what they want to know more about the ICH introduced;
- Significance of the acquired values, knowledge, and skills related to sustainable development to student lives.

4. Integration of ICH into school lessons towards sustainable development goals

4.1. Integration framework

TT	SUBJECT TITLE	GRADE	THEME	OUTCOME REQUIREMENTS	NAME OF HERITAGE	MAIN FEATURES OF THE HERITAGE	SUSTAINABLE DEVELOPMENT ELEMENTS (KNOWLEDGE, SKILLS, VALUES)
1	Music	6	Overview of Viet Nam folk songs	Initially get familiar to Viet Nam folk songs and recognize that folk songs play an important role in the people's lives in Nghe An and Ha Tinh provinces.	<i>Vi</i> and <i>Giam</i> folk songs of Nghe Tinh	<i>Vi</i> is a free singing style, its rhythm is not fixed in staff and cadence; <i>Giam</i> is a form of singing while talking based on poems written with clear rhythm; <i>Vi</i> and <i>Giam</i> folk songs are sung in almost all daily life activities such as lullaby for children, weaving, rice growing.	<ul style="list-style-type: none"> - Recognize the rhythm of <i>Vi</i> and <i>Giam</i> and the role of folk songs and cultural heritage in people's life; - Honour and be proud of the nation's cultural heritage.
	Music	7	Overview of Viet Nam folk songs	Recognize the diversity of Viet Nam folk songs and the connection between music and culture, history, society, and other art forms.	<i>Vi</i> and <i>Giam</i> folk songs of Nghe Tinh	<ul style="list-style-type: none"> <i>Vi</i> is to compose and recite a poem extempore, which applies the method of setting an ethnic poem to music with interval not exceeding one octave; <i>Giam</i> is a way of alternating singing in groups or a few people, following the form of a five-word verse that is highly narrative. 	<ul style="list-style-type: none"> - Understand the characteristics of <i>Vi</i> and <i>Giam</i> folk songs and their values; - Be aware of protecting and disseminating traditional music values.
	Music	6 7 8 9	Music enjoyment - Music and life	<ul style="list-style-type: none"> - Feel some folk songs and traditional music pieces; - Distinguish the nature of some melodies and music pieces; - Name some popular folk songs, point out some features of learned cultural heritage; 	The art of <i>Bai Choi</i> in Central Viet Nam	The art of <i>Bai Choi</i> includes hundreds of lines of poetry, verses, and thousands of folk song verses; Improvisation is its performing style.	<ul style="list-style-type: none"> - Understand a form of entertaining community activities that help create community cohesion; - Songs with educational content about love for homeland, country, family,

TT	SUBJECT TITLE	GRADE	THEME	OUTCOME REQUIREMENTS	NAME OF HERITAGE	MAIN FEATURES OF THE HERITAGE	SUSTAINABLE DEVELOPMENT ELEMENTS (KNOWLEDGE, SKILLS, VALUES)
				- Identify the role of folk songs and cultural heritage in people's life.			and the ancestors; - Characters in the lyrics are presented equally; - Cultural heritage is preserved, continued and created through this art form.
	Music	6 7 8 9	Music enjoyment - Music and life	- Feel some folk songs and traditional music pieces; - Distinguish the nature of some melodies and music pieces; - Name some popular folk songs, point out some features of learned cultural heritage; - Identify the role of folk songs and cultural heritage in people's life.	Art of <i>Don ca tai tu</i> music and songs in Southern Viet Nam	Improvised performance; Require many skilful singing techniques: recitation, modulation, ligature; Audience can join in to practice, comment, and create new lyrics; - The skills to play musical instruments in <i>Don ca tai tu</i> : vibrating, pressing, twanging, flicking, flipping etc.; Learners need to start playing solo, then trio, quartet, quintet, and sextet with different musical instruments combining the melodies (of wind instruments): North, Summer (music), Spring, Melancholy, Plaintiveness etc. to describe feelings, happiness, sadness.	- Understand about cultural behaviour and learning spirit; - Musical instruments coordination skill (the coordination to perform a task together towards a common goal); - Honour and be proud of the nation's cultural heritage.
	Music	6 7 8	Music enjoyment - Understand	- Feel and distinguish the timbre of the musical instrument; - Identify some characteristics	<i>Ca tru</i> singing	Musical instruments of <i>Ca tru</i> include <i>Day</i> instrument, drum, and castanet. <i>Day</i> instrument	- Musical instrument coordination skill (the coordination to perform a

TT	SUBJECT TITLE	GRADE	THEME	OUTCOME REQUIREMENTS	NAME OF HERITAGE	MAIN FEATURES OF THE HERITAGE	SUSTAINABLE DEVELOPMENT ELEMENTS (KNOWLEDGE, SKILLS, VALUES)
		9	musical instruments	<p>of the shape, material, specific timbre, and form of performance of the musical instrument;</p> <p>- Recognize the role of musical instruments in musical performance.</p>		<p>(or <i>dan day</i>) creates the bass; castanet keeps the beat in combination with the treble voice of <i>ca tru</i> singer to create a great sound mixing. Previously, some selected audience (<i>quan vien</i>) would beat the drum to reward <i>Ca tru</i> songstress. Today, the drum is always included in a <i>Ca tru</i> performance.</p>	<p>task together towards a common goal);</p> <p>- Honour and be proud of the nation's cultural heritage.</p>
	Music	6 7 8 9	Learn and experience folk songs	<p>- Tell the names of some popular <i>Quan ho</i> folk songs;</p> <p>- Understand the rhythmic characteristics, melodies, and performance style of <i>Quan ho</i> folk songs;</p> <p>- Feel the emotional nuance in <i>Quan ho</i>'s tones and lyrics.</p>	<p>(a) <i>Quan ho</i> Bac Ninh folk songs</p>	<p>- The system of melodies and lyrics of <i>Quan ho</i> folk songs are distinctive and diverse, reflecting the emotional nuances of <i>Quan ho</i> singers;</p> <p>- <i>Quan ho</i> folk songs are always practiced in the community's socio-cultural activities; they are maintained, handed down to next generations by the community, becoming the local identity, and spreading to develop into a specific cultural space.</p>	<p>- Experience and explore the art of folk songs help students have a rich spiritual life and improve aesthetic tastes;</p> <p>- Expand the knowledge about music in relation to historical, cultural, and social factors help students honour and consciously preserve, protect, and disseminate traditional music values.</p>
					<p>(b) <i>Vi</i> and <i>Giam</i> folk songs of Nghe Tinh</p>	<p>- <i>Vi</i> is a free singing style so <i>Vi</i> singers can improvise and the expressiveness depends on the environment, performing time, and singers' mood;</p>	

TT	SUBJECT TITLE	GRADE	THEME	OUTCOME REQUIREMENTS	NAME OF HERITAGE	MAIN FEATURES OF THE HERITAGE	SUSTAINABLE DEVELOPMENT ELEMENTS (KNOWLEDGE, SKILLS, VALUES)
2	Civic education	7	Cultural heritage preservation	<ul style="list-style-type: none"> - Identify the concept of cultural heritage and some types of cultural heritage in Viet Nam; - Explain why cultural heritage needs to be preserved; - State basic provisions of the law on rights and obligations of organizations and individuals in cultural heritage protection. 	<p>Tugging rituals and games in Viet Nam, Cambodia, South Korea, Philippines</p>	<p><i>Giam</i> is a form of singing while talking based on five-word verses that are highly narrative, often in the forms of storytelling, advice, confession etc.;</p> <ul style="list-style-type: none"> - The content of <i>Vi</i> and <i>Giam</i> lyrics contains cultural values related to agricultural life and culture. <p>Tugging rituals and games bear cultural values related to agricultural life and production of the communities who created and nurtured this cultural heritage.</p>	<ul style="list-style-type: none"> - Respect cultural differences among ethnic groups; - Honour and be proud of the country's cultural heritage; - Be conscious of preserving the precious values of cultural heritage for the next generation.
	Civic education	7	Pride of the homeland tradition	<ul style="list-style-type: none"> - List some manifestations of the country's cultural traditions and patriotic traditions fighting against foreign invaders; - Understand the values and meanings of the homeland's nice traditions; - Express the pride of the homeland's nice traditions. 	<p>Giong festival of Phu Dong and Soc temples</p>	<p>The image of Saint Giong expresses the nation's great desire for victory, through which students can understand the patriotic tradition and the tradition of fighting against foreign invaders, thereby showing the pride of the homeland's beautiful tradition by age-appropriate acts;</p>	<ul style="list-style-type: none"> - Citizens' responsibility for national security; - Citizens' responsibility regarding traditional morality.

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						<ul style="list-style-type: none"> - Giong festival is a cultural phenomenon that has been preserved and transmitted quite continuously and integrally through many generations. 	
	Civic education	8	Respect the diversity of ethnic groups and cultures in the world	<ul style="list-style-type: none"> - Understand the meaning of respecting the diversity of ethnic groups and cultures in the world; - Respect, learn and absorb the quintessence and experience of the peoples and cultures in the world by age-appropriate actions. 	Tugging rituals and games in Viet Nam, Cambodia, South Korea, Philippines	<ul style="list-style-type: none"> - Tugging rituals and games are imbued with the mark of agricultural rituals, symbolizing the power of natural forces affecting the well-being of human life; - Be a competitive game that shows people's endurance and resistance; - The festival is held in early spring to mark the beginning of an agricultural cycle, wishing for favourable weather and prosperity¹¹ 	<ul style="list-style-type: none"> - Respect cultural differences among ethnic groups; - Honour, be proud of, and consciously preserve the precious values of cultural heritage for all generations to come.
	Civic education	9	Active participation in community activities	<ul style="list-style-type: none"> - Identify types of community; - Explain the need to participate in community activities; - Actively and voluntarily participate in age-appropriate community activities organized by classes, schools, and local 	Tugging rituals and games in Viet Nam, Cambodia, South Korea, Philippines	<ul style="list-style-type: none"> - Communities perform tugging rituals and games to pray for good harvests, enhance the harmony and unity among communities, schools and regions regardless of socio-economic differences. 	<ul style="list-style-type: none"> - The cohesion and solidarity that form community's strength to overcome difficulties and challenges in life; - Honour and be proud of the nation's cultural

¹¹ Pham Thi Thuy Chung, "Some characteristics of traditional games in Southeast Asia – Reflection from local cultural identity", Journal of Museum and Anthropology, No. 3/2014

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				communities.			heritage; - Respect cultural differences; - Be conscious of preserving cultural heritage.
3	Experiential activities	6	Building community activities	Participate in playing tug of war game in Vietnamese, Cambodian, South Korean, and the Philippines styles and: - Point out the purpose of cooperation, the need to cooperate with people, and the significance of some international cooperation in social life; - Show the attitude of respecting and preserving traditions, sharing and respecting the differences between individuals and among cultures.	Tugging rituals and games in Viet Nam, Cambodia, South Korea, Philippines	Tugging rituals and games are widely practiced in the rice growing cultures in East and Southeast Asia with the desire for favourable weather, abundant crops or predictions related to success or failure of the cultivation. Depending on each country, tugging rituals and games are held at the national level or in certain regions within each country.	This is the first multinational heritage record that Viet Nam is a member and was recognized by UNESCO. The recognition of multinational ICH showed the UNESCO's interest and appreciation for a new approach applied by the countries that have heritage with common characteristics as well as for the protection of heritage shared among member countries that submitted a multinational record.
	Experiential activities	6	Social activities and community services - Activities of cultural education, friendship, and cooperation	Attend a <i>Don ca tai tu</i> performance and: - Analyze the meanings of cooperation and express the spirit of peace and friendship with other peoples and nations: show respect for the performers; - Deal with some situations that	Art of <i>Don ca tai tu</i> music and songs in Southern Viet Nam	<i>Don ca tai tu</i> is a popular performing art in Southern Viet Nam. It was formed in the late 19 th century and originated from the needs of the community. It reflects the thoughts, feelings and emotions of the people who first reclaimed the southern land –	- Community cohesion is expressed through the gathering of performers and viewers, enjoying good values of their ancestors' cultural heritage; - Creativity is demonstrated on the basis of traditional heritage to enrich people's

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				<p>arise in the relationship with friends when participating in the activities: know how to cooperate with friends when playing musical instruments or singing <i>Don ca tai tu</i>.</p>		<p>the region of gardens and rivers with industrious, liberal, open-minded, chivalrous, brave, but modest way of life. Up to now, <i>Don ca tai tu</i> music and song in southern Viet Nam is still practiced in many occasions: festivals, death anniversaries, weddings, birthday parties, and gatherings, etc. Audience can join in the performance to practice, comment, and create new lyrics.</p>	<p>spiritual life; - Understand, through the lyrics, of how to behave properly in life; - Improve the quality of spiritual life thanks to the high quality of entertainment of this art.</p>
	Experiential activities	6 7 8 9	<p>Social activities and community services - Learn about natural landscapes and vestiges</p>	<p>Visit Hung Kings Temple: - Show interest in new and different things in the surrounding world while experiencing the outdoor activities; - Demonstrate healthy behaviours in public places when participating in sightseeing activities, picnics etc.</p>	Worship of Hung Kings in Phu Tho	<p>According to legend, Hung Kings deserved credit for establishing the ancient Van Lang State in Phu Tho province today. The historical relic of Hung Temple was built on Nghia Linh Mountain, in the middle of Phong Chau land, now known as Hy Cuong Commune, Viet Tri City, and Phu Tho Province. Hung Temple Festival, also known as Hung King's Death anniversary, is a big national festival in Viet Nam.</p>	<p>- The spirit of community cohesion, solidarity, and unity; Building great unity for peace and prosperity; - Consciousness of relic protection in order to preserve the precious values of cultural heritage for the next generation.</p>
	Experiential activities	6 7	Social activities and community	Visiting Thanh Giong temple (Phu Dong Temple or Soc	Giong festival of Phu Dong	<p>According to legend, Giong was born in a strange way in Phu</p>	<p>- Gratitude to the sacrifices of previous generations;</p>

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		8 9	services - Learn about natural landscapes and vestiges	Temple): - Show interest in new and different things in the surrounding world while experiencing the outdoor activities; - Show healthy behaviours in public places when participating in sightseeing or picnic activities...	and Soc temples	Dong Village. At the age of 3, still he could not speak and laugh. However, when Hung King appealed to and looked for talented people to fight against the An invaders from the North, the village boy suddenly grew up fast and volunteered to go out to battle to save the country and the people. Giong Festival is held in Phu Dong Temple (Phu Dong Commune, Gia Lam District, Ha Noi) and Soc Temple (Phu Linh Commune, Soc Son District, Ha Noi).	- Citizens' responsibility for national security; - The spirit of cohesion and community support (through the tale about people contributing food to Giong to fight the enemy); - Respect and be proud of the nation's cultural heritage; - Consciousness of relic protection in order to preserve the precious values of cultural heritage for the generations to come.
4	Natural Sciences	6	Force	- Give examples to prove that force is either traction or thrust; - Give example of the effect that changes the movement direction of force; - Understand that friction force is the contact force that appears on the contact surface between two objects. Provide some characteristics and examples of sliding friction force and resting friction force.	Tugging rituals and games in Viet Nam, Cambodia, South Korea, Philippines	- Communities perform tugging rituals and games as a way to pray for good harvests; - Tug of war is a game that shows the endurance, the flexibility as well as the cooperation of people; - When playing, traction is generated by the two teams; friction force occurs between the players' feet and the ground and between the players' hands and the rope; tension of rope.	- Values of cooperation in teamwork; - Teamwork skills to achieve a common goal; - Honour and be proud of the nation's cultural heritage.

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	Natural Sciences	7	Sound	Understand that sound waves are produced by vibrating objects and transmitted in the environment by vibrations of environmental elements (Sound is only available when there is force acting on the sound generating object).	The cultural space of gongs in the Central Highlands	The cultural space of gongs in the Central Highlands includes: gongs, pieces of music played by gongs, gong players, and festivals where gongs are played (New rice celebration, water source worshipping rituals etc.), locations of those festivals (long houses, communal houses, <i>guols</i> houses, at the field, river wharf, tomb, the forests at the side of villages, etc.) When playing, the player uses a cudgel to hit the gong surface (creating force) to make it generate sounds.	- Continue and transmit the ancestors' cultural heritage, building up a positive spiritual life; - Honour and be proud of a unique music type of the nation.
	Natural Sciences	7	Height and intensity of sound	- The emitted sound depends on the oscillation of the sound source. The larger the frequency of oscillation is, the higher the sound is; - The larger the amplitude of oscillation of the sound source is, the louder the sound is; - Explain some simple phenomena about sound waves that are common in practice.	The cultural space of gongs in the Central Highlands	- Some characteristics of the gongs in the Central Highlands: size, shape, materials, and the sound generated; - Some ways to play gongs; - Adjustment of the gongs to ensure their sound quality.	- Honour and be proud of a unique music type of the nation; - The value of teamwork (a group of individuals create a piece of music together); - Value of community cohesion; - Consciousness of preserving the nation's cultural heritage.
	Natural Sciences	7	Sound - Height of sound	Understand the pitch of sound in relation to the frequency of	<i>Ca tru</i> singing	The <i>Day</i> musical instrument (dan day) is one of the three	- Honour and be proud of a unique music genre of the

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				<p>sound. From the <i>Day</i> musical instrument (dan day), students understand that the longer the string is, the lower the sound is; the shorter the string is, the higher the sound is.</p>		<p>main instruments of <i>Ca tru</i> art (apart from the drum and the castanet). <i>Day</i> instrument creates bass in combination with the treble voice of <i>ca tru</i> singer to create a great sound mixture.</p>	<p>nation; - Awareness of preserving the country's cultural heritage.</p>
	Natural Sciences	8	Respiratory activity	<ul style="list-style-type: none"> - Explain some practical phenomena related to deep breathing; - Know the benefits of deep breathing on people's health and practice deep breathing properly; - Know the connection between respiration and the techniques of belly breathing and word release in <i>Ca tru</i> singing; - Have consciousness of practicing and protecting the respiratory system in particular and of the whole body in general. 	<i>Ca tru</i> singing	<ul style="list-style-type: none"> - Some characteristics of <i>Ca tru</i> singing; - Techniques of taking and holding breath during <i>Ca tru</i> singing. 	<ul style="list-style-type: none"> - Honour and be proud of a unique music genre of the nation; - Awareness of preserving the country's cultural heritage.
	Natural Sciences	8	Human motor system	<ul style="list-style-type: none"> - Apply understandings of force and chemical composition of bones to explain muscle contraction and bone load capacity; - Apply knowledge about the motor system and school 	<p>Tugging rituals and games in Viet Nam, Cambodia, South Korea, Philippines</p>	<ul style="list-style-type: none"> - Tug of war is a game that shows the endurance, the flexibility as well as the cooperation of people; - Playing tug of war requires good health and especially good musculoskeletal system; 	<ul style="list-style-type: none"> - Consciousness and skills of collaboration in teamwork; - Honour and be proud of the country's cultural heritage.

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				<p>diseases to protect oneself, propagate and help others;</p> <ul style="list-style-type: none"> - Understand the meaning of exercises and sports and choose the right exercise method(s). 		<p>playing without caution can lead to some phenomena of muscle tension, muscle contraction, and cramp.</p>	
	History	6	Viet Nam from the 7 th century BC to 938 (Van Lang State - Au Lac State)	<ul style="list-style-type: none"> - Determine the time and location of Van Lang country (political position, geographical location); - Present some key features of state organization and material, spiritual, and social life by the time of Van Lang state. 	Worship of Hung Kings in Phu Tho	<p>According to legend, Hung Kings deserved credit for establishing the ancient Van Lang State of Viet Nam (Phu Tho province today).</p>	<ul style="list-style-type: none"> - The value of equality; - The spirit of community cohesion, solidarity, and unity; Building a great unity for peace and prosperity; - Honour and be proud of the country's cultural heritage; - Consciousness of preserving the nation's cultural heritage.
	History	6	Viet Nam from the 7 th century BC to 938 (Van Lang State - Au Lac State)	<ul style="list-style-type: none"> - Determine the time and location of Van Lang state (political position, geographical location); - Present some key features of state organization and material, spiritual, and social life by the time of the Van Lang state. 	Giong festival of Phu Dong and Soc temples	<ul style="list-style-type: none"> - Social context in the legend of Saint Giong; - The traditions of patriotism and fighting against foreign invaders of Vietnamese people (in which, women and children also participate in defending the country). 	<ul style="list-style-type: none"> - The strength of community (reflected by the fact that people contributed their food to Giong to fight the enemy); - Community cohesion, the spirit of fighting for peace and justice; - Honour and be proud of the country's cultural heritage; - Consciousness of preserving the nation's cultural heritage.

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	History	9	Struggling movement in Viet Nam (1930 -1939)	Analyze some key features of Viet Nam's cultural and social development from 1918 to 1939.	<i>Ca tru</i> singing	<i>Ca tru</i> that prevailed in the 15 th century used to be a type of court music that was favoured by nobility and intellectuals. Experiencing many ups and downs, up to the beginning of the 20 th century, due to the war condition and improper perceptions, <i>Ca tru</i> lost its time and was sung mainly in brothels, therefore it was more or less known as <i>Hat co dau</i> (so-called geisha singing), <i>Hat a dao</i> , <i>Hat nha tro</i> (songstress singing).	<ul style="list-style-type: none"> - Cultural heritage, if promoted, will bring benefits (including economic ones) to people; - The spirit of sacrifice for art in order to maintain the existence of a cultural heritage form; - Honour and be proud of a unique music genre of the nation.
	History	9	Struggling movement in Viet Nam (1930 -1939)	Analyze some key features of Viet Nam's cultural and social development from 1918 to 1939.	Art of <i>Don ca tai tu</i> music and songs in Southern Viet Nam	<i>Don ca tai tu</i> is a popular performing art in Southern Viet Nam. It was formed in the late 19 th century and originated from the needs of the community. It reflects the thoughts, feelings, and emotions of the people who first reclaimed the southern land – a region of gardens and rivers with industrious, liberal, open-minded, idyllic, chivalrous and courageous people and lifestyle.	<ul style="list-style-type: none"> - The spirit of love for the homeland and country; the optimism; - Honour and be proud of a unique type of music of the nation; - Consciousness of preserving the nation's cultural heritage.
	History	9	Struggling	Analyze some key features of	<i>Nha Nhac</i> –	<i>Nha Nhac</i> appeared in Viet	- Honour and be proud of a

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			movement in Viet Nam (1930 -1939)	Viet Nam's cultural and social development from 1918 to 1939.	Vietnamese court music	Nam in the 15 th century and then flourished and reached its level of scholarship under the Nguyen Dynasty. In the early 20 th century, the feudal government collapsed and the war in later decades seriously threatened the survival of <i>Nha Nhac</i> . The background and traditionally social functions of this Vietnamese court music was also lost.	unique music genre of the nation; - Consciousness of preserving the nation's cultural heritage.
	History	9	GENERAL TOPIC - Civilization of the Red River Delta and the Mekong River Delta (Civilization of rivers)	Present the cultural characteristics of the Red River Delta through the learning about civilization of rivers.	- <i>Quan ho</i> Bac Ninh folk songs - Art of <i>Don ca tai tu</i> music and songs in Southern Viet Nam	- <i>Quan ho</i> folk songs are a form of love-exchange singing, which exists in the cultural environment with the typical social practices of Vietnamese people in the Red River and Cau River deltas. <i>Quan ho</i> was originated from Kinh Bac area, today concentrating mainly in Bac Ninh and Bac Giang provinces; - <i>Don ca tai tu</i> is a popular performing art in Southern Viet Nam. It was originated in the late 19 th century from the needs of the community. It reflects the thoughts, feelings, and emotions of the people	- Love of nature and the country; - Protecting the geo-cultural environment is to protect the potential of economic, social, and human development; - Honour and be proud of a unique music genre of the nation; - Consciousness of preserving the nation's cultural heritage.
	Geography	9					

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						<p>who first reclaimed the southern land – region of gardens and rivers with industrious, liberal, open-minded, idyllic, chivalrous, and courageous people and lifestyle – one of the typical cultural characteristics of Mekong Delta region.</p>	
	Geography	9	The Central Highlands	<ul style="list-style-type: none"> - Analyze cultural characteristics of ethnic groups in the Central Highlands; - Give comments on the population and cultural characteristics of the ethnic groups in the Central Highlands. 	The cultural space of gongs in the Central Highlands	<ul style="list-style-type: none"> - The cultural space of the gongs in the Central Highlands spreads over 5 provinces of Kon Tum, Gia Lai, Dak Lak, Dak Nong, and Lam Dong. The owners of this valuable and unique cultural heritage are 17 ethnic groups belonging to the Austro-Asian and Austronesian language groups who live on the Central Highlands of Viet Nam such as: Ede, Giarai, Bahnar, Ma etc.; - For generations, gongs have associated with the Central Highlands region as an integral part in the whole human life circles and in almost all important community events such as: ear-blowing ceremony for babies, weddings, funerals, 	<ul style="list-style-type: none"> - Hospitality, community cohesion, peaceful coexistence among peoples; - A space to foster the ancestors' cultural heritage values; - Honour and be proud of a unique type of music of the nation; - Consciousness of preserving the nation's cultural heritage.

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						buffalo sacrifice ceremony on the tomb removal day, worshipping the water trough ceremony, new rice celebration, granary closing ceremony, new communal house (<i>Rong house</i>) celebration etc.	
	Arts	6	<ul style="list-style-type: none"> - Draw on the theme of landscape of the homeland. - Draw on the theme of festivals. 	<ul style="list-style-type: none"> - Know how to apply the beauty of cultural heritage into artistic practice; - Know how to ask questions, answer, and exchange ideas about authors and paintings of festival theme; - Analyze the content, images, and colours, etc. of art works. (Note: Teachers should choose one heritage so that students can focus on understanding the heritage characteristics as well as the values, knowledge, and skills related to sustainable development. The inclusion of many heritages into one lesson can make learning contents fragmented and students easily confused or having not enough time to remember everything). 	<ul style="list-style-type: none"> - Worship of Hung Kings in Phu Tho - Practices related to Vietnamese beliefs in the Mother Goddesses of Three Realms - Giong festival of Phu Dong and Soc temples 	<ul style="list-style-type: none"> - Worshipping ceremonies and processions of palanquin show Vietnamese people's respect to the Gods/Kings who deserved credit for founding and protecting the country; - Cultural activities and beliefs are the spiritual connection that binds communities and villages; - The beliefs of worshipping, procession, and festivals show the community solidarity and people's wishes for a peaceful, prosperous life, favourable weather, and abundant crops. 	<ul style="list-style-type: none"> - Identify the characteristics of the festival through its ritual activities; - Understand the meaning of some major festivals; - Perform activities in the festival and popularize the festival's meaning in the community; - Cultural beauty in traditional/ancient rituals (worshipping, praying, offerings, procession); Spiritual values in wholesome religious activities; - The community's spirit of solidarity to overcome difficulties to achieve a prosperous and peaceful life.
	Arts	7	<ul style="list-style-type: none"> - Draw on the 	<ul style="list-style-type: none"> - Simulate "the model" (art 	The cultural	<ul style="list-style-type: none"> - The cultural space of the 	<ul style="list-style-type: none"> - Understand the meaning of

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			<p>theme of landscape.</p> <ul style="list-style-type: none"> - Draw on the theme of festivals; - Basic decoration and applying decoration; product shaping and decoration 	<p>objects) in the correct order and method used;</p> <ul style="list-style-type: none"> - Apply the rhythm of lines, patterns, and motifs into product creation; - Utilize the beauty of traditional arts into practice and creation; - Know how to select the beauty of traditional arts for design ideas; - Apply the rhythm of the patterns and motif into product design. - Analyze aesthetic ideas of art products and works. 	space of gongs in the Central Highlands	<p>gongs in the Central Highlands is a unique type of music of the ethnic groups in the Central Highlands;</p> <ul style="list-style-type: none"> - Different forms of gong performances in festivals; - The sound of gongs expresses the joys and sorrows of the peoples in the Central Highlands; - The cultural space of the gongs in the Central Highlands is an indispensable part in the spiritual life of the Central Highlands people. 	<p>gongs for the spiritual life of the people in the Central Highlands;</p> <ul style="list-style-type: none"> - Differentiate among the pieces of gong music in the Central Highlands, between gong music and other ethnic musical instruments; - The skilful art style of gong players; - Skills of Central Highlands people in making gongs; - Gongs are closely connected to the spiritual world of the peoples in the Central Highlands.
	Arts	8	<ul style="list-style-type: none"> - Draw propaganda posters; - Decorate book covers. - Create logos; - Draw on the theme of activities in life; - Draw on the theme of festivals. 	<ul style="list-style-type: none"> - Collect related materials and documents for making products; - Distinguish symbolism in works of fine art; - Apply elements and principles of traditional visual art of some ethnic minorities into practice and creation; - Identify and understand the symbolism of design products and art works; - Identify the central image of art works; 	The cultural space of gongs in the Central Highlands	<ul style="list-style-type: none"> - The sets of gongs include several gongs with different sizes; - The sound of gongs conveys the messages of close attachment to the community's important events; - Each ethnic group has their own way to play gongs. 	<ul style="list-style-type: none"> - Identify the shape of gongs in the Central Highlands and distinguish those with the shapes of some musical instruments of other ethnic groups; - The sound of gongs is associated with important life events of the people in the Central Highlands (ear-blowing ceremony for babies, weddings, buffalo sacrifice ceremony on the tomb removal day, new rice

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				<ul style="list-style-type: none"> - Recognize cultural and social life through the images on cultural and artistic heritage; - Understand the role of arts in the cultural and social life. 			<ul style="list-style-type: none"> celebration, new communal house ceremony (new <i>Rong house</i>), etc.); - The symbol of gongs and the performance style of Central Highlanders in gong festivals.
	Arts	8	Learn about visual arts on ethnic costumes	<ul style="list-style-type: none"> - Identify creative ideas that are suitable for the purpose of use; - Recognize and understand the symbolism of design products and art works; - Analyze the aesthetic value, function and utility of the products or design works; know how to draw experience for artistic practice and creativity. 	<i>Quan ho</i> Bac Ninh folk songs	<i>Quan ho</i> artisans have graceful style and wear elegant costumes with colours and designs associated with the traditional customs and practices of Viet people in the Northern Delta.	<ul style="list-style-type: none"> - Develop emotions, imagination, cognitive competence, creative thinking about basic aesthetic values in life and society; aesthetic values of ICHs of Viet Nam and the world; - Honour and be proud of a unique music genre of the nation.
	Arts	9	<ul style="list-style-type: none"> - Draw on the theme of festivals; - Draw on the theme of exercises and sports. 	<ul style="list-style-type: none"> Applying images from real life into creative practice. - Simulate image of "the original model" at reasonable ratio; - Express ideas on layout of the art work; - Know how to make a list of works, creative diaries, and images archives; - Understand the role of artists (authors) in artistic creation and the role of viewers (audiences, 	Tugging rituals and games in Vietnam, Cambodia, South Korea, Philippines	<ul style="list-style-type: none"> - Tugging rituals and games are imbued with the mark of agricultural rituals. They symbolize the power of natural forces that affect the well-being of human life; - This is a competitive game that shows people's endurance and resistance; - The festival is held in early spring to mark the beginning of an agricultural cycle with the 	<ul style="list-style-type: none"> - Understand the meaning of tugging rituals and games; - Understand the notion of community in the tugging games; - Know how to play the game and its rules; - The spirit of solidarity creates community strength to overcome difficulties in life; - People's wishes through

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				<p>the public) in enjoying and evaluating the works;</p> <ul style="list-style-type: none"> - Understand the impacts of cultural and social life on arts; - Use images as messages in the introduction and communication about the products/artworks. 		wishes for favourable weather and prosperity.	<p>tugging rituals and games;</p> <ul style="list-style-type: none"> - Healthy competitiveness; the consistency and unity when playing tugging game.
	Literature	6	Reading comprehension: Literary text	<ul style="list-style-type: none"> - Recognize some elements of legends and fairy tales; - Identify typical details, themes, stories, and characters in the unity of the work. 	Giong festival of Phu Dong and Soc temples	<p>According to the legend, there was a boy born by his mother in a strange way in Phu Dong Village. At the age of 3, still he could not speak and laugh, just lying in a basket hanging on a bamboo bar; hence, he was named Giong (a bamboo bar). Yet, upon hearing the call of Hung King to find a talented person to fight the An invaders from the North, Giong suddenly grew up as fast as he could and volunteered to go out to battle to save the country and people.</p>	<ul style="list-style-type: none"> - Community cohesion, struggle for peace and justice; - Honour and be proud of cultural heritage of the nation; - Consciousness of preserving the nation's cultural heritage.
	Literature	6	Reading comprehension: Literary text	<ul style="list-style-type: none"> - Identify the number of words, lines, rhymes and rhythms of the six-digit poetry - Recognize and initially comment on the uniqueness of the poem expressed through words, pictures, rhetorical 	<i>Quan ho</i> Bac Ninh folk songs	<p>The six-eight-word distich metre is the popular form of poem used in <i>Quan ho</i> lyrics. Many <i>Quan ho</i> lyrics coincide with Vietnamese folk verses and proverbs; Besides, some drew on part of the folk songs.</p>	<ul style="list-style-type: none"> - Enhance the competence of perceiving literature through <i>Quan ho</i> lyrics; - Feel the love for the homeland and the country; - Human love and feeling of gratitude are highly

TT	SUBJECT TITLE	GRADE	THEME	OUTCOME REQUIREMENTS	NAME OF HERITAGE	MAIN FEATURES OF THE HERITAGE	SUSTAINABLE DEVELOPMENT ELEMENTS (KNOWLEDGE, SKILLS, VALUES)
				measures.			<p>appreciated in <i>Quan ho</i> lyrics;</p> <ul style="list-style-type: none"> - Appreciate and be proud of a unique type of music of the nation; - Consciousness of preserving the nation's cultural heritage.
	Literature	6	Knowledge of Vietnamese language	The richness of literary language: The meanings of a Sino-Vietnamese element and the meanings of a word with the Sino-Vietnamese element.	<i>Quan ho</i> Bac Ninh folk songs	There are many Sino-Vietnamese words in <i>Quan ho</i> lyrics. The Sino-Vietnamese words contribute to the enhancement of the sophistication, condensation, and conciseness of <i>Quan ho</i> lyrics: <i>tuong phung, tuong ngo</i> (meeting each other), <i>so cau nhu y, so nguyen tong tam</i> (wish-fulfilling), <i>tinh tham</i> (profound love), <i>phu the nhan sinh</i> (human life/ floating life) etc.	<ul style="list-style-type: none"> - Understand and apply the spoken and written language in accordance with the purpose of expression; - Appreciate and be proud of a unique type of music of the nation; - Consciousness of preserving the nation's cultural heritage.
	Literature	6	Talk and listen	<ul style="list-style-type: none"> - Tell a legend or fairy tale with a lively style; - Know how to use mythical and fantasy elements to increase attractiveness while telling stories. 	Giong festival of Phu Dong and Soc temples	The legend of Saint Giong is associated with the image of a national hero and the tradition of fighting against foreign invaders of Vietnamese nation as well as the pride of the nation's strength.	<ul style="list-style-type: none"> - Community cohesion, struggle for peace and justice; - Appreciate and be proud of cultural heritage of the nation; - Consciousness of preserving the nation's

TT	SUBJECT TITLE	GRADE	THEME	OUTCOME REQUIREMENTS	NAME OF HERITAGE	MAIN FEATURES OF THE HERITAGE	SUSTAINABLE DEVELOPMENT ELEMENTS (KNOWLEDGE, SKILLS, VALUES)
	Literature	7	Reading comprehension: Folk verses - folk songs; poems	<ul style="list-style-type: none"> - Identify and analyze the uniqueness of a poem expressed through its verses, rhythm, and rhetorical measures; - Understand and apply the word context and its meaning. 	Vi and Giam folk songs of Nghe Tinh	<ul style="list-style-type: none"> - Vi and Giam apply singing style and dialect of Nghe Tinh area; Their lyrics are in the form of five-word verses, constituting alliterative sentences; The relationship of sound-meaning of the alliterative words; - The number of sentences in Vi and Giam lyrics is not fixed, each verse has 5 sentences; the fifth sentence, which is the alliterative recurrence of the fourth one, is the bridge to the next verse. 	<ul style="list-style-type: none"> - Appreciate family affection, the love for the homeland and country through folk songs; - Appreciate and be proud of a unique type of music of the nation; - Consciousness of preserving the nation's cultural heritage.
	Literature	7	Reading comprehension: Informational text	<ul style="list-style-type: none"> - Identify the characteristics of the text that introduces a rule or regulation of a game or activity; show the relationship between the characteristics of the text and its purpose; - Identify ways to develop ideas and information in documents (such as in chronological order, causality, level of importance, or classified objects) 	Tugging rituals and games in Vietnam, Cambodia, South Korea, Philippines	<ul style="list-style-type: none"> Divide the members into 2 teams; each team has an equal number of members who are of the same strength. Each participant firmly grasps the rope on his/her team's side. When the starting signal comes, the two teams try to pull the rope toward their side. The team who first steps on the borderline will loose the game. 	<ul style="list-style-type: none"> - The value of equality; - Knowledge of the game is transmitted by words-of-mouth or through observation and direct participation; - Diverse practices, adapt to ecological conditions of each region; - Honour and be proud of cultural heritage of the nation; - Consciousness of preserving the nation's

TT	SUBJECT TITLE	GRADE	THEME	OUTCOME REQUIREMENTS	NAME OF HERITAGE	MAIN FEATURES OF THE HERITAGE	SUSTAINABLE DEVELOPMENT ELEMENTS (KNOWLEDGE, SKILLS, VALUES)
	Literature	9	Reading comprehension: Informational text	Identify and analyze characteristics of documents that introduce a landscape or historical site or an interview text; point out the relationship between the characteristic of the text and its purpose.	Worship of Hung Kings in Phu Tho	The death anniversary of Hung Kings is held on the 10 th of the 3 rd lunar month annually at Hung Temple Historical relic. This anniversary was also held in every regions of Viet Nam (According to statistics, there are currently 1,417 historical relics that worship Hung Kings and the dignitaries during this time).	cultural heritage. - Patriotism, respect to the root and the ancestors; - Appreciate and be proud of cultural heritage of the nation.
	Literature	9	Talk, write	Talk and write a narrative about a landscape or a historical site, using diagrams, tables and illustrations.	Practices related to Viet beliefs in the Mother Goddesses of Three Realms	This is an ICH that makes an important contribution to the creation of a spiritual bond among communities. It highly appreciates cultural similarities between the communities and groups of people involved; The worship of the Mother Goddesses is the combination of Taoism, Buddhism, and other religions.	- Consciousness of preserving the nation's cultural heritage; - Honour and be proud of cultural heritage of the nation.

4.2. Some illustrative examples of lesson plans with ICH education integrated

LITERATURE LESSON PLAN (1)

THANH GIONG LEGEND (Grade 6)

I. Objectives

1. Knowledge

- Present the content of Thanh Giong story; identify the main features of Giong character in the story; generalize the meaning of Thanh Giong story to history and spiritual life of the Vietnamese nation.
- Point out myths and historical truth to understand the characteristics of legends and people's viewpoints as manifested by Thanh Giong character.

2. Skills

- Analyze some features of legends through Thanh Giong story
- Reading comprehension a folk tale – legends in the first step (discover facts, details, characters, fantasy elements, meanings...)

3. Attitude

- Love Giong character; be proud of the tradition of fighting against foreign invaders and the desire for peace of the Vietnamese people.
- Love, respect, and have a sense of preserving, safeguarding cultural heritages of the Vietnamese people, contributing to sustainable development of those heritages.

Expected competencies:

- + Communication competency: exchanging, presenting ideas, giving individual comments about the meaning of Thanh Giong story; the meaning of Giong festival in the current life.
- + The competency of literary sense: expressing individual feelings about the beauty of Thanh Giong hero through the story.

II. Content of ICH education integrated in the lesson

- Be aware of the meaning of community cohesion, proud of tradition of fighting against foreign invasion and desire for peace of the Vietnamese people.
- Respect, be proud of and have a sense of preserving ICHs of the Vietnamese people.

III. Preparation

Teacher

- + Textbook, teacher's book, lesson plan.
- + Some pictures, articles illustrating Thanh Giong image and introduce Giong festival of Phu Dong
- + Necessary learning materials (activity sheet, teamwork task-sheet....)

Student

- + Written preparation according to the content and instruction of textbook and teacher
- + Some pictures collected on Thanh Giong character
- + Some information of Giong festival.

IV. Learning activities

Activities of teacher	Activities of students	Content
Activity 1: Warm-up		
<p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Inspire the initial impression, emotion and understanding of student about the image of Thanh Giong hero in the spiritual life of Vietnamese people. - Create cultural space for learning and students' interest when studying about Thanh Giong legend. <p><i>b) Method</i></p> <ul style="list-style-type: none"> - Classroom activities: students observe, discuss, and present individual ideas. - Teacher inspires students and connects to the content of lesson <p><i>c) Procedures</i></p>		
<ul style="list-style-type: none"> - Invite students to observe some pictures of Thanh Giong character and Giong festival, National Phu Dong Sports Game (Appendix 1) - Instruct students to observe and describe the above pictures from what they know. 	<ul style="list-style-type: none"> - Observe the pictures - Discuss, describe Giong character, things in pictures and tell feeling about the images 	<ul style="list-style-type: none"> - Students: from initial expressions and feelings of images to desire to approach a text of the national legend. - Teacher leads into the text content: The image of Thanh Giong is always existent in the spiritual life of Vietnamese people, especially the students' ages. We will understand better about the immortal vitality of the character by returning to a folklore - the legend of Thanh Giong
Activity 2. Reading and general understanding about the text		
<p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Students read and learn general information about the text (category, layout, content summary). <p><i>b) Method</i></p> <ul style="list-style-type: none"> - Classroom activity: Students read aloud or silently read, skim text, exchange and present individual opinions - Teacher instructs and concludes on general information. <p><i>c) Procedures</i></p>		
<p><i>Step 1: Teacher instructs the reading.</i></p> <ul style="list-style-type: none"> - Teacher gives reading request: read slowly, clearly, coherently; press on the description of Giong character. - Ask students to read and gives feedbacks. <p><i>Step 2: Teacher instructs students to explore the text in general.</i></p> <ul style="list-style-type: none"> - Notes - General content - Text layout 	<p>Personal activity</p> <ul style="list-style-type: none"> - Read the text - Understand the notes (explaining about words in the text) <p>Classroom activity:</p> <ul style="list-style-type: none"> - Explore the layout and summarize the text's content. 	<ul style="list-style-type: none"> - Text layout: 3 parts + Paragraph from the beginning to "lying anywhere they put him in": indicating the origin of the character. + Next paragraph to "...at the hometown": The story of the boy fighting against the invaders to save his country. + The rest of text: explaining the historical details of the story. - General content: The

Activities of teacher	Activities of students	Content
		story is about the hero who fights against invaders of the Vietnamese nation.
Activity 3: Understanding the Giông Character		
<p><i>a) Objectives</i> - Students read and learn about Giông character in the story; explore the meaning of fantastical details associated with Giông character.</p> <p><i>b) Methods</i> - Group activities + Find the details describing Giông character in the story. + Find and analyse the meaning of some fantastical details in the story.</p> <p><i>c) Procedures</i></p>		
<p><i>Step 1. Analyze Giông character in the story</i></p> <p>Teacher guides students' discussion to find and analyze descriptive details about Giông in the story. Next, give comment on Giông character.</p> <p><i>Discussion Content</i></p> <ul style="list-style-type: none"> - Identify main character in the story - Find and arrange the details about the main character in the story - Comment on the character based on the details <p><i>Step 2. Analyze some fantastical details in the story</i></p> <p>Teacher guides students' discussion to find and analyze fantastical details in the story.</p> <ul style="list-style-type: none"> - What fantastical detail is; - What is the meaning of each fantastical detail in the story? 	<p><i>Group activities</i></p> <ul style="list-style-type: none"> - Skim text - Find descriptive details about Giông character in the story. - Exchange ideas, comment on Giông character in the story (According to study card – Appendix 2) <p><i>Group Activities</i></p> <ul style="list-style-type: none"> - Identify fantastical details in the story - Discuss to analyze the meaning of each detail in the story <p><i>(According to Study card – Appendix 3)</i></p>	<ul style="list-style-type: none"> - The descriptive details about Giông character: + The birth and childhood of Giông: peaceful but magical. + His first speaking words are the request to fight against the enemy. + Grow as fast as wind blowing + Stretch the shoulders then, become a robust young man. + Ride an iron horse to fight the enemy in battle + Uproot the bamboos to use as the weapon + Win the enemy, fly black to the sky. -> Comment: Strange birth, unusual growth, extraordinary physique, to achieve a miraculous feat. - The meaning of fantastical details: + The 3-year-old boy who could not speak and laugh before, but the first voice was the request for fighting the enemy -> Ordinary and small people, but when their country is in danger, they are ready to sacrifice themselves for their country. + Giông asked for iron horse, iron hat, iron rod:

Activities of teacher	Activities of students	Content
		<p>strong weapons to fight.</p> <p>+ Giong stretched his shoulder to become a robust young man -> the fighting power of Vietnamese people.</p> <p>+Giong flew back to the sky: in conformity with the strange birth; Giong flew back to the sacred place, living together with mountains and rivers.</p>

Activity 4. Explore the legend genre and the meaning of Thanh Giong legend

a) Objectives

- Students can generalize the legend genre and the meaning of Thanh Giong legend.

b) Methods

- Couple activity: read and discuss about legend genre and the text's meaning.

- Whole class activity: Exchange, generalize the meaning of the story.

c) Procedures

Step 1. Exploring the legend genre

Teacher instructs students to generalize the characteristics of legend genre through Thanh Giong story:

- What historical truth of the Vietnamese nation does the story associate with?

- Which characteristics about storytelling art does the story have?

Step 2. Generalize the meaning of Thanh Giong legend

Teacher instructs students to skim the text, generalize the meaning of Thanh Giong story through Giong character

Couple activity:

- Learn about the characteristics of legends:

+ Characters

+ Events

+ Details

- Generalize legend genre

Whole class activity:

General statement about the meaning of the story of Thanh Giong.

- Legend is folktale genre about the characters and events relating to past history, often with fantastical elements. The legend shows the attitude and appreciation of the people towards historical characters and events.

- Thanh Giong story praises the hero who has the merit of fighting against the enemy to save the country, expresses dream, aspiration and strength of the nation to win the invaders.

(Refer to 4 verses of the poet Tố Hữu:

“Oh, the power of Phu Dong boy

Stretching shoulders to grow up by thousand pounds

Riding the back of a flying iron horse spitting fire

Uprooting the village bamboo to expel the An invaders!”)

Activity 5. Applying and expanding

a) Objectives

- Students learn about the information of Giong festival of Phu Dong and Soc Temple.

- Evoke love and pride in the ICH of the Viet Nam.

Activities of teacher	Activities of students	Content
<p><i>b) Methods</i> Group activities: + Learn about Giong festival through the books, newspapers or on the internet + Form: organizing the contest: "Test your talent"</p> <p><i>c) Procedures</i></p>		
<p>- Teacher organizes the playing teams (2 teams in class)</p> <p>- Preparation: cards, stars, questions about the Giong Festival</p> <p>- Organize the contest "Test your talent" (<i>Appendix 4</i>)</p>	<p><i>Group activities</i></p> <p>- Learn about the information of Giong Festival</p> <p>- Organize the teams</p> <p>- Participate in the contest</p>	<p>- Giong Festival is a traditional festival to commemorate and praise the victory of Thanh Giong hero</p> <p>On November 16, 2010, Giong Festival at Phu Dong Temple and Soc Temple was honored as the representative ICH of humanity</p> <p>- Giong Festival is an annual cultural event, contributing to the sustainable development of spiritual values of the Vietnamese people.</p>

V. Evaluation

Assess students' learning through teamworking (activity 3)

Name of group:..... Student name:.....

Criteria	Level 4	Level 3	Level 2	Level 1
1. The process of team working	There is appropriate assignment for each member	There is relatively obvious assignment	There is assignment, but it is not appropriate	There is not assignment for each member
	There is collaboration, appropriate sharing between members	There is relatively appropriate collaboration and sharing	There is collaboration, but not appropriate	There isn't collaboration nor sharing between members
	There is consideration and appropriate modification in the implementation process	There is relatively appropriate consideration, modification	There is consideration, modification but not appropriate yet	There isn't consideration nor modification of contents in implementation process
2. Complete product	- Finding sufficient information about Giong character; + Finding and fully analyzing the meaning of some fantastical details in the story	- Finding the details of Giong character in the story + Finding and analyzing some fantastical details in the story, but not adequate.	- Finding some details of Giong character in the story. + Finding some fantastical details in the story, but the meaning	Not able to find anything as requested.

Criteria	Level 4	Level 3	Level 2	Level 1
			hasn't been analyzed yet	
3. Present the personal speech	Presenting clearly and interestingly and about the image of Thanh Giong character and the meaning of fantastical details in the story	Presenting relatively clearly the image of Thanh Giong character and fantastical details in the story	Presentation is just a bit clear and interesting	Presentation is not clear nor interesting
	The exchange and supplement in the team is appropriate, effective to accomplish the presentation	The exchange and supplement is relatively appropriate, effective	There is supplement but not effective	There isn't exchange nor supplement in the team.
	There are exchange and comments between the teams to accomplish the products	The exchange and comments are relatively effective	There are exchange and comments but not yet effective	There is no exchange nor comments between the teams

VI. Follow-up activities

Write a paragraph to indicate your feeling about Thanh Giong character; or draw a picture about Thanh Giong character according to your imagination....

Requirements of writing the paragraph:

- Writing paragraph which indicates personal feeling about Thanh Giong character through the story.
- The paragraph should associate with the details described in the text as well as indicate personal experience, feeling, and emotion about the character.
- Know how to develop ideas into a paragraph, clear expression with feelings, no typos nor grammar, wording errors.

Requirements of a drawing:

Indicating personal imagination of Giong character based on the details in the story by using appropriate colour, and light.

Appendix 1: Images on Saint Giong, Giong Festival, and Phu Dong Sport Games¹²



Appendix 2: Worksheet

Students complete the following worksheet to find the details and comments on Giong character through content of the story.

Content of story	details	Comments
The birth
Preparation for fighting the invaders
On the battle
When winning the enemy

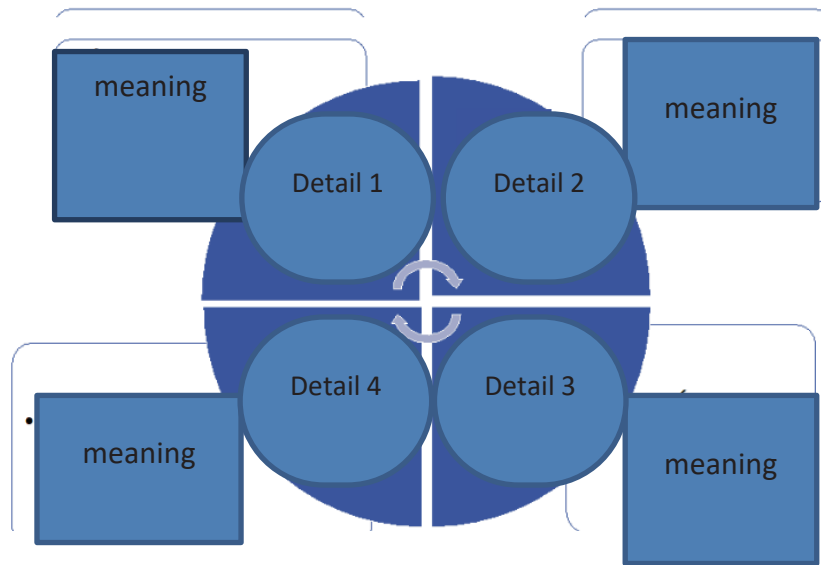
Feedback

Content	Detail	Comment
Birth	- Was born from the footprints in the rice field. - 3 years old but cannot walk, speak, and laugh.	Strange, unusual, unlike a normal child.
Preparation for fighting enemy	- The first words were asking to fight the enemy.	- Patriotism and the will to fight. - Weapons and war equipment by the

¹² Images collected from the internet.

	<ul style="list-style-type: none"> - Requesting the messenger to prepare the iron rod, iron stick, iron horse, and iron conical hat. - Eating very well, growing up as fast as the blow. - Stretching the shoulders and becoming a robust young man. 	<ul style="list-style-type: none"> time of the story. - Rapid growing thanks to the whole community's attention.
On the battle	<ul style="list-style-type: none"> - Iron horse spits fire. - Uprooting bamboo on the roadside to kill the enemy. 	<ul style="list-style-type: none"> - Fighting power. - Combating weapons are always available in people's life.
When fighting enemy	<ul style="list-style-type: none"> - Taking off the iron armor and riding the horse to fly back to the sky. 	<ul style="list-style-type: none"> - Immortality and desire for peace.

Appendix 3: Discuss and fill out the following worksheet



Feedback:



Appendix 4: Test your talent

- Teacher selects 2 teams (each has 5-7 students) by volunteer. Each team is given a card to notify when they have an answer. Teacher prepares questions and some stars to evaluate the answers of each team.
- Teacher poses questions about Giong Festival at Phu Dong and Soc temples. Students of each team discuss (30 seconds) and show the answer card. The team that shows answer card first with correct answer will get 1 star. The team that has more stars will be the winner.

- Suggested questions:

Question 1. Where is Giong Festival organized?

- A. Hanoi
- B. Hue
- C. Quang Nam
- D. Binh Dinh

Question 2. When is Giong Festival at Soc Temple organized?

- A. Before the lunar new year
- B. Early January, after the lunar new year
- C. Mid – Autumn
- D. Full moon day of January

Question 3. What event does Phu Dong place associate with?

- A. Giong was born
- B. Where the enemy was stationed
- C. Giong uprooted the bamboo to fight the enemy
- D. Giong flew back to the sky

Question 4. “Soc” is the name of:

- A. A village
- B. A mountain
- C. A river
- D. A dike

Question 5. What event does Soc Temple associate with?

- A. Giong uprooted Bamboo
- B. Giong flew back to the sky
- C. Giong was born
- D. Giong combatted the enemy

Question 6. Which main activity is implemented at the festival of Phu Dong Temple?

- A. Simulating the old battle
- B. Telling Thanh Giong story again
- C. Organizing cooking contest
- D. Organizing games for children

Question 7. What is main activity of the festival at Soc Temple?

- A. Ceremony
- B. Games
- C. Telling story
- D. Wrestling

Question 8. What is the meaning of Giong Festival at Phu Dong Temple and at Soc Temple?

- A. Being grateful to the hero for fighting the enemy to save the country
- B. Being grateful for national construction of Hung Kings
- C. Exhibiting kinds of national weapons
- D. Celebrating the new year

Question 9. When was Giong Festival at Phu Dong Temple and at Soc Temple recognized as the representative ICH of humanity by UNESCO?

- A. 2005
- B. 2010
- C. 2011
- D. 2015

Appendix 5: Giong Festival at Phu Dong and Soc temples¹³

Giong Festival at Phu Dong Temple and Soc Temple are associated with the legend of a child who was born miraculously by his mother in Phu Dong village. Good-looking but at 3-year of age, he still could not speak, laugh, all day he just lied in a basket hanging on a bamboo bed, hence he was named Giong. Yet, when he heard the King's call to find talented people to fight against foreign invaders, Giong suddenly grew up as fast as the blow, then volunteered to go to the battle fighting the enemy to save the country and people. After defeating the enemy, he returned to Soc Mountain and rode his horse to fly to the sky.

From there, Giong was sanctified into an immortal Saint protecting the crops, peace for the country, and prosperity for all people. In order to commemorate his merit, people build temples, worship and celebrate annually under the name of Giong Festival at Phu Dong and Soc Temples. It is one of the biggest festivals in the northern delta held in a strictly regulated ritual, very elaborately prepared, with the participation of numerous villagers around the area of the two temples. Giong Festival at Phu Dong Temple, Phu Dong Commune, Gia Lam District - the place where Thanh Giong was born took place from 7th to 9th of the 4th lunar month, and the Giong Festival at Soc Temple in Phu Linh Commune, Soc Son District (now Ha Noi) - the place of his sanctification takes place from 6th to 8th of the 1st lunar month.

In order to organize Giong Festival at Phu Dong Temple, some families have the honor to be chosen to play important roles of Mr. Hieu, or the ones giving different commands in the festival (Flag Hieu, Drum Hieu, Gongs Hieu, Trung quan Hieu, and Hieu Tieu co), the Female General or Wards of Black Coat, Red Coat ... Depending on the role and economic ability, these families will prepare necessary material conditions, and the persons selected must abstain in the months before the festival. At the main festival, the villagers firstly organize a ceremony to worship the Gods, followed by water procession with the water taken from the well of Mau (Mother) temple (Ha temple), by which they wish for favorable weather during the year. After that will be the procession of the "command flag" from Mau (Mother) temple to Thuong temple, followed by a series of ceremonies such as roads checking, the parade...

On the 9th of the 4th lunar month, Giong Festival takes place in a solemn and, sacred manner, which includes the most two exciting battles: the first one is in Dong Dam (the area along the lotus pond at Dong Vien village, about 2km from Thuong temple), and the second battle is in Soi Bia. Final event is the flag procession to announce the victory news to heaven and earth and the army feast in the bustle of laughter, songs, dances of Ai Lao ward, Cheo singing sessions and folk games. The Generals and soldiers of 'the enemy's side' was also acquitted and allowed to attend the victory celebration. This shows the filial tradition to the ancestors and national heroes, and the tolerance, humane spirit of the Vietnamese people and nation.

Giong Festival at Soc Temple takes place in 03 days from 6th to 8th of the first lunar month annually. The preparation of offering items is very elaborate, especially the knitting of elephants (according to the legend, the army who helped Thanh Giong in fighting the enemy also included a herd of elephants with the task of carrying

¹³ Department of Cultural Heritage, <http://dsvh.gov.vn>

food) and the making of a bamboo flower roll (symbolizing the bamboo stick that Thanh Giong used after the victory); hence, these preparations must be carried out in many weeks before the festival. After the ritual of showering Thanh Giong statue and solemn presenting of sacred offerings, there comes the most two exciting activities of Giong Festival at Soc Temple: "Robbing bamboo flower" for good luck and the simulation ritual of beheading the enemy's general, which is symbolically performed by the flag dance.

Being a battle festival performed by a unique symbol system, bearing Vietnamese cultural identity with the values preserved by the community to present, Giong Festival at Phu Dong Temple and Soc Temple were recognized by UNESCO as a representative intangible cultural heritage of humanity in November 2010.

LITERATURE LESSON PLAN (2)
SPEAKING PRACTICE: TELLING STORY¹⁴
(Grade 6)

I. Objectives

1. Knowledge

- Know how to tell a story following a given topic (about an ICH in local area – Ha Noi);
- Know how to develop the outline of storytelling and tell an authentic story about the ICH in local area.

2. Skills

- Practice individual speaking skills and speaking in public skills;
- Enhance persuasive communication;
- Strengthen teamwork and problem solving skills.

3. Attitude

- Be confident when speaking in public;
- Have a serious and careful attitude in preparing the content before speaking;
- Build a sense of conservation and promotion of the ICH values;
- Establish and promote the attitude of respecting and being grateful to the national heroes.

4. Expected competencies

- Communication and collaboration competencies through teamwork activities
- Literary sensing competency: expressive and emotional presentation of the story's content.

II. The contents of ICH education and sustainable development integrated in the lesson

- The spirit of ‘drink water, remember the source’ of the Vietnamese towards the death anniversary of Hung King.
- The gratitude of the people to Thanh Giong who protected the country.
- Gratitude of working people, wishing for a fulfilling and peaceful life ... for the Gods who govern the nature – as expressed in the belief of worshipping the Mother Goddesses of Three Realms (Mau Tam Phu).
- Activities of dancing, singing, procession, ceremony ... are held in the festivals in general and in Hung King Temple Festival, Giong Festival at Phu Dong Temple and Soc Temple, the practice of worshipping the Mother Goddesses of Three Realms in particular.

III. Preparation

1. Teacher: textbook, teacher book, projector.....

Organize a field trip for students to go to the Sword Lake (if possible).



2. Students: textbook, preparation at home, notebook, pictures....

Learn about Sword Lake through the field trip or books.

IV. Learning activities

Activities of teacher	Activities of students	Content
Activity 1: Warm up (5 minutes)		
<p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Review basic knowledge of narrative writing; - Evoke impression and emotion of students about historical legends studied; 		

¹⁴ Prepared by Ms. Chu Thanh Hang, Literature teacher, Yen Hoa Lower Secondary School, Ha Noi

Activities of teacher	Activities of students	Content
<p>- Create a cultural space for students' learning and interest.</p> <p><i>b) Methods</i></p> <p>- Classroom activities: students observe, discuss, and present personal ideas;</p> <p>- Teacher leads into the lesson content.</p> <p><i>c) Procedures</i></p>		
<p>- Teacher organizes the game "My picture" and let everyone to know the steps and rule of the game.</p> <p>+ How to play: Divide the class into 3–4 groups, each group receives pieces of a picture given by the teacher. The groups must combine them to become a complete picture and write a describing note on the content of the picture within 5 minutes. When the time is up, the team that matches the picture pieces correctly and has a good note will win.</p> <p>- Teacher provides comments on the work.</p> <p><i>Leading-in:</i> So, today, we will share interesting stories together after a picnic trip to Sword Lake relics - Ngoc Son Temple last week through the lesson "Speaking practice: Telling stories".</p>	<p>- Group activities:</p> <p>+ Groups arrange pictures pieces.</p> <p>+ Discuss and write the note for the picture.</p> <p>- Individual activity: answering the question.</p> <p>- Individual activity: listening.</p>	 <p>Solving "Sword Lake" picture puzzle</p>  <p>Solving "The Huc Bridge - Ngoc Son Temple" picture puzzle.</p>
Activity 2: Instruct students to prepare the outline of speaking practice lesson (10 minutes)		
<p><i>a) Objectives</i></p> <p>- Students develop the planning outline skill for speaking practice to speak correctly and sufficiently as required.</p> <p>- Establish and practice storytelling skill combined with other appropriate expressions.</p> <p><i>b) Methods</i></p> <p>- Whole class activity: students read the text aloud or silently; exchange and present personal ideas.</p> <p>- Teacher provides instructions and concludes with general information.</p> <p><i>c) Procedures</i></p>		
<p>- Teacher gives the task "Let's talk about a picnic trip at Sword Lake – Ngoc Son Temple that you have participated"</p> <p>- Ask students to discuss in group about the outline for the above speaking task.</p> <p>- Teacher comments on the</p>	<p>- Whole class activity: Follow instruction and read the task.</p> <p>- Group activity: representative of each group presents the preparation, other groups comment.</p>	<p>I. Prepare for speaking practice</p> <p>1. Task: "Let's talk about a picnic trip at Sword Lake – Ngoc Son Temple that you have participated"</p> <p>2. Planning the outline</p> <p>* Opening part: General introduction of the picnic (place, reason of participating)</p>

Activities of teacher	Activities of students	Content
<p>outlines of some groups.</p> <p>- Come to an agreement with students on a general outline.</p> <p><i>Teacher's conclusion:</i> With a narrative writing, in addition to drafting an outline, during the telling process, students need to pay attention to the story teller of the narrative, the wording, the incident and the character in the story to make the narrative appealing and lively. Based on the class discussion in the last period, our class will now tell the story about our picnic at Sword Lake. I invite the groups to present your preparation (5 minutes).</p>	<p>- Individual activity: Listening.</p> <p>- Individual activity: following the instruction, listening.</p> <p>-Group activity: discuss to prepare the story telling content before presenting.</p>	<p>* Main part:</p> <p>- General introduction to history of the place;</p> <p>- Tell impressions of the scenes and activities at Sword Lake;</p> <p>- Tell impression of landscape and activities at Ngoc Son Temple.</p> <p>* Concluding part: Your feeling after the picnic.</p>

Activity 3: Guide students to practice storytelling in front of class (20 minutes)

a) Objectives

- Students practice speaking and presenting skills in front of class; practice listening and note taking skills.

b) Methods

- Group activity: Presenting in front of class about the given topic by different forms.

c) Procedures

- Teacher invites groups to present their stories about their picnic trip (3 groups)

- Group activity
+ Students practice speaking in groups based on the prepared outlines, by different presenting forms in front of class.

Team 1: Retell the history of Sword Lake through "The Sword Lake Legend" (Using shadow puppets)

II. Practice speaking

1. Telling about the history of picnic place

- Retell history through "The Sword Lake Legend": King Le Loi gave back his sword to the god Kim Quy (the golden turtle).



Students of Class 6A (Yen Hoa Secondary School, Ha Noi) using shadow puppet to retell the history of the Sword Lake, October 2020 (Photo by Vu Phuong Nga)

Activities of teacher	Activities of students	Content
<p>- Teacher invites other groups to comment</p> <p>- Teacher gives addition comments and concludes on:</p> <p>- Knowledge: Teacher gives comments on advantages of each group (outline, content, presenting style...), some common mistakes and ways to correct them.</p> <p>+Heritage value: Sword Lake - Ngoc Son Temple is not only a common historical site but also a witness of Ha Noi's historical events. In addition, this place shows the belief of the Vietnamese people and is a sacred place in the people's mind.</p>	<p><i>Team 2:</i> Tell about the landscape and activities at Sword Lake (Using pictures)</p> <p><i>Team 3:</i> Tell about the landscape and activities at Ngoc Son Temple (Organize the game "Finding the treasure" and conduct a meeting with researchers on the meaning of the old Turtle in today's life)</p> <p>- Individual activities: Listening, noting down the advantages/disadvantages and how to fix them; Comment on the presentation of other groups</p>	<p>2. Telling story about Sword Lake and Ngoc Son Temple in today's life</p> <p>a) Telling about the landscape and activities at Sword Lake</p> <p>* Landscape:</p> <p>- Time of visit: in the morning;</p> <p>- Fresh, cool air of autumn</p> <p>- The Landscape of Sword Lake:</p> <p>+ From a distance, Turtle Tower is small; when looking closely, the image of Turtle tower becomes more solemn.</p> <p>+ Clear water;</p> <p>+ There are many trees around</p> <p>*Activity: Participating in various activities in walking streets (folk games, portrait painting, taking photo, etc.)</p> <p>b) Telling about landscape and activities at Ngoc Son Temple</p> <p>* Landscape: There are many culturally meaningful images: Thap but (pen tower), Dai Nghien (ink well), Ba Dinh Front, Tu Dinh Glass...</p> <p>- A noteworthy place is the Ngoc island, where the Ngoc Son Temple is located. This is a tiny island within Sword Lake area.</p> <p>*Activity: Exploring two turtle specimens and the meaning of Sword Lake's Old Turtle in today's life.</p>
Activity 4: Applying and expanding (10 minutes)		
<p>a) Objectives</p> <p>- Evoke love and pride in ICHs of the Vietnamese nation;</p> <p>- Establish and develop positive thoughts and actions for preserving the ICHs of Viet Nam.</p> <p>b) Methods</p> <p>Group activities</p> <p>- Finding information from the books, magazines or the internet</p> <p>- Activity: "The dreaming board"</p> <p>c) Procedures</p>		
<p>- Question: Through visiting and learning about Sword Lake - one of the special cultural heritage at national level, in your opinion, as a citizen of Hanoi, what do you think or how will you do to preserve the heritage?</p> <p>- Teacher guides students on implementing this activity: We will write our thoughts / suggestions and wishes about specific actions needed to preserve and promote the Sword Lake cultural heritage</p>	<p>- Individual activities: Observing, listening.</p> <p>- Individual activities: brain storming, writing.</p> <p>- Group activities: discussion, sticking the ideas on the board.</p>	<p>III. Application</p> <p>- Completing "the dreaming board".</p> <p>- Teacher wraps-up: Through today's lesson, we do not only learn about the existence of tangible and intangible cultural heritage of the country, but also have had changes in thinking, awareness of our country's cultural heritages in order to jointly preserve, inherit and develop the traditions of our ancestors.</p>

Activities of teacher	Activities of students	Content
<p>(so that this place will forever exist as a thousand-year civilization symbol of Ha Noi). Colored paper pieces will be given to each group for writing. After 3 minutes, we will jointly stick these paper pieces on “the dreaming board” of our class.</p> <ul style="list-style-type: none"> - Teacher summarizes the ideas of the class. 		

ARTS LESSON PLAN
DRAWING ON FESTIVAL THEME
(Grade 6)

I. Objectives

1. Knowledge

- Students know some popular activities in the Festivals;
- Learn about the beauty of color, motifs, ways of decorating the costumes, offerings, processions... in a festival.

2. Skills

- Able to select a specific activities (dance, procession, rituals...) in a festival, then form the idea for the picture.
- Draw a picture with the images of a festival. The picture should has a lively layout, beautiful and vibrant colors to demonstrate exciting atmosphere of the festival.

3. Attitude

- Better understanding about national cultural identity through the customs and traditions in the festivals held in the countryside. Love our country more.
- Be aware of preserving and promoting national traditions as well as disseminating nice images of our country in the communities and the world.

Expected competencies:

- Aesthetic competency: Feel the beauty of costumes and ritual performances in the festivals. Indicate personal feeling about the festival's images.
- Observing competency: Find typical images and colors of the festival, applying them into drawing exercise.
- Creative competency: Apply some festival images to personal drawing, making a creative layout drawing with beautiful color and decoration.
- Analyzing and evaluating competency:
 - Able to comment on the activities taking place in the festival. Link the meaning of the festival with the activities held during the event.
 - Able to comment on colors, images, layout, expression style ... in the festival drawings. Exchange personal opinions with friends and relatives.
 - Competency of searching and processing information: Indicate some key information relating to the festivals. For example: history, origin, reason ... of festivals; the main characters worshiped by the people in festival; central ritual; venue and time; people's wishes during the ceremony ...

II. Contents of ICH and sustainable development integrated into lesson

- The spirit of 'drinking water, remember the source' of the Vietnamese towards the death anniversary of Hung King.
- The gratitude of the people to Thanh Giong who protected the country.
- Gratitude of working people, wishing for a fulfilling and peaceful life ... for the Gods who govern nature - Mother Goddesses of Three Realms.
- Activities of dancing, singing, procession, ceremony ... held in the festivals in general and in Hung Temple Festival, Giong Festival at Phu Dong Temple and Soc Temple, in the practice of worshipping Mother Goddesses of Three Realms in particular.

III. Preparation

1. Teacher

- Photos, pictures, video... of some local festivals, or one of the following festivals/practice: Hung King Temple festival, Giong Festival at Phu Dong Temple, at Soc Temple, Practice and belief in the Mother Goddesses of Three Realms;
- Students' paintings about festivals;
- Documents, writings about historical legends relates to the festivals.

2. Students

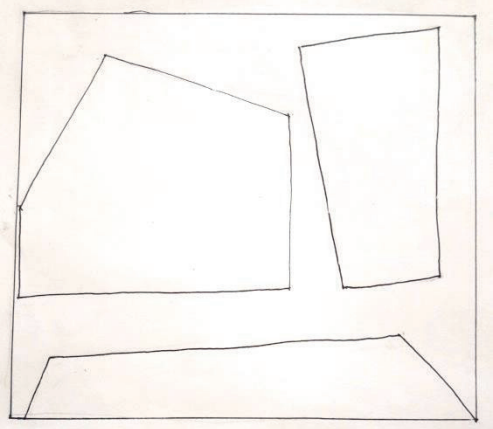
- Collect photos, pictures, writings about the above festivals (task assigned before the class)
- Paper, crayons,...

IV. Learning activities

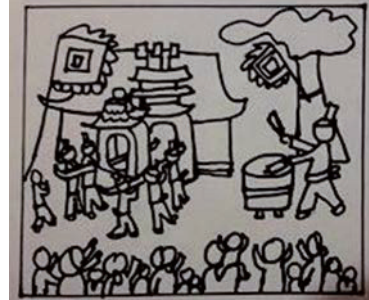
(Note: If possible, students can study this period during the field trip to visit the ICH site).

Activities of teacher	Activities of students	Content
Activity 1: Choose the drawing topic		
<p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Students are aware of various activities (festivals, games...) usually organized in the spring time; - Understand the meaning and features of each festival; - Establish a topic idea for the drawing. <p><i>b) Methods</i></p> <ul style="list-style-type: none"> - Question and Answer, suggestions - Observation - Visualization - Sightseeing, field trip, learning materials... <p><i>c) Procedures</i></p>		
<p>Find out the topic</p> <p><i>* Ask students to give names of festivals which they have directly participated before:</i></p> <ul style="list-style-type: none"> - When is the festival often organized? - List the names of local festivals that you know? - Which festival did you participate directly? Describe the atmosphere and activities organized in the festival. 	<ul style="list-style-type: none"> - Students recall the festivals which they have participated. <p>Answer the teacher's questions according to own knowledge, giving comments on:</p> <ul style="list-style-type: none"> + Organizing time of festival; + Information of local festivals; + Name of local festivals participated. 	<p><i>* Some common features of spring festivals:</i></p> <ul style="list-style-type: none"> - Organizing time of festivals is often early springs - Some popular activities usually organized during festivals: procession, dance, singing, and ceremonies. There are also other games like cockfighting, human chess, tug of war, swing ... - In those festivals, the costumes, flags, banners are very colorful.
<ul style="list-style-type: none"> - Describe usual colors in the festivals 	<ul style="list-style-type: none"> + Describe the activities held during festivals (for example, Processions, offering rituals, people watching the festivals, games ...) + The color of the ritual items, flags, costumes, of the audience and the procession team; general scene of the festival as per personal feeling. - Other students observe comment, 	<ul style="list-style-type: none"> - In addition to local festivals, the following festivals are popular and close to the general public: + Hung King Festival (National Festival) + Giong Festival at Phu Dong Temple and Soc Temple. + Rituals held during the practice of worshipping the Mother Goddesses of Three Realms.

	and add necessary information.	
<p><u>Explore some major festivals of our country</u></p> <p>Learn about one of these three festivals: Hung Temple festival, Giong Festival at Phu Dong Temple and Soc Temple, or rituals in the practice of worshipping the Mother Goddesses of Three Realms.</p> <p><i>* Teacher organizes for students to see pictures, video regarding the above mentioned festivals.</i></p> <p>Things to observe:</p> <ul style="list-style-type: none"> + The organization scale of festival + The color of ritual items, flags, costumes ... in the festival 	<ul style="list-style-type: none"> - Students observe pictures, photos, video of festival. <p>Comment and describe:</p> <ul style="list-style-type: none"> + Organization scale of festival + Highlighted images and colors in the festival. + Differences between the festivals (Hung temple / Giong festival at Phu Dong Temple and Soc Temple / rituals held during the practice of worshipping the Mother Goddesses of Three Realms). 	<p><i>* Explore Hung Festival or Giong Festival at Phu Dong Temple and at So Temple or rituals held during the practice of worshipping the Mother Goddesses of Three Realms:</i></p> <ul style="list-style-type: none"> - Ceremonies held during the festival; - Atmosphere of the festival; - Meaning of the festival; - Popular games played in the festivals; - Differences between the festivals.
<p><u>Understand the meaning of festivals</u></p> <p><i>* Ask students (personal/group) to study information of festivals in the materials, writings, the internet, and discuss about the meaning of festivals.</i></p> <p><i>* Note that students should pay attention to the meaning of one of the three major festivals of the country: Hung King Temple festival, Giong festival at Phu Dong Temple and Soc Temple, or rituals during the practice of worshipping the Mother Goddesses of Three Realms.</i></p>	<ul style="list-style-type: none"> - Students (individuals / groups) discuss the meaning of the festivals. - Present the discussion results in the class. 	<p><i>The meaning of festival organization:</i></p> <ul style="list-style-type: none"> - Demonstrating the people's respect to the Gods / Kings / Heroes who built up and protected the country. - Demonstrating the belief of people in their praying to the Gods to bless them for a peaceful and happy life. - The festivals show the solidarity of people towards their ancestors ...
<p><i>* Teacher organizes for students to refer to some paintings about activities in the Festivals. Guiding questions:</i></p> <ul style="list-style-type: none"> - What are pictures about? Where are pictures taken? - Why do you know the subject of the picture? Describe activities in the picture (main image, secondary images, painting color). 	<ul style="list-style-type: none"> - Students look at the festival pictures and answer the questions as required. + The name of activity drawn in the picture, the content of the festival. + Description of colors, typical image (main image) of the festival in the picture. 	
<p><i>* Asks students to explore activities in the festivals, then refer to the painting on the festival to select topic for the drawing:</i></p> <ul style="list-style-type: none"> - Which activity in the festival will you/your group choose to draw? 	<ul style="list-style-type: none"> - Exchange in group and select the content idea for the drawing. - Present your ideas for the drawing (individual/ groups). 	<p><i>Select content idea for the drawing:</i></p> <ul style="list-style-type: none"> - Offering ritual activities; fun activities, watching festivals, human chess, cockfighting ... can be used as the content for painting ideas, depending on the

		<p>preference of each person.</p> <ul style="list-style-type: none"> - Note on some symbolic and popular images of the festivals: festival flags (multi-colored flags, banana flags), colorful banners...
Activity 2: Drawing method		
<p>a) Objectives</p> <ul style="list-style-type: none"> - Students know how to choose and draw some images of the festival (People's gestures in the festival, ceremonies, processions, audience, festival scenes...) - Know how to arrange images, create drawing layout of the festival (image is appropriate to content, including main group, secondary group). - Find appropriate painting color to demonstrate the crowded view of the festival. <p>b) Methods</p> <ul style="list-style-type: none"> - Question and Answer, suggestions - Observation - Visuality <p>c) Procedures</p>		
<p><i>* Invite students to observe a sample picture and identify:</i></p> <ul style="list-style-type: none"> - What content does picture demonstrate? - What are the main image (main part) and secondary image (secondary part) of the picture? - The colour and shades (dark, light) of the picture? <p><i>* Teacher draws a template or use teaching aids to introduce drawing steps:</i></p> <ul style="list-style-type: none"> - Draw main image first - Then draw secondary images - Color and complete the picture <p><i>* Suggestions for students:</i></p> <ul style="list-style-type: none"> - Ways to arrange the layout properly, so that images appear in a certain order: big/small, tall/short, in front/behind... - Bright and vibrant colors are needed for main images, the image of festival flags and costumes - The images drawn need to demonstrate clearly the specific activities in the festival... 	<ul style="list-style-type: none"> - Students observe sample picture and identify: <ul style="list-style-type: none"> + The content idea of the festival picture + The main image in the picture + The secondary image of the picture + Colors and shades of the picture - Students give their insights about the picture. 	<p>Suggestion for drawing task:</p> <ul style="list-style-type: none"> - Select a specific content of the festival theme (dance, procession, offering ceremony, playing games...) to draw; - Draw layout of main part, secondary part;  <ul style="list-style-type: none"> - Draw the images of the main group (persons carrying the palanquin / offering gifts, or playing the drum...) and arrange the images into a drawing layout that is suitable to the content idea. - Identify secondary images (scenes of the festival, temples, pagodas, clouds, sky, trees, festival audience, etc.) and draw them around the main image.

Some students' paintings:



- Use bright colors to focus on the center of the drawing (beautiful, vibrant colors express the bustling atmosphere of the festival) and complete the drawing.



Activity 3: Practice

a) Objectives

- Students select and draw an activity that takes place in the festival.
- The drawing should have a lively layout showing the richness of the festival.
- The drawing has beautiful and harmonious colors, expressing the emotion of the drawers.

b) Methods

- Observation
- Visuality
- Practice

c) Procedures

- Teacher gives some suggestions on common images of the festival, consistent with the painting idea.
- Remind students to draw the main image first, secondary ones later.
- Note on the context of the festival.
- Some typical images of the festival should be drawn: flags (five colors, banana flag), banners, processions, etc. with vibrant colors.
- Teachers are close to students, encourage them to draw well. Teacher encourages the children

- Students present selected ideas.
- Draw on A4 or A3 paper
- Optional color and material.
- Refer to sample picture.
- Draw in groups or individually.
- Provide insights about festival drawing (according to worksheet attached).

- Present the drawings on festival theme, with suitable images and layout; festival scenes; festive activities (procession, games, performance ...).
- Ensure typical images of a certain festival among Hung King Temple Festival, Giong Festivals at Phu Dong Temple and Soc temple; and the rituals during the practice of worshipping the Mother Goddesses of the Three Realms. For example:
 - + Images of men and women with ancient costumes and feather-hats; procession ritual (Hung King Temple Festival);
 - + Image of Thanh Giong riding a horse, the village bamboo (Giong Festival) ...

who have drawn not well, comments timely.... - Pay attention to students' work: encouraging good job, providing positive comments...		+ Image of people 'entering the trance' (len-dong), dancing and wearing colorful clothes (rituals held during the practice of worshipping the Mother Goddesses of Three Realms).
* Extended exercise: Exercise No. 3 as shown in the appendix.		

V. Assessment

Question 1: Please tell me how to draw pictures on the festival theme?

Question 2: In the festival pictures drawn, which one do you like best? Why? (Worksheet 1: Comment and evaluate festival pictures).

Question 3: List names of activities often held in the festival.

Question 4: List names of the festivals in your locality and identify the meaning of the festival.

Question 5: Indicate the meaning of one of the following festivals/ritual: Hung King Temple festival, Giong festival at Phu Dong Temple and Soc Temple, or rituals held during the practice of worshipping the Mother Goddesses of Three Realms.

Question 6: Find similarities and differences between your local festivals and the above three major festivals.

VI. Follow-up activities

- + Collecting more pictures, photos, documents about festivals in the countryside, and writing a reviewing essay as guided in worksheet 2 (Find information about festivals in your hometown, your country) and sharing them with friends and relatives.
- + Searching for more names of places with traditional festivals.
- + Participating in writing or eloquence contest about the festivals.
- + Proposing ideas to promote the image of the hometown and national festivals to friends and international community.
- + Designing posters with images of the festival to introduce them to friends and relatives, or to promote the beauty of Vietnamese culture to foreign visitors.
- + Being able to provide the address/date of the festivals; be a festival guide for visitors.
- + Writing articles, posting photos of the festivals on the websites of schools or localities; on Facebook and other social network.

VII. Appendix

Appendix 1: Worksheets

Worksheet (1): Comment and assessment of festivals paintings

The name of painting:

No	Contents	Comments	Assessment (1-Good; 2-Fair; 3-Need more improvement)
1	Ideas (rich, expressing activities in the festival).		
2	Images (lively, consistent with the painting idea, describing the activities of the festival ...)		
3	Colors (shades of colors, colors of the main images and surrounding images, relevance of colors to the atmosphere of festival...)		
4	Layout (logical, lively, clear division of main and secondary groups).		
5	Ways of expression (emotional nuances, beautiful and diverse images, different styles)		

No	Contents	Comments	Assessment (1-Good; 2-Fair; 3-Need more improvement)
	of characters and images ...)		
6	Please name the picture as you like:		

Worksheet (2): Find information about festivals in your hometown and county

Festivals in your hometown and country			
No	Name of festival	Information (content of festival, time, venue, historical legend of festival...)	Your insights
1			
2			
3			
...			

Worksheet (3):

- Describe your thoughts about the activities organized in Hung King Temple Festival, Giong Festival at Phu Dong and Soc Temples, or the rituals held during the practice of worshipping the Mother Goddesses of Three Realms.
- In your opinion, what is the objective of organizing the festival?
- Please describe an activity that you like best in one of the above-mentioned festivals, or the local one. .

Appendix 2: Find and review some documents on the internet about Hung Temple Festival (Phu Tho), Giong Festival at Soc Temple, or rituals held during the practice of worshipping the Mother Goddesses of Three Realms.

Hung Temple Festival – Phu Tho¹⁵



Hung King Temple Festival is a national festival to commemorate the Hung Kings who had merit of building and developing the country. Hung Kings’ death anniversary has become a long-standing cultural tradition in our country. The Hung Temple Festival lasts from the 8th to the 11th of the 3rd lunar month, in which the 10th is main festival day. The festival takes place at Hung Temple, Phu Tho province.

Giong Festival at Soc Temple¹⁶

Soc Temple Festival (or Giong Festival) is held in 3 days (from 6th to 8th of the first lunar month annually) to commemorate Thanh Giong, the hero who defeated the An enemy to save and bring peace to the country people. The festival is full of traditional rituals such as lighting-up ceremony, procession, incense offering, and bamboo flowers offering to Thuong (Upper) temple, where Thanh Giong is worshipped.

¹⁵ Department of Cultural Heritage, Ministry of Culture, Sports, and Tourism

¹⁶ Department of Cultural Heritage, Ministry of Culture, Sports, and Tourism

Practice related to the Vietnamese beliefs in the Mother Goddesses of Three Realms¹⁷

The heritage of practicing Vietnamese Mother Goddess of Three Realms was formed and developed on the basis of the goddess worship. This is a form of worshipping Mother Goddess in the regions (heaven, river, forest, and mountain) with the desire to bring good fortune to people.

¹⁷ Department of Cultural Heritage, Ministry of Culture, Sports, and Tourism

NATURAL SCIENCE LESSON PLAN (1)

Pitch and loudness of sound (Grade 7)

I. Objectives

1. Knowledge

- Recognize the high pitch, low pitch of sound bass, the loud and small sounds, and give corresponding examples.
- Identify the relationship between the loudness and amplitude of sound.
- Identify the relationship between the pitch and the frequency of sound.
- List some characteristics of the Central Highlands gongs

2. Skills

- Propose an experimental plan and conduct the experiment to test the hypothesis on the relationship between amplitude and loudness, frequency and pitch of sound.
- Practice to further explore the various loudness and pitch of sound created from the gongs with different sizes and shapes, different way of knocking.

3. Attitude

- Be cautious and accurate in practice and experiment.
- Be aware of applying learned knowledge into practice.
- Be willing to learn about the surrounding phenomena.
- Appreciate the cultural heritage of the nation in general and the Central Highlands gongs musical instruments in particular; have the sense of respecting artisans, preserving and promoting cultural heritages.

Expected *competencies*:

- Competency to learn about the pitch and loudness of sounds and how sound is generated from the Central Highlands gongs.
- Competency to apply knowledge about the pitch and loudness of sounds to explain some things and phenomena, including the generation of sounds from the gongs.

II. Contents of ICH and sustainable development integrated in the lesson

- Cultural space of gongs in the Central Highlands.
- The meaning of Central Highlands gongs.

Some specific contents:

- Characteristics of gongs and the sound they generate.
- Shapes and materials of gongs.
- Some skills to knock the gongs.
- Techniques of adjusting the gongs.

III. Preparation

- Experimental set to learn about sounds (pendulum, drum, steel leaf, tuning fork), a guitar.
- One set of Central Highland gongs.
- Some pictures (or video) of gongs and Central Highlands gongs Festival.
- Reading text about gongs and the Central Highlands gongs Festival.

- Worksheets for learning activities.

IV. Learning activities

Activities of teacher	Activities of students	Content
<p>Warm up</p> <p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Create the excitement and evoke experiences, available knowledge of students about sounds. <p><i>b) Methods</i></p> <ul style="list-style-type: none"> - Classroom activity; - Videos, real objects... can be used to help create excitement and recall available knowledge of students about the learning subject. <p><i>c) Procedures</i></p>		
<p>- Guiding question:</p> <p>How are the sounds different?</p> <p>From students' answers, evoking the experience and available knowledge of students about sounds, how different sound sources generate different sounds in pitch, loudness ...; thus connecting to knowledge needed to build in this lesson.</p>	<p>- Students give answers based on existing experience and knowledge.</p>	
<p>1. Explore the pitch of sound</p> <p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Recognize the high and low pitches, giving specific examples. - Identify the relationship between the pitch and frequency of sound. - Propose an experimental plan and conduct the experiment to test the hypothesis on the relationship between sound's frequency and pitch <p><i>b) Methods</i></p> <ul style="list-style-type: none"> - Group work, sharing results - Experiment and practice - Observe video clips/pictures <p><i>c) Procedures</i></p>		
<p>- Teachers guides students to practice creating different high and low pitches of sound</p> <p>+ Plucking the guitar produces different bass and treble (different pitches of sound).</p> <p>+ Fix one end of 2 elastic steel rulers with different lengths on a wooden box surface. Pluck free heads of 2 rulers for oscillation. Ask students to notice the relationship of fast, slow tones and their pitch.</p> <p>- Guide students to conduct the experiment to understand</p>	<p>- Students practice and come to comments:</p> <p>+ The free part of the long ruler oscillates slowly, the sound generated is low.</p> <p>+ The free part of the short ruler oscillates quickly, the sound generated is high.</p> <p>- Students conduct the experiment, discuss, and come to comments: The faster the oscillation is, the larger the frequency of oscillation.</p> <p>The slower the oscillation is, the smaller the frequency of oscillation.</p>	<p>The number of oscillations of a sound source in 1 second is called frequency. Frequency unit is hertz (Hz).</p> <p>The faster the oscillation, the larger the frequency of oscillation.</p> <p>The slower the oscillation, the smaller the frequency of oscillation.</p> <p>The larger the frequency of oscillation, the higher the sound generated.</p>

Activities of teacher	Activities of students	Content
<p>frequency concept. Hang two pendulums with different length, pull them out of balanced position and then let them oscillate freely.</p> <p>Instruct students to identify an oscillation before doing experiment: The process of a pendulum going from the left edge to the right edge and back to the left edge, how to identify the number of oscillations in 10 seconds. Ask groups to count the number of oscillations of two pendulums to create a symbol of frequency concept, linking this concept with the fast, slow oscillation that students observe during the experiment.</p> <p>Concept: The number of oscillations of a sound source in 1 second is called frequency. Frequency unit is hertz (Hz).</p> <p>- Instructs students to relate above concept with the previous experiment of plucking 2 steel rulers, indicating which case the frequency is greater.</p>	<p>- Students observe and give comments:</p> <p>In case of the short ruler: faster oscillation, higher frequency.</p> <p>Hence: The larger the frequency of oscillation, the higher the sound generated.</p>	
<p>Guide students to practice one of the followings:</p> <p>+ Knock 2 tuning forks with different frequencies, comment and compare the pitch of sound generated.</p> <p>+ Pour water into 7 similar bowls with different water levels. Use chopsticks to lightly tap the bowls to hear different bass and treble tones.</p> <p>- Teacher can also instruct students to conduct some other experiments at home to learn about the pitch of sound, such as spinning bicycle wheels at different speeds, putting a piece of cardboard into the bicycle spokes and listen to different sounds generated when the cardboard oscillates...</p>	<p>- Students practice and provide comment:</p> <p>The tuning fork with larger frequency (as written on it) generates higher pitch.</p> <p>The heavier the volume of water bowl, the lower the pitch of sound.</p>	
<p>2. Explore the loudness of sound</p> <p><i>a) Objectives</i></p> <p>- Recognize the loud and small sounds, give examples.</p>		

Activities of teacher	Activities of students	Content
<ul style="list-style-type: none"> - Identify the relationship between amplitude and loudness. - Propose an experimental plan and conduct the experiment to test the hypothesis on the relationship between amplitude and loudness of sound. <p><i>b) Methods</i></p> <ul style="list-style-type: none"> - Group work; - Experiment, practice; - Clips/pictures observation. <p><i>c) Procedures</i></p>		
<ul style="list-style-type: none"> - Teacher introduces the concept of amplitude based on the experiment with the pendulum, pulling it to deviate from initial position to create a visuality of the oscillation amplitude as the maximum deviation of the object during oscillation. - Ask students to conduct the experiments with a steel ruler or wire by pulling it out of initial position with much or little force and compare the sounds generated. Thereby students can come to comments on the relationship between loudness and amplitude of sound. 	<p>Students conduct experiments, discuss in groups and give comments:</p> <p>, The larger the amplitude of the sound, the louder the sound generated.</p>	<p>The larger the amplitude of the sound source, the louder the sound generated.</p>
<p>3. Explore Central Highlands gongs</p> <p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - List some characteristics of the Central Highlands gongs - Practice to experience the sounds (loudness, pitch) generated from gongs with different sizes and shapes, different ways of knocking; - Appreciate cultural heritages of the nation in general and the Central Highlands gongs musical instruments in particular; have the sense of respecting the artisans, preserving and promoting cultural heritages. <p><i>b) Methods</i></p> <ul style="list-style-type: none"> - Combine group work and classroom activity; - Experiment, practice; - Video clip/picture observation. <p><i>c) Procedures</i></p>		
<p>Have student read some information/ watch video clips introducing generally about Cultural Space of the Central Highlands Gongs and its meaning.</p>		
<p>Guiding questions:</p> <p>How do the gongs generate the sounds?</p> <p>When the gong makes a sound, which object oscillate to help the gongs generate the sound?</p>	<p>Students can propose ideas such as touching the face of the gong to experience the vibration; sprinkling the paper crumbs, or hanging a wick sphere beside the gongs for better observation.</p>	

Activities of teacher	Activities of students	Content
<p>Does the gong face oscillate?</p> <p>When the gongs generate louder sounds, is the oscillation more or less?</p> <p>How do we know that?</p>		
<p>Some suggested questions:</p> <ul style="list-style-type: none"> - How to knock the gongs? - What factors does the sound of the gongs depend on? <p>Have students read some information / watch video clips to find answers.</p>	<p>Students give inputs based on the knowledge and experience.</p> <p>Read the information/ watch the video clip and answer questions.</p> <p>Some expected comments:</p> <ul style="list-style-type: none"> - Some skills to knock the gongs (by stick, by hand, hand blocking technique). 	
<ul style="list-style-type: none"> - Ask students to give comments on sounds generated by different gongs in the gong set. - Relationship between the size of the gongs and the sound generated. - What are gongs made from? Does it affect the sound made by gongs? - What is gongs adjustment? Why must it be adjusted? 	<ul style="list-style-type: none"> - The bigger the gongs are, the lower pitch the sound is; the smaller the gongs are, the higher pitch the sound generated (students conduct the experiment to draw conclusions). - Gongs are molded by alloy including copper and some other metals. Sound quality depends on the quality of the alloy used to make the gongs (related to vibration). - Adjusting the gongs: For example, use a hammer to test knocking; scrape away thick spots. 	<ul style="list-style-type: none"> - In general, each set of gongs usually has from 6 to 8 pieces. - The bigger the gong is, the lower pitch the sound is; the smaller the gong is, the higher pitch the sound generated. - Gongs are molded by alloy including copper and some other metals. Sound quality depends on the quality of the alloy that makes the gong (related to the vibration). - To ensure the sound quality of gongs with perfect sounds, gongs need to be adjusted before knocking: <p>For example, using a hammer to test knocking; scraping away thick areas/spots ... These require gong performers to have good audition, understanding the musical scales of each ethnic group and having good gongs performing techniques.</p>
<p>4. Practicing and reviewing</p> <p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Practice and review knowledge and skills learned about loudness, pitch of sound. <p><i>b) Methods</i></p> <ul style="list-style-type: none"> - Group work and classroom activity. <p><i>c) Procedures</i></p>		
<p>Guiding question for students:</p> <ul style="list-style-type: none"> + Tap on the table surface to make the sound. Does the table surface vibrate? + An oscillating object generates the sound with frequency of 70Hz, does it oscillate faster or 	<p>Students work individually, then exchange, share ideas with friends and present the results in front of the class.</p>	<p>Practice and review the knowledge and skills learned about loudness, pitch of sound.</p>

Activities of teacher	Activities of students	Content
<p>slower than an oscillating objects with sound frequency of 50 Hz? Compare the pitch of sound made by these 2 objects?</p> <p>+ Why does the sound generated by knocking the gong change when you let your hand touch the gong surface?</p>		
<p>V. Assessment</p> <p><i>a) Objectives</i> - Measure the students' competency in mastering the knowledge and skills learned about sound's pitch and loudness.</p> <p><i>b) Methods</i> - Write down or tell the answer directly.</p> <p><i>c) Procedures</i></p>		
<p>Questions:</p> <p>1/ The larger the frequency of oscillation is, the sound generated will be:</p> <p>A. bigger B. smaller C. higher D. lower</p> <p>2/ When we knock on a gong, making it vibrate stronger, the sound generated will be:</p> <p>A. bigger B. smaller C. higher D. lower</p>	<p>Students work individually, and report back to class (optional)</p>	<p>Assess students' capacity in mastering the knowledge and skills learnt about sound's pitch and loudness.</p>
<p>3/ What factors does the pitch of sound generated by the gongs depend on?</p>		
<p>VI. Follow-up activity</p> <p><i>a) Objectives</i> - Strengthen students' ability and application of knowledge and skills learned about loudness and pitch of sound into practice.</p> <p><i>b) Methods</i> - Work at home (individually/in group), and share with others in class.</p> <p><i>c) Procedures</i></p>		
<p>Assign homework for students: + Explore some other musical instruments, how their sound is generated, and specific parts of instruments that generate the sound.</p>	<p>Students do homework individually/in groups; share results with others in the next session.</p>	<p>Extended understanding on sound source, pitch, loudness of sound; and Central Highlands gongs.</p>

Activities of teacher	Activities of students	Content
+ When we hear the sound from the radio / TV, which part of these equipment vibrates? + Explore the Central Highlands gongs: give suggestions to protect this heritage.		

VII. Appendix

Appendix 1

The gongs: a Central Highlands' creativity¹⁸

In 2006, Cultural space of the gongs in the Central Highlands was officially recognized by UNESCO as a Masterpiece of Oral and Intangible Cultural Heritage of Humanity. This is the pride not only of the people of the Central Highlands ethnic groups, but also the pride of all Vietnamese people living in the country and abroad.



Who are the creators and owners of this valuable intangible cultural heritage throughout history? They are the ethnic people of Xo Dang, Roam, Ba Na, Giai rai, Ede, Mnoong, Gie-trieng, Co-ho, Ma, Chu-ru, who currently residing in the areas of Kon Tum, Gia Lai, Dak Lak, Dak Nong and Lam Dong provinces.

1. Gongs – spiritual instruments

Gongs have become an official instrument used in many forms of cultural and religious activities of the Central Highland ethnic groups, from the buffalo sacrifice ritual to worship the Zang (heaven) to the grave removal ceremony, the ceremony of leaving the old village to establish a new village, the worship of the water wharf, the new-born babies celebration (blowing the ear ceremony), the new house construction ceremony... All these rituals and ceremonies are derived from the concept that the Zang governs everything, Zang exists in everything. Thus, the relationship between human and all surrounding things is the spiritual relationship of all things (all things have Zang), in which the copper gong is Zang's gift.

¹⁸ Extracted from <http://www.hoiamnachanoi.org/content/cong-chieng-mot-sang-tao-tay-nguyen>, by Dang Hoanh Loan, 6/10/2017



2. Structure of the gongs set

The Central Highlands gongs have two types: flat gongs and knob gongs. The knob gong is called Cheng, and the flat gong is called Chinh. Depending on each ethnic group, the number of Cheng and Chinh in a gongs set varies.

The ethnic groups of Bahnar, Jarai, Ro-mam and Chu-ru often use many knob gongs, while the Ede, Co-ho, Gie-trieng (Jeh-Tariang), Mnong and Ma use many flat gongs. The use of flat or knob gongs and the combination of these two types is a specific choice about the sound absorption of each ethnic group.

The selection of gongs' timbre (flat or knob) leads to the sound structure of each gongs set. The largest gongs set is usually composed of 9 to 12 gongs, such as the gongs set of the Ba Na, Gia-rai and Ede ethnic groups. The smallest gong set is consisted of 2 to 4 gongs, such as Tha gongs set of the Brau with only 2 gongs, or the rice-offering gongs set of the To-drá people (a branch of Xo-Dang ethnic group) which includes 4 knob gongs. On average each gongs set has 6 to 8 pieces.

3. The sound system of gongs

In the Central Highlands we will meet people who set the pitch and sound standards for the gongs set, those are called "Mr. Pok Chinh" or "Mr. Puih Cheng". The "Pok chinh" or "Puih chêng" often have very magical ears. The pitch of each gong set seems to have inculcated in their mind. Not having any sound model, but when they knock any gong Mr. "Pok chinh" or "Puih chêng" would recognize the right and wrong positions in the gong surface. For example, the gong is low or high, the sound of the gong does not focus on the center of the gong surface, or the gong loses its sound, etc. All those errors will be quickly fixed after only a few technical moves of Mr. "Pok chinh" or "Puih chêng".

4. The method of knocking the gongs

The Central Highland people have two ways of knocking the gongs. One way is to knock with the gong stick, the other is to use the wrist. There are two types of gong stick, a soft and a hard one. Soft gong stick is usually made from dried wild pineapple stems or wood covered by cloth. Hard one is often made from dried branches or fresh cassava stems. Each type of gong stick creates different sounds when knocking on the gong surface. Soft gong sticks create plump, echoing and deep sound, while the hard ones produces a sharp timbre, sounded like metal clashing and one can feel the intensity of sound. Meanwhile, knocking gongs with the wrist gives us a far and mysterious feeling of sounds.

When beating the gong, the right hand holds the stick, or the wrist to knock on the gong surface to make a sound, while the left hand sometimes blocks the gong surface, and sometimes leaves the gong surface, creating gong sounds (gong music note). The smooth combination of right and left hands of the gong player will create a complete gong sound. However, participating in a gong performance is not an easy task. Each player participating in the gong set holds a different pitch and tempo. Therefore, they have to grasp very firmly the time of knocking their gongs so that it is the right beat, right rhythm, and right timbre. The magic of gong music lies in the empathy, concentration, and excitement of the "gongs' mind" when they perform a gong song together.

Learning about the gongs in the Central Highlands is at the same time the process of understanding the source of artistic creation of the Central Highlands people. From the understanding of the origin and value of creativity, we will appreciate and preserve a cultural space where gongs are at the center - namely the Cultural Space of Gongs in the Central Highlands.

Specialized features of the M'nong people's gongs¹⁹

In the M'nong ethnic people's life, gongs are considered a valuable asset showing the wealth of families, clans, and villages. The wealth here is not only expressed in the quantity but also in the long service life of the gongs set. Families with many old gongs are respected by the community.

Sound quality depends on the proportion of alloy used to cast the gongs. When buying a new gong, M'nong people adjust its sound very subtly in different ways such as using iron hammer, hard wooden stick to beat the heart of gong...



3-gong set

Gongs with knobs are called knob gongs and gongs without knobs are called flat gongs. The knob gong is composed of 3 parts: the knob, the face and the wall of gong. The knob is a part of hemispherical shape in the centre of the gong face, which is position for knocking, creating the echoing, long and vibrating sounds. The knob gong surface is a plane around the knob, shaped like a circle - this is the part that determines the gongs' sounds like the pitch, roundness, fullness, and reverberation. The wall of a knob gong is an integral part of the face, surrounded by a broad, cambered plate. The flat gong is composed of two parts: gong face and gong wall. The flat gong's surface is a circle-shaped plane that decides the gong's sounds such as: pitch, roundness, fullness and echo; The flat gong's wall is connected to the gong surface and spreads out into a wide surface.

¹⁹ Excerpt from <http://dantocmiennui.vn/54-dan-toc-viet-nam/dac-sac-cong-chieng-cua-dan-toc-mnong/172004.html>, 14/03/2018

The M'ngong gongs consist of 2 sets: 6 flat-gongs set and 3 knob-gongs set of different sizes. Each gong has its own function in harmonizing the gong sounds, with different names depending on each local group.

M'ngong people use their right fist to beat the gong's face, and the left hand to hold the inside face of the gong to control the beat and adjust the sound. Particularly, the M'ngong Chil ethnic group in Lak sometimes hits the gong with a stick and makes sound on the concave surface, but this practice has not been popular yet. The knob gong is beaten with a stick; the sound is created on the convex surface, at the tip of the knob. During the performance, gongs can be arranged in a set with a string, where the player holds the string with his/her left hand, using the right hand to beat, or gongs can also be placed on the player's knees.

NATURAL SCIENCE LESSON PLAN (2)

RESPIRATORY ACTIVITY²⁰

(Grade 8)

I. Objectives

1. Knowledge

- Present main characteristics of the pulmonary ventilation mechanism;
- Present the air exchange mechanism in the lungs and in the cells;
- Explain some practical phenomena relating to deep breathing;
- Know the benefits of deep breathing on your health and practice deep breathing properly;
- Understand the relationship between respiration and breath taking, words releasing techniques with air from the belly in *Ca tru* singing.

2. Skills

- Observe, describe, and synthesize knowledge through learning about air exchange process in the lung and in cells.

3. Attitude

- Be aware of applying learned knowledge into practice;
- Practice and protect the respiratory system in particular, and the whole body in general;
- Desire to learn and understand the surrounding phenomena;
- Apply breath taking technique into daily life;
- Love and being proud of the national cultural heritages in general and *Ca tru* singing in particular; respect the artisans, being aware of conserving and promoting cultural heritages.

II. Contents of ICH and sustainable development integrated in the lesson

- History and some special features of *Ca tru* singing;
- Breath taking and maintaining technique in *Ca tru* singing.

III. Preparation

- A modeling tool for pulmonary ventilation;
- Video of air exchange process in lungs and cells;
- Some musical instruments used in *Ca tru* singing: three-string lute, bamboo clappers, (phach), castanets, and a small drum.
- Some pictures: Taking breath to sing by different ways (from the mouth or the belly) will give different results.

IV. Learning activities


Activities of teacher	Activities of students	Content
Warm-up (3 minutes)		
<i>a) Objectives</i>		
- Recognize the role of breathing when singing		
<i>b) Procedures</i>		
- Invite students to experience the activity “Try	- Students invited do the task	

²⁰ Prepared by Ms. Vu Thi Phuong Thuy, Biology teacher, Yen Hoa Secondary School – Hanoi.

Activities of teacher	Activities of students	Content
<p>being a singer”</p> <p>Call 2 students up and give them 2 short pieces of music (a piece of pop music, a piece of <i>Ca tru</i>), each student must try singing both pieces, the one who best imitate the original music will win.</p> <p>Teacher: Both of you sing the first song very well, but have a little difficulty in the second song. Can you share with us what makes you feel unable to sing well?</p> <p>So, we see that for any kind of music and especially with <i>Ca tru</i> singing, if you don't know how to take the breath properly and your voice is not strong enough, it will be hard to sing.</p> <p>So, how breath taking relate to respiratory activity? Is there any relationship between respiratory activity and <i>Ca tru</i> singing?</p> <p>Let's get into today's lesson to understand more:</p> <p>Period No. 21: Respiratory activity</p>	<p>as required.</p> <p>- Answer teacher's questions.</p>	
1. Understanding pulmonary ventilation (17 minutes)		
<p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Students present the ventilation mechanism in the lungs (breathing) - Describe the coordination of activity between the chest and respiratory muscles during pulmonary ventilation. <p><i>b) Methods</i></p> <p>Group work (5 groups in the class), and in each group:</p> <ul style="list-style-type: none"> - Assign a leader, a secretary - Each group observes on their own body when they inhale and exhale, recording results on the provided worksheet. <p><i>c) Procedures</i></p>		
<ul style="list-style-type: none"> - Teacher: How many stages does respiratory activity take place and what are they? - In today's class, we will also discover and experience the application of respiratory activity in music, specifically with <i>Ca tru</i> singing. 	<ul style="list-style-type: none"> - Students' expected answer: Ventilation in the lungs, exchange of air in the lungs and in the cells. 	<ul style="list-style-type: none"> - The inhalation and exhalation help renew the air in the lungs regularly.




Ms. Vu Thi Phuong Thuy introducing the students of Class 8A (Yen Hoa Secondary School, Ha Noi) about new lesson of respiratory activity, October 2020 (Photo by Vu Phuong Nga)

Activities of teacher	Activities of students	Content
<p>- You have learned that the stage of ventilation in the lungs is to help the air be constantly renewed by inhaling and exhaling.</p> <p>By which organs are the inhalation and exhalation performed?</p> <p>- So how do the diaphragm, the intercostal muscles and the chest work together?</p>	<p>Expected answer: Due to the activity of the chest and respiratory muscles (mainly the diaphragm and intercostal muscles).</p>	
 <p data-bbox="1098 913 1490 1093"><i>The students of Class 8A (Yen Hoa Secondary School, Ha Noi) about new lesson of respiratory activity, October 2020 (Photo by Vu Phuong Nga)</i></p>		
<p>- The groups put their hands on their stomach and chest to see the diaphragm activity along with the change in chest volume when they inhale and exhale. After 3 minutes, ask 5 groups to raise their answering board for the first time.</p> <p>- Shows an explanation video.</p> <p>After watching video, students use red pen to correct the answers.</p> <p>Teacher shows the correct results on the projection screen for students to compare.</p> <p>- Review the group work's result and give conclusion on this part. - Shows images of some athletes, rock singers.</p> <p>- Questions:</p> <p>For people with specific occupation as above, can they meet the oxygen demand of their body only by usual way of breath taking? In order to do that, how do they have to change their breath taking?</p> <p>What is different between normal breathing and deep breathing? What does it mean to the body?</p> <p>- Ask students to study pictures 21-2 in the textbook for 2 minutes to answer the question:</p> <p>- What is supplementary air, circulating air, reserved air, and residual air?</p> <p>- Instructs the class to take a deep breathe in order</p>	<p>- Practice taking deep breath to get more oxygen => deep breathing</p>	<p>- Respiratory muscles shrink + chest lifted -> Inhale</p> <p>- Respiratory muscles relax + chest lowered -> Exhale</p>

Activities of teacher	Activities of students	Content														
to answer the question.																
<p>+ When we breath normally: it's circulating air; + When we inhale deeply, it is supplementary air + When we exhale deeply, it's reserved air, and there is always a volume of air staying in the lungs - that is residual air.</p> <p>How to calculate the living capacity and the lung capacity?</p> <p>When we combine the first 3 types of air together, its living capacity, then this living capacity plus the residual air will make lung capacity.</p> <p>So based on the below worksheet, let's quickly calculate the living capacity and lung capacity of myself and Ms. Thuy Hoa, a famous Ca tru artist.</p> <p>Ms. Phuong Thuy (teacher)</p> <table border="1" data-bbox="145 896 683 1339"> <thead> <tr> <th>Deep breathing</th> <th>Air amount</th> <th>Living capacity</th> <th>Lung capacity</th> </tr> </thead> <tbody> <tr> <td>Supplementary air</td> <td>1690ml</td> <td rowspan="4">?</td> <td rowspan="4">?</td> </tr> <tr> <td>Circulating air</td> <td>410ml</td> </tr> <tr> <td>Reserved air</td> <td>650ml</td> </tr> <tr> <td>Residual air</td> <td>800ml</td> </tr> </tbody> </table>	Deep breathing	Air amount	Living capacity	Lung capacity	Supplementary air	1690ml	?	?	Circulating air	410ml	Reserved air	650ml	Residual air	800ml	<p>- Students answer the question.</p> <p>- Student answer and fill out the worksheet.</p>	
Deep breathing	Air amount	Living capacity	Lung capacity													
Supplementary air	1690ml	?	?													
Circulating air	410ml															
Reserved air	650ml															
Residual air	800ml															
<p>Ca tru artist Thuy Hoa</p> <table border="1" data-bbox="145 1438 683 1895"> <thead> <tr> <th>Deep breathing</th> <th>Air volume</th> <th>Living capacity</th> <th>Lung capacity</th> </tr> </thead> <tbody> <tr> <td>Supplementary air</td> <td>2040ml</td> <td rowspan="4">?</td> <td rowspan="4">?</td> </tr> <tr> <td>Circulating air</td> <td>730ml</td> </tr> <tr> <td>Reserved air</td> <td>1030ml</td> </tr> <tr> <td>Residual air</td> <td>502ml</td> </tr> </tbody> </table> <p>Teacher: So what is the living capacity? Teacher gives a conclusion.</p>	Deep breathing	Air volume	Living capacity	Lung capacity	Supplementary air	2040ml	?	?	Circulating air	730ml	Reserved air	1030ml	Residual air	502ml		<p>Living capacity: the maximum amount of air a person can inhale and exhale.</p>
Deep breathing	Air volume	Living capacity	Lung capacity													
Supplementary air	2040ml	?	?													
Circulating air	730ml															
Reserved air	1030ml															
Residual air	502ml															
Ask students to observe and compare the figures on the board between the 2 people:																

Activities of teacher	Activities of students	Content
<p>Let's predict: which factors lead to the fact that Ms. Thuy Hoa, the <i>Ca tru</i> artist, has a high living capacity and low residual air at the same time?</p> <p>Shows the video of artist Thuy Hoa singing <i>Ca tru</i>.</p> <p>Thanks to the practice of regular deep breathing to perform <i>Ca tru</i> singing, the artisan can increase her living capacity and significantly reduce the residual air; This actually brings about many benefits to our health.</p> <p>So you should practise the habit of deep and proper breathing anytime, anywhere.</p> <p>How is proper breathing? And what is the benefit of that?</p> <p>- Instructs the class to breath deeply and properly.</p> <p>Doing this every day could help us have good health, wisdom and positive energy,</p> <p>Why does deep breathing bring us good health, wisdom and positive energy?</p> <p>We will explore the next section of air exchange in lungs and cells.</p>	<p>Due to the process of practising deep breathing, words releasing and breath regulating of a <i>Ca tru</i> singer.</p> <p>- Groups give answers to questions.</p>	
<p>2. Understand the air exchange in our lungs and cells (10 minutes)</p>		
<p><i>a) Objectives</i></p> <p>- Present the air exchange mechanism in our lungs and cells.</p> <p><i>b) Methods</i></p> <p>- Use 'an expert group'</p> <p>(The Experts present their understanding about air exchange process on the painting and then pose questions to students)</p> <p><i>c) Procedures</i></p>		
<p>Teacher: Respiratory activity is also the journey of oxygen to the body's cells.</p> <p>In pulmonary ventilation phase, the oxygen has got into alveoli in the lungs.</p> <p>So, what is the next journey for oxygen? Do you want to see it?</p> <p>Invite Oxy Friends to introduce their journey.</p> <p>Teacher gives comments and conclusion.</p> <p>Additional information: Supplying oxygen to cells to perform oxidation creates energy for living activities of cells in the body.</p> <p>Therefore, the deeper the breathing is, the more oxygen our body gets, it helps the produce more energy and make us feel healthier.</p>	<p>- Students do the task assigned.</p> <p>- The team of 'experts' in the role of oxygen presents its journey by paintings.</p>	<p>Air exchange in the lungs and cells follow the diffusion mechanism from high to low concentration.</p> <p>1. Air exchange in lungs</p> <p style="text-align: center;">O₂</p> <p style="text-align: center;">Alveoli \longleftrightarrow blood capillary CO₂</p> <p>2. Air exchange in cells</p> <p style="text-align: center;">O₂</p> <p style="text-align: center;">Capillary \longleftrightarrow Blood</p>

Activities of teacher	Activities of students	Content
		cells CO2
3. Explore breath taking and maintaining techniques in <i>Ca tru</i> singing (13 minutes)		
<p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Overview of the history and characteristics of <i>Ca tru</i> singing; - Belling breathing and breath maintaining techniques during <i>Ca tru</i> singing; - Building love and pride of national cultural heritages in general and <i>Ca tru</i> in particular, respect for artisans, and the sense of conservation and promotion of cultural heritages. <p><i>b) Methods</i></p> <ul style="list-style-type: none"> - Introduction through videos and the invited <i>Ca tru</i> artist; - Reality experience through <i>Ca tru</i> artist's instruction and performance of belling breathing and word releasing techniques while singing. <p><i>c) Procedures</i></p> <ul style="list-style-type: none"> - Exchange between the artist and students; - Students experience belly breathing techniques through a few singing verses. 		
<p>- Teacher's instruction</p> <p>Breathing deeply and properly not only benefits our health but also plays a very important role in singing. Today we will learn and experience with a genre of music that is unique in Vietnam, and has been recognized by UNESCO as an ICH in 2009.</p> <p>– Show a short video clip introducing <i>Ca tru</i> singing (2 minutes).</p> <p>In the singing game at the beginning, you don't know how to sing <i>Ca tru</i> properly.</p> <p>So do you want a famous <i>Ca tru</i> artist to sing and teach us to sing a few verses of <i>Ca tru</i>?</p>	<p>Artist exchanges with students and instructs students to take the breath to sing a few verses in <i>Ca tru</i></p>	
<div style="display: flex; align-items: center;">  <div style="margin-left: 20px;"> <p><i>Ms. Nguyen Thuy Hoa, Ca tru artist, performing a piece of Ca tru song and sharing with the students about Ca tru features in the Grade 8 lesson of Respiratory Activity at Yen Hoa Secondary School, October 2020 (Photo by Vu Phuong Nga)</i></p> </div> </div>		
<p>- (The invited Artist appears in class): Before teaching you some techniques to sing <i>Ca tru</i>, I will introduce a little bit. To sing, firstly you have to know how to take the breath in the right way so</p>		

Activities of teacher	Activities of students	Content
<p>that it became a natural reflex. And ‘granulation technique’ (special way of using throat and breath to regulate and control the words while singing) in <i>Ca tru</i> art is also very important.</p>		
<ul style="list-style-type: none"> - Artist’s introduction of breathing techniques, regulating the breaths, and mouth shapes while singing. - ‘Granulation’ technique - The artist talks about the process of regular practice and its benefits to the body; sometimes it takes a year only to learn one singing verse. - The artist guides students to try singing 1-2 verses to experience the singing techniques. <p>Teacher gives 3 multiple choice questions for students to write down the answers (3 minutes).</p> <ul style="list-style-type: none"> - Relate the lesson content to the value of sustainable development (1 minute). <p>Thus, practice singing brings about benefits to our health such as a strong respiratory system, a healthy, happy life, young looking appearance, – which are necessary for you to meet the requirements of a modern society as you grow up. Furthermore, as we can see, pursuing <i>Ca tru</i> singing also helps train your persistence and perseverance which are also useful to your life and work in the future. Above all, practicing <i>Ca tru</i> also contributes to spread the cultural beauty and national traditions.</p>	<ul style="list-style-type: none"> - Students participate in the breathing experiment guided by the <i>Ca tru</i> artist to realize that different breathing methods will create different singing tone. 	
<p>4. Instruction for home activity (2 minutes)</p>		
<p><i>a) Objectives</i></p>		
<ul style="list-style-type: none"> - Strengthen the ability and awareness in applying knowledge and skills learned about respiratory activity into practice. 		
<p><i>b) Methods</i></p>		
<ul style="list-style-type: none"> - Students do the assignment at home (individually/in group) then share results with class. 		
<p><i>C) Procedures</i></p>		
<p>Tasks for students home:</p> <ul style="list-style-type: none"> - Learn more about breathing techniques while singing <i>Quan ho</i> Bac Ninh folk songs (another UNESCO recognized ICH of Viet Nam) - Propose some measures to contribute to the protection of the above heritage. - Study some measures to care for and protect the respiratory system. 		<p>Extensively exploring on techniques of breath taking and vocal practice in music genres that are recognized by UNESCO as the ICH of Viet Nam (such as <i>Ca tru</i> singing, <i>Quan ho</i> Bac Ninh folk songs...)</p>

V. Appendix

Worksheets for activities

Session 21 - Lesson 21: Respiratory activity

Requirement: Please observe the video and complete the following table

Respiratory movements	Activity of muscles - bones involves in respiration activity			
	Diaphragm	Intercostal muscle	Sternum and rib system	Chest volume
inhaling				
exhaling				

Answers of worksheet

Session 21 - Lesson 21: Respiratory activity

Requirement: Please observe the video and complete the following table

Respiratory movements	Activity of muscles - bones involves in respiration activity			
	Diaphragm	Intercostal muscle	Sternum and rib system	Chest volume
inhaling	shrink	up	shrink	increase
exhaling	relaxed	down	relaxed	decrease

GEOGRAPHY LESSON PLAN
THE CENTRAL HIGHLANDS
(Grade 9)

I. Objectives

1. Knowledge

- List the characteristics related to geographical location and territorial scope of the region.
- Present the strengths and limitations of natural conditions and natural resources of the region.
- Present population and cultural characteristics of ethnic groups in this region.

2. Skills

Use maps, Atlas Geography of Viet Nam, pictures to determine the geographical position and territory of the Central Highlands; comment on the natural, population and cultural characteristics of ethnic groups in the Central Highlands.

3. Attitude

Be aware of protecting natural resources and cultural heritages including the Cultural space of gongs in the Central Highlands.

Expected competencies:

- The capacity of perceiving geographic science from the perspective of space through analyzing the influence of geographical position and natural characteristics of the Central Highlands on its socio-economic development.
- Capacity to explain the geographical phenomena and process through the relationship between natural conditions and production activities in the Central Highlands.
- Capacity to study Geography through
 - + Using maps, charts, pictures to learn about the characteristics of the Central Highlands.
 - + Exploiting the internet to learn and expand the understanding on the Cultural space of gongs in the Central Highlands.

II. Contents of ICH and sustainable development integrated in the lesson

Cultural space of the gongs in Central Highlands (distribution locations, meaning):

- Distributed throughout the 5 provinces of Kon Tum, Gia Lai, Dak Lak, Dak Nong, and Lam Dong.
- Meaning: Cultural space of the gongs is the voice of human soul and spirit to express the joy and sorrow in life, work and daily activities of the peoples in the Central Highlands.

III. Preparation

1. Teacher

- Map/Scheme of the Central Highlands;
- Some pictures (video) about the Central Highlands (view, production activities, Gong Festival).

2. Students

- Books, Atlas Geography of Viet Nam and school supplies.
- Some pictures about production activities of the people in the Central Highlands and their gong festivals.

IV. Learning activities

Activities of teacher	Activities of students	Content
Activity 1: Warm up		
<p><i>a) Objectives</i> - Create excitement, mobilize previous knowledge and experience of students about the Central Highlands and what they want to know about the Central Highlands.</p> <p><i>b) Methods</i> - Visual method; suggestions.</p> <p><i>c) Procedures</i></p>		
<ul style="list-style-type: none"> - Ask students to share their understanding about the Central Highlands based on the given pictures (see Appendix 1) and what they knew. - Organize for students to report back to groups/class; - - Based on the answers, connect to the content of new lesson. 	<ul style="list-style-type: none"> - Students implement the task. - Answer the questions. 	
Activity 2: Learn about the location and territory of the Central Highlands		
<p><i>a) Objectives</i> - Describe the characteristics of geographical location and territorial scope of the region.</p> <p><i>b) Methods</i> - Visual method; suggestions.</p> <p><i>c) Procedures</i></p>		
<ul style="list-style-type: none"> - Ask students to determine the location and territorial range of the Central Highlands region based on the natural schema in the textbook. - Observe students to implement the task. - Instruct students to report their outcomes. - Provide conclusion, indicating the meaning of geographical location to socio – economic development of the Central Highlands. 	<ul style="list-style-type: none"> - Implement the task based on the schema in textbook. - Report in front of the class - Comment and add information, if any. 	<p>The Central Highlands is not adjacent to the sea but close to and connects with the Southern Central Coastal region, the Southeast region, Laos, and Cambodia.</p>
Activity 3: Explore natural condition and resources of the Central Highlands		
<p><i>a) Objectives</i> - Describe the strengths and limitations of the natural conditions and resources of the region.</p> <p><i>b) Methods</i> - Visual method - Problem solving - Discussion</p> <p><i>c) Procedures</i></p>		
<ul style="list-style-type: none"> - Instruct students to do the following task based on the Central Highlands natural schema, pictures in the textbook, and their existing knowledge: 	<ul style="list-style-type: none"> - Students implement the task assigned. - Discuss and come to an agreement on common outcome of groups. 	<p>Feedback at appendix 3</p>

Activities of teacher	Activities of students	Content
<ul style="list-style-type: none"> + Completing the worksheet on natural conditions and resources of the Central Highlands (see Appendix 2). + Pointing out natural limitations to socio-economic development in the Central Highlands. - Observe the task implementation of groups. - Organize for groups to report their outcomes. - Give the conclusion. 	<ul style="list-style-type: none"> - Representative of each group reports the outcome. - Comment and add more information, if any. 	
<p>Activity 4: Understand the population and social characteristics of the Central Highlands</p> <p><i>a) Objectives</i></p> <ul style="list-style-type: none"> - Present the characteristics of population and culture of all ethnic groups in the Central Highlands. <p><i>b) Methods</i></p> <ul style="list-style-type: none"> - Visual method - Problem solving - Discussion <p><i>c) procedures</i></p>		
<p><i>- Step 1</i></p> <ul style="list-style-type: none"> + Ask students to list up the ethnic groups living in the Central Highlands; the population density in this region (based on the Geography Atlas of Viet Nam and students' existing knowledge) 	<p>Implement the task assigned individually.</p>	
<ul style="list-style-type: none"> + Organize for students to report their results, comment and add on others' work. - Provide conclusion on this content. 	<p>Report the outcomes.</p>	<ul style="list-style-type: none"> - The ethnic groups living in the Central Highlands include the Kinh majority and many ethnic minorities: Giarai, Ede, Banah, and Mnong... - The population density in the Central Highlands is the lowest in the country.

Activities of teacher	Activities of students	Content
<p>- <i>Step 2</i></p> <p>+ Encourage students to talk about the festivals they know in the Central Highlands.</p> <p>Which cultural heritage is recognized by UNESCO as an ICH of humanity? What's your understanding about that cultural heritage?</p> <p>+ Guide students to implement the task and report the outcome.</p> <p>- Provide conclusion on the contents regarding the Central Highlands' cultural space of gongs (if possible, use images or videos to make the lesson more lively); meaning of this heritage a students' responsibility in protecting the ICH (refer to Appendix 3).</p>	<p>- Based on prior knowledge/preparation, students report on their understanding about the Central Highlands' festivals and gongs.</p> <p>- Comment and add on others' work.</p> <p>- Follow and take note of the main contents.</p>	<p>- Ethnic groups in the Central Highlands have a rich cultural identity.</p> <p>- Gongs practice in the Central Highlands have been recognized as an ICH of humanity.</p> <p>- The Central Highlands' cultural space of gongs spreads throughout 5 provinces of Kon Tum, Gia Lai, Dak Lak, Dak Nong, and Lam Dong.</p> <p>- Gongs closely connect to the life of Central Highlands people, it is the voice of human soul and spirit, expressing joy and sorrow in their life, work and daily activities.</p>
<p>- <i>Step 3</i></p> <p>Guide students to use textbooks and their own knowledge to:</p> <p>+ Indicate some targets of social and population development in the Central Highlands.</p> <p>+ Propose development solutions in the Central Highlands.</p> <p>- Organize for students to implement the task and report products.</p> <p>- Give conclusion on the main</p>	<p>- Students implement the task as guided.</p> <p>- Exchange and discuss with classmates to agree on the outcomes.</p> <p>- Report on the task's result.</p>	<p>- People's life in the Central</p>

Activities of teacher	Activities of students	Content
contents.		<p>Highlands is being improved, but many social and demographic development indicators show that this is still a difficult area of the country.</p> <p>- Possible solutions: Preventing deforestation, strengthening investment in economic development, eradicating hunger and reducing poverty ...</p>

V. Evaluation

Question 1. In terms of geographical location, the Central Highlands is not adjacent to

- A. The sea
- B. Laos and Cambodia
- C. Southeast of Vietnam
- D. Southern Central Coastal region of Vietnam

Question 2. The biggest difficulty in natural condition of the Central Highlands is

- A. Complex divided terrain.
- B. Water shortage in dry season.
- C. Flood in rainy season.
- D. Frequent flash floods.

Question 3. The reason for the Central Highlands to grow many industrial crops plants is

- A. Humid tropical climate, with cold winters.
- B. Fertile alluvial soil, equatorial climate.
- C. Large basalt soil, equatorial climate.
- D. Abundant water source all year round, fertile land.

Question 4. Please present the characteristics of the population in the Central Highlands.

Question 5. Please introduce everyone about the Central Highlands' cultural space of gongs.

VI. Follow-up activities

Teacher assigns students:

- To collect more information and documents about the Central Highlands' cultural space of gongs; propose some recommendations to protect this heritage.
- To study in advance about agricultural (coffee production) and industrial (hydroelectricity) activities in the Central Highlands.

VII. Appendix

Appendix 1: Warm up activity

Some images of nature, population, and economic activities in the Central Highlands²¹



Appendix 2: Worksheet – Natural conditions and resources in the Central Highlands

Natural resources	Major characteristics	Economic advantages	Disadvantages
Topographic			
Land			
Climate			
Water			
Mineral			
Forest			

²¹ Images collected from internet.

Feedback for worksheet:

Natural conditions and resources in the Central Highlands

Natural resources	Major characteristics	Economic advantages	Disadvantages
Topographic	Cascading plateau	- Developing areas specialized in industrial crops. - Building many hydroelectric plants (hydroelectric stairs).	- Prolonged dry season leads to serious water shortage and forest fire. - Deforestation has adversely affected the environment and people's life. - Other limitations.
Land	Mainly bazan red soil	Industrial crops development	
Climate	Equatorial tropical	- Suitable for many types of crops, especially industrial crops. - Cool climate and beautiful scenery, suitable for tourism development.	
Water	Abundant water source, many large rivers.	Hydroelectric development	
Mineral	Mainly bauxite	Mining industry development	
Forest	The largest forest coverage and area in the country.	Developing forest products exploitation and processing industry	

Appendix 3: Central Highlands' Gongs – the people's cultural masterpiece²²

On November 25, 2005, the Cultural Space of Gongs in the Central Highlands of Vietnam was officially recognized by UNESCO as a masterpiece of intangible cultural heritage and oral tradition of humanity.

The cultural space of gongs in the Central Highlands spreads throughout 5 provinces of Kon Tum, Gia Lai, Dak Lak, Dak Nong and Lam Dong. The owners of this unique cultural form are residents of the Central Highlands ethnic groups: Bana, Xe Dang , Mnong, Cõho, Romãm, Ede, Giarai ... Gongs closely connect to the life of Central Highlands people, being the voice of human spirit and soul, expressing the joys and sorrows in their life, work and daily activities.

From the very beginning of human life, gongs were already played to celebrate the events such as new rice season, going down to the fields; expressing the beliefs, serving as a means of communication with the supernatural force etc. The sound of gongs range from deep and gentle tone to compelling and strong tone, mingling with the voices of streams, winds and people's heart, living forever with the earth and heaven of Central Highlands people. Gongs are used in all festivals of the year, from ear-blowing for babies to grave removal ceremonies, water-trough offering ritual, new rice celebration, warehouse-closing ceremony, or in a 'khan' performance (a typical storytelling singing of ethnic people in the Central Highlands) etc. The sound of gongs is longer than a person's lifetime, connecting generation with generation.

Existing in the majestic Central Highlands for thousands of generations, gong art has developed to a high level. The Central Highlands gongs are diverse and plentiful.

²² Vanhoavietnam.vn

Currently, in most villages in the Central Highlands, there are gong teams to serve people in community activities and festivals. On the occasion of Tet holiday, the familiar image 'of the sacred fire, circles of people dance and sing in the sound of gongs, echoing the mountains and forests' reappeared throughout the villages. The folk artists performing gongs together in a harmonious manner, creating the gong concert with rich rhythms and their own nuances at numerous levels. Each ethnic minority group has its own gong music to express the natural beauty and aspirations of people etc. The sound of gongs is also an enamel that attracts girls and boys into exciting dances of the community in the village's festivals. This is the most prominent folklore activities of many ethnic groups in the Central Highlands.



*The Central Highlands Gongs*²³

²³ <http://www.baogialai.com.vn>

EXPERIENTIAL AND VOCATIONAL GUIDANCE ACTIVITY LESSON PLAN
BUILDING COMMUNITY ACTIVITY
(Grade 6)

Tugging ritual and games²⁴
Time: 2 periods

I. Objectives

1. Knowledge

- Present some basic characteristics of the ICH 'Tugging rituals and games'
- Indicate the cultural and spiritual meaning of 'Tugging rituals and games' in our national tradition.

2. Skills

- Collaboration and teamwork;
- Using icons, images to demonstrate ideas;
- Speaking in public.

3. Attitude

- Love, respect and have a sense of preserving the ICH 'Tugging rituals and games' as well as other ICHs of the country; respect and preserve the cultural identity of the Vietnamese nation.

Expected competencies

- Cooperative competency: learning how to participate and collaborate in activities and games to in order to complete the task/win the game.
- Aesthetic sensory competency: recognizing and appreciating the cultural and spiritual beauty of the ICHs in general, of the 'Tugging rituals and games' in particular.

II. Contents of ICH and sustainable development integrated in the lesson

- Some basic characteristics of 'Tugging rituals and games'
- Traditional cultural meaning of 'Tugging ritual and games'
- Procedures of organizing 'Tugging rituals and games'

III. Preparation

1. Teacher

- Collects some short videos about different kinds of playing tugging game to show in the class.

(For reference:

Video 1 – Tug of war becomes a world heritage

<https://www.youtube.com/watch?v=NIShaqCNpQg>

Video 2 – Sitting tug of war in Long Bien district, Hanoi

<https://www.youtube.com/watch?v=KNVSBCbcdck>

(These clips can be shorten if time is not enough).

- Questionnaire and answer key for Q & A activities after watching the video;
- Small rope, cut into pieces for students to try out the rope twist (every 2 person 1 piece of rope);

²⁴ The lesson plan has received inputs and revisions from Ms. Nguyen Thi Loan, Teacher in charge of Experiential and Vocational Guidance Activities, Thuc Nghiem School, Ha Noi.

- 1 long and large piece of rope, 2 red ribbons for tug of war; command pennant (or whistle); symbolic prizes (optional) for the winners and all participating teams.
- Non-slippery gloves (if any) to help protect students' hands when they play the game.

2. Students


- Study and search for information about 'Tugging rituals and games' through the internet, books and newspapers, asking family/relatives (one week before the class)
- Prepare necessary learning tools and materials for the session.

IV. Learning activities

- Teacher spends few minutes for setting classroom order.
- Briefly introduce to the students the purpose and meaning of the experiential activities today, including games and specific group works...

Activities of teacher	Activities of students	Content
Activity 1: Let's go finding the heritage (5 minutes)		
<p><i>a) Objectives</i> - Students recognize some of Vietnam's folk games and are aware of the ICH 'Tugging rituals and games' as the first multinational ICH that Viet Nam participated and has been recognized by UNESCO.</p> <p><i>b) Methods:</i> Quiz and watching clips.</p> <p><i>c) Procedures</i></p>		
<p>- Introduce the purpose of warm-up game. (Note, to make the activity more fascinating, teacher will not tell the name of lesson today until end of this activity).</p> <p>- Invites some students to list some folk games that they know.</p> <p>- Among the games mentioned, there is a game that has been recognized by UNESCO as an ICH of our country. Does anyone know the name of that game?</p> <p><i>d) Conclusion:</i> Introduces the topic of the Experiential activity today: Tugging rituals and games.</p> <p>- Briefly introduce the definitions of a tangible cultural heritage and an ICH.</p> <p>- Show the short video No. 1, (On Tugging rituals and games as a multinational ICH recognized by UNESCO)</p>	<p>- Answer the question.</p> <p>- Try to distinguish between tangible and intangible cultural heritage (before teacher explain).</p>	<p>Purpose of the game: A lead-in for students to start learning about 'Tugging rituals and games'.</p>
Activity 2: Fast quiz - "Who knows more?" (30 minutes)		
<p><i>a) Objectives</i> - Studying about the basic characteristics and meaning of "Tugging ritual and games" through a quick quiz.</p> <p><i>b) Methods:</i> Solving Fast quiz among groups</p> <p><i>c) Procedures</i></p>		

Activities of teacher	Activities of students	Content
<p>- Guide students how to play the game and the rules.</p> <p>- After watching the short video No. 1, invite students to answer the following questions:</p> <p>Question 1. In which countries is Tugging rituals and games recognized as an ICH?</p> <p>Question 2. Traditionally, what are the farmer's wishes that Tugging rituals and games demonstrates?</p> <p>Question 3. In which season is Tugging rituals and games held?</p> <p>- Shows students some images of tugging games in Korea, Cambodia, and the Philippines.</p> <p>Additional questions:</p> <p>Question 4. What is the rule for playing teams?</p> <p>Question 5. Is there any rule regarding the sex of tugging game players?</p> <p>Question 6. What is the rule regarding the material of the rope?</p> <p>Question 7. What is the rule regarding the space for organizing game?</p> <p>Question 8. In which ethnic groups of Viet Nam is tugging game practiced?</p> <p>- Show and introduces some pictures of Tugging rituals and games in some ethnic groups of Viet Nam.</p>	<p>- Students raise their hands to answer questions.</p> <p>- Observe the pictures.</p> <p>- Answer the questions and make more comments/ request, if any.</p>	<p>Rules for quick quiz:</p> <p>- After watching the video and based on its contents, students listen to the question and raise their hands as quickly as possible to answer.</p> <p>- Teacher concludes: Tug of war is not just a game, it is a form of folk performance in traditional agricultural festivals. It shows the farmer's desire for favorable rain, good wind, and abundant harvest. Therefore, Tugging rituals and games are often held in the spring season and are popular in Eastern and Southeast Asian countries.</p> <p>- Being a quite classic has almost no change since the beginning, tug of war is quite simple in terms of playing form: players are divided in 2 teams with the same number of people, having a referee to control; a team is winner when they are able to pull the rope such strongly that the red ribbon is leaned towards their side.</p> <p>- However, depending on each ethnic group, each country, the materials of rope are different. For example: straw (Korean), or bamboo, rattan (Viet Nam); all these materials associate with tropical climate or soil characteristics of the area.</p> <p>- In Viet Nam, Tugging rituals and games are primarily practiced in the communities with rice farming tradition, such as Ha Noi, Bac Ninh, Vinh Phuc, and Lao Cai provinces. Some localities have their typical forms of playing tugging games, for example:</p> <p>- Ha Noi: 'sitting tugging game' in Thach Ban, Long Bien District; 'Mo tugging' (or rattan tugging game) in Xuan Thu, Soc Son District;</p> <p>- Vinh Phuc: 'rattan tugging game' in</p>

Activities of teacher	Activities of students	Content
		Huong Canh Town (rope made from rattan) - Bac Ninh: 'Tugging game' of Huu Chap Village, Hoa Long, Bac Ninh (rope made from bamboo) - Lao Cai: 'Tugging the cloud' is popular in Tay, Giay ethnic groups (tugging with the rope or use people as the rope)
Activity 3: 'Touch' the heritage (10 minutes)		
<p><i>a. Objectives</i></p> <ul style="list-style-type: none"> - Students have the experience of twisting the rope to use for tugging purpose; being able to indicate the characteristics of materials used for rope in 'Tugging rituals and games' of Viet Nam. - Explore about the Sitting tugging ritual and game at Thach Ban Commune, Long Bien (Ha Noi). <p><i>b. Methods:</i> Teamwork; quick quiz using the clip.</p> <p><i>c. Procedures</i></p>		
<ul style="list-style-type: none"> - Divide students into 3 or 4 groups (depending on the number of available pieces of rope). - Gives each group 3 short pieces of rope, asking them to try twisting it to make a bigger, stronger rope. 	<ul style="list-style-type: none"> - Students work in groups, trying to twist the rope properly. 	 <p><i>Students of Class 6D at Thuc Nghiem Secondary School enthusiastically participating in an interactive activity, October 2020 (Photo by Vu Phuong Nga)</i></p>

Activities of teacher	Activities of students	Content
<p>- Show the short video No.2 about sitting tug in Thach Ban, Long Bien, Ha Noi.</p> <p>Note: Guide students to take important notes in order to answer the questions afterwards.</p> <p>After watching the clip, students answer the following questions:</p> <p>Q.1.</p> <p><i>In the sitting tug competition of Thach Ban, how many villages participate?</i></p> <p>Q.2. <i>When participating in the sitting tugging ritual and game in Tran Vu Temple, Thach Ban, which God do the teams offer the gifts for worshipping?</i></p> <p>Q. 3. <i>In the offering items of the playing teams to worship the God, what do they include?</i></p> <p>Q. 4. <i>What is the original story of sitting tugging ritual and game in Thach Ban?</i></p>	<p>- Students watch the video and try to remember the information in the video as much as possible</p>	<p>Teacher concludes:</p> <p>Tugging rituals and games reflect the community cohesion and collective strength; the value of a harmonious, balanced natural environment (favorable weather) to the socio-economic development from past to present. From there, we see the role of this heritage in conveying the message of positive behaviors of our ancestors towards natural environment.</p>
<p>Activity 4: Practice playing the game (40 minutes)</p>		
<p><i>a) Objectives:</i></p> <p>- Students experience the game by directly playing it and draw meaningful lessons from the game.</p> <p><i>b) Methods:</i> Game practice on the school playground.</p> <p><i>c) Procedures</i></p>		
<p>- Step 1: Teacher introduces purpose of the game practice.</p> <p>- Step 2: Teacher instructs and model the game's techniques: holding the rope, arranging the team members, assigning the person in charge of 'tugging command'...</p> <p>- Provide students with important notes on effective tugging techniques:</p>	<p>Students listen to the instruction and try out.</p> <p>- Arrange by 4 teams with equal number of students.</p> <p>- Understand the playing rule clearly.</p>	<p>* Purpose of the game:</p> <ul style="list-style-type: none"> - Contributing to preserve and popularize a folk game of our country; - Learning while playing, creating a fun and comfortable atmosphere for everyone; - Physical, endurance training; practice coordination skills; showing solidarity, collective spirit, and high discipline. <p>* How to play:</p> <ul style="list-style-type: none"> - One match: 2 teams playing, with equal number of each team. - 2 teams hold the tugging rope tightly, with a red ribbon in the middle of the rope. - Draw a chalk line (or place an object in between) as a boundary between two teams (when the red ribbon is pulled crossing the boundary towards a side, that side will win the game).

Activities of teacher	Activities of students	Content
<ul style="list-style-type: none"> + Set up a reasonable squad before playing (who should stand first, second...) + Firm posture, neat outfit to avoid unexpected troubles while tugging; + Focusing all efforts of team members when competing; Good cooperation among team members; + Assign one person in charge of shouting out the 'tugging command' to unite all members. 	<ul style="list-style-type: none"> - Students cast lots to decide the first two team to compete the next order. - Prepare, organize the team and agree upon the "tactics" of playing the game. 	<p>When the start command is given, members of each team hold both hands tightly on the rope, trying to pull the red ribbon towards their side.</p> <ul style="list-style-type: none"> - Each competition consists of 3 matches, if one team wins 2 consecutive matches then it doesn't need to play the 3rd match. Each match lasts maximum of 1 minute (to avoid students losing strength). The winner of each match has 2 points, the loser has no point. - If results of all 3 matches is a draw, teams will play an extra period of 30 seconds. - The last 2 winning teams will enter the final round to decide the game's winner.
<p>- Step 3: Teacher organizes the game.</p> <p>d) Conclusion: Teacher and students discuss on the insights and meaning of the game; what students can learn from today's experience.</p>	<p>- The teams compete according to the agreed rules.</p>	
<div style="display: flex; align-items: center;">  <div style="margin-left: 20px;"> <p><i>Students of Class 6D at Thuc Nghiem Secondary School practising tugging game, October 2020 (Photo by Vu Phuong Nga)</i></p> </div> </div>		

V. Evaluation

Teacher guides students to self-assess activities the by cross-interviews between groups: Group 1 interviews Group 2, Group 2 interviews Group 3 and so on ..., finally Group 4 interviews Group 1. (Assessment can be done at the school-yard after playing the game, or in the classroom).

- Each team assigns 1 person to be the interviewer, 1 person to be the spokesperson of group.
- Suggested interview questions (slideshow on the board, or written on color cards for group to choose randomly):

- (1) What is your insight after participating in today's activities on "Tugging rituals and games"?
- (2) Through these activities, what have you learnt about Tugging rituals and games?
- (3) In your opinion, what is the meaning of "Tugging rituals and games"?
- (4) What will you do to propagate and disseminate the ICH of "Tugging rituals and games" in the community?

VI. Follow-up activities

- Teacher guides students to retell today's experience with parents, siblings, family members at home, and ask if anyone has played (or watched) this game before, in which circumstance and where ...; ow they feel when playing / watching the game.
- Encourage students to share the meaning of "Tugging rituals and games" and what they have learned from today's activities with other friends and relatives.

VII. Appendix

Appendix 1: Answers for quick quiz, Activity 2

Question 1. In which country is "Tugging rituals and games" recognized as an ICH?

- Only in Vietnam
- Vietnam and China
- Vietnam and Korea
- Vietnam, Cambodia, Korea, and the Philippines

Answer: d

Question 2. Traditionally, what are the farmer's wishes that Tugging rituals and games demonstrates?

- Everyone stays united and love each other
- All marriages are sustained
- Favorable weather, abundant crops, peaceful life
- All three above mentioned ideas are correct

Answer: c

Question 3. In which season is Tugging rituals and games held?

- Spring
- Summer
- Autumn
- Winter

Answer: a

Question 4. What is the correct rule regarding playing teams of tugging game?

- The number of teams must be an odd number
- Two teams must have an equal number of people
- Each team cannot have more than 10 people
- There are no specific rules

Answer: b

Question 5. Is there any rule regarding the sex of tugging game players?

- a. Regardless of players' sex when playing
- b. If a men's team competes against a women's team, the rule is that men's team always wins
- c. Women are not allowed to play this game

Answer: a

Question 6. What is the rule regarding the material of tugging string?

- a. The string must always be rope
- b. The string can be made from any material
- c. The string materials can be rope, straw, bamboo, or rattan

Answer: b

Question 7. What is the rule regarding the space for organizing the game?

- a. The land area should be slightly inclined and sloping
- b. Any area is fine
- c. The land area for needs to be flat and spacious

Answer: c

Question 8. In which ethnic groups of Viet Nam is tugging game practiced?

- a. Tay people in Tuyen Quang
- b. Thai people in Lai Chau
- d. Giay people in Lao Cai
- d. The Tay (Tuyen Quang), Thai (Lai Chau) and Giay (Lao Cai)

Answer: d

Appendix 2: Reference readings on “Tugging rituals and games”²⁵

Tugging rituals and games are widely practiced in rice culture in some Asian countries, expressing the wishes of farmers for favorable weather, good crops, peaceful life, and prosperity. Tugging rituals and games are usually held during festivals, especially those organized in spring time. In each country or locality, tug of war has a little difference in playing forms, reflecting historical and cultural characteristics, and specific context of each area.

Tugging rituals and games are born and nurtured by the community, a long-standing cultural activity, a belief and important custom of the community. In traditional festivals, tug of war is often played in the festive part of the event, showing the collective spirit, discipline, solidarity of the whole community, the will to raise up and win, training of physical strength, wisdom and endurance that help people develop comprehensively in terms of intelligence, virtue, talent and art.



- Tug of war is a popular ritual and game in Vietnam -

Tug of war has a simple rule, playing tool and playground. A tugging match has 2 teams, the number of players in both teams is equal. The two teams will firmly hold on a rope or a long bamboo, in the middle of the rope/ bamboo tied a red ribbon to set the boundary of teams. When the playing command is shouted, members of each team hold tightly two ends of the rope / bamboo, the team that pulls the red ribbon towards their side is the winner.

Each game consists of 3 matches; the team that wins consecutively 2 matches will be the final winner and does not need to play the 3rd match. Each match usually lasts only a few minutes (time is determined by the organizers), so members of each team must play very hard. Sometimes people also use the arms and hands to play the game instead of tugging a rope. In such case, the two heads of the each team hold each other's hands tightly, and the latter hugs the belly of the former to tug toward their side. In the middle of the competition, any team with member cut off will be the loser.

During festivals, whenever the tug of war takes place, the atmosphere will become extremely exciting, attracting all attention. From the people directly play the game to those just serve the teams, or the audience, all eagerly participate in the game, cheering it impartially without caring much on winning or losing.

²⁵ <http://thegioidisan.vn/vi/nghi-le-va-tro-choi-keo-co-trong-le-hoi-mua-xuan.html>



Tug of war in a festival in mountainous area of North Viet Nam

Tug of war is a kind of sport which is easy to play, anyone can join because it does not require much investment in playing tools, and is suitable for spring festivals. Beside strength and toughness, this game also requires players to have skillfulness, good techniques and tactics, and smooth coordination with teammates in order to win.

In some places, tug of war is not only a folk game, but also reflects the beliefs, viewpoint on life and the world of rice farmers and their aspirations to harvest crops and cohesive community. The team that wins will bring good luck to their community, be protected by the gods. Thus, the folk game in the festival, in addition to satisfying the entertainment need, also has a meaning associated to traditional customs and spirituality.

Tugging rituals and games have been inventoried in the following countries: South Korea (1969), Vietnam (2013), Philippines (2013) and Cambodia (2013).



Tugging rituals and games in Korea

In Viet Nam, Tugging rituals and games are mostly practiced in the Northern midlands and North Central areas - the long-standing settlement area land of Vietnamese people, the cradle of rice farming civilization, with the centers are the provinces of: Vinh Phuc, Bac Ninh and Hanoi City. In addition, this heritage is regularly practiced by ethnic groups in the northern mountains of Viet Nam such as the Tay (Tuyen Quang province), Thai (Lai Chau province) and Giay (Lao Cai province), who were early rice dwellers in history.



In Viet Nam, tugging rituals and games are mostly practiced in the Northern Midlands and North Central regions

Tugging rituals and games in Korea, Vietnam, the Philippines and Cambodia has been officially recognized by UNESCO as the Representative intangible cultural heritage of humanity on 2 December 2015.



Leaders and teachers of Thuc Nghiem Secondary School taking picture with IRCI scholars and the Research team from VME and VNIES, October 2019 (Photo by Hoang Duc)



Teacher and students of Class 6A, Yen Hoa Secondary School, taking picture with IRCI scholars and the Research team from VME and VNIES after the Literature lesson integrated with the heritage of Hoan Kiem Lake and Ngoc Son Temple relic, October 2019 (Photo by Hoang Duc)



Leaders of Yen Hoa Secondary School, teacher and students of Class 8A taking picture with Ca tru artist, IRCI scholars and the Research team from VME and VNIES after the Biology lesson integrated with the heritage of Ca tru singing, October 2019 (Photo by Hoang Duc)

APPENDIX

LIST OF NATIONAL INTANGIBLE CULTURAL HERITAGES

(Updated as of January 29th, 2019, in alphabetical order)

No.	Heritage name	Category	Location	Date of Recognition	Note
1.	Ai Lao singing while dancing	Folk performing arts	Ha Noi (Phuc Loi Precinct, Long Bien District)	16/9/2016	
2.	Ancestor worshipping ritual of Lo Lo people	Social customs and beliefs	Ha Giang Province (Lung Cu Commune, Dong Van District)	27/12/2012	
3.	Ancient script of Dao people	Languages, writings	Bac Kan Province	27/12/2012	
4.	Ancient script of Dao people	Languages, writings	Lao Cai Province	13/10/2015	
5.	Ancient script of Tay people	Languages, writings	Bac Kan Province	25/8/2014	
6.	Ancient writings of Thai people	Languages, writings	Son La Province	10/3/2016	
7.	Ba Be <i>Long tong</i> festival	Traditional festivals	Bac Kan Province (Nam Mau Commune, Ba Be District)	19/12/2014	
8.	Ba Po Nagar Tower festival in Nha Trang	Traditional festivals	Khanh Hoa Province (Nha Trang City)	27/12/2012	
9.	<i>Ba trao</i> singing	Folk performing arts	Quang Nam Province (Duy Xuyen, Thang Binh, and Dien Ban districts, Tam Ky and Hoi An cities)	9/9/2013	
10.	Bay Nui bull racing festival	Traditional festivals	An Giang Province	19/1/2016	
11.	Binh Da festival	Traditional	Hanoi (Binh Minh Commune, Thanh Oai	1/4/2014	

No.	Heritage name	Category	Location	Date of Recognition	Note
		festivals	District)		
12.	Binh Dinh classical theatre	Folk performing arts	Binh Dinh Province	25/8/2014	
13.	Birthday ceremony (<i>Hat khoan</i>) of Nung people	Social customs and beliefs	Bac Kan Province (Na Ri District)	21/11/2016	
14.	Bo Da festival	Traditional festivals	Bac Giang Province (Tien Son Commune, Viet Yen District)	23/1/2017	
15.	Buffalo fight festival in Do Son	Traditional festivals	Hai Phong City (Do Son District)	27/12/2012	
16.	Bung Kham festival	Traditional festivals	Lang Son Province (Dai Dong Commune, Trang Dinh District)	8/6/2015	
17.	<i>Ca tru</i> (ceremonial songs)	Folk performing arts	Bac Giang, Bac Ninh, Ha Tinh, Hai Duong, Hung Yen, Nam Dinh, Nghe An, Phu Tho, Quang Binh, Thai Binh, Thanh Hoa, and Vinh Phuc provinces, Hai Phong, Ha Noi, and Ho Chi Minh City	27/12/2012	
18.	Cao Lan ethnic folk songs	Folk performing arts	Bac Giang Province (Deo Gia Commune, Luc Ngan District)	27/12/2012	
19.	Can Tho chanty	Folk performing arts	Can Tho Province (Thoi Lai, O Mon, and Cai Rang districts, Can Tho City)	29/1/2018	
20.	Cat Dang lacquer craft	Traditional handicrafts	Nam Dinh Province (Yen Tien Commune, Y Yen District)	8/5/2017	

No.	Heritage name	Category	Location	Date of Recognition	Note
21.	<i>Cau Ngu</i> (fish festival)	Traditional festivals	Da Nang Province	10/3/2016	
22.	<i>Cau Ngu</i> (fish festival)	Traditional festivals	Phu Yen Province	16/9/2016	
23.	<i>Cau Ngu</i> (fish festival)	Traditional festivals	Thanh Hoa Province (Ngu Loc Commune, Hau Loc District)	11/9/2017	
24.	<i>Cau Ngu</i> (fish festival) in Khanh Hoa	Traditional festivals	Khanh Hoa Province	27/12/2012	
25.	<i>Cau Ngu</i> (fish festival) in Quang Binh	Traditional festivals	Quang Binh Province (Quang Trach, Bo Trach, Quang Ninh, and Le Thuy districts and Ba Don Town, Dong Hoi City)	30/10/2018	
26.	Ceremony for the deliverance of the dead's souls	Traditional festivals	Long An Province (Tam Vu Town, Chau Thanh District)	19/12/2014	
27.	Ceremony of giving dummies' lives for Hoang Sa soldiers	Social customs and beliefs	Quang Ngai Province (An Vinh Commune, Ly Son District)	24/4/2013	
28.	Ceremony of Linh Son Mother Goddess's birthday - Ba Den Mountain	Social customs and beliefs	Tay Ninh Province (Tay Ninh City)	4/9/2018	
29.	Ceremony of starting new crop (<i>Pat Oong</i>) of Pu Peo people	Social customs and beliefs	Ha Giang Province (Pho La Commune, Dong Van District)	30/1/2018	
30.	Ceremony of the King's ploughing field	Social customs and beliefs	Ha Nam Province (Doi Son Commune, Duy Tien District)	23/1/2017	
31.	<i>Chau van</i> ceremony of Viet people	Social customs and beliefs	Ha Nam and Nam Dinh provinces	27/12/2012	

No.	Heritage name	Category	Location	Date of Recognition	Note
32.	<i>Chhay-dam</i> drum dance	Folk performing arts	Tay Ninh Province (Truong Tay Commune, Hoa Thanh District)	19/12/2014	
33.	Con Son festival	Traditional festivals	Hai Duong Province (Chi Linh Town)	27/12/2012	
34.	Dai Bai brass casting craft	Traditional handicrafts	Bac Ninh Province (Dai Bai Commune, Gia Binh District)	19/1/2016	
35.	Dam swimming festival	Traditional festivals	Ha Noi (Tay Tuu Precinct, Bac Tu Liem District)	30/1/2018	
36.	Dao Xa festival	Traditional festivals	Phu Tho Province (Dao Xa Commune, Thanh Thuy District)	21/11/2016	
37.	<i>Deng</i> (textile) weaving craft of Ta Oi people	Traditional handicrafts	Thua Thien-Hue Province (A Luoi District)	21/11/2016	
38.	<i>Don ca tai tu</i> music and songs in southern Viet Nam	Folk performing arts	An Giang, Ba Ria-Vung Tau, Bac Lieu, Ben Tre, Binh Duong, Binh Phuoc, Binh Thuan, Ca Mau, Can Tho, Dong Nai, Dong Thap, Hau Giang, Kien Giang, Long An, Ninh Thuan, Soc Trang, Tay Ninh, Tien Giang, Tra Vinh, and Vinh Long provinces, and Ho Chi Minh City	27/12/2012	
39.	Dong Ho folk paintings	Traditional handicrafts	Bac Ninh Province (Song Ho Commune, Thuan Thanh District)	27/12/2012	

No.	Heritage name	Category	Location	Date of Recognition	Note
40.	Dong Thap chanty	Folk performing arts	Dong Thap Province	30/10/2018	
41.	Drums in Hmong people's ceremonies	Social customs and beliefs	Lao Cai Province (Muong Khuong District)	30/1/2018	
42.	Family line worshipping ritual (<i>Tu su</i>) of Hmong people	Social customs and beliefs	Son La Province	21/11/2016	
43.	Festival of A Sao Temple	Traditional festivals	Thai Binh Province (An Thai Commune, Quynh Phu District)	13/10/2015	
44.	Festival of Ba Chua Xu Temple at Nui Sam	Traditional festivals	An Giang Province (Nui Sam Precinct, Chau Doc City)	19/12/2014	
45.	Festival of Ba Danh Pagoda	Traditional festivals	Ha Nam Province (Ngoc Son Commune, Kim Bang District)	29/1/2019	
46.	Festival of Bao Ha Temple	Traditional festivals	Lao Cai Province (Bao Ha Commune, Bao Yen District)	13/6/2016	
47.	Festival of Chem communal house	Traditional festivals	Ha Noi (Thuy Phuong Precinct, Bac Tu Liem District)	13/6/2016	
48.	Festival of Chieu Trung Temple	Traditional festivals	Ha Tinh Province (Thach Ban and Thach Hai communes, Thach Ha District; Mai Phu and Thach Kim communes, Loc Ha District)	20/6/2017	
49.	Festival of Chin Gian Temple	Traditional festivals	Nghe An Province (Que Phong District)	13/6/2016	
50.	Festival of Con Temple	Traditional festivals	Nghe An Province (Hoang Mai Town)	13/6/2016	

No.	Heritage name	Category	Location	Date of Recognition	Note
51.	Festival of Cua Ong Temple	Traditional festivals	Quang Ninh Province (Cua Ong Precinct, Cam Pha City)	21/11/2016	
52.	Festival of Diem Village	Traditional festivals	Bac Ninh Province (Hoa Long Commune, Bac Ninh City)	19/1/2016	
53.	Festival of Dong Ky Village	Traditional festivals	Bac Ninh Province (Dong Ky Precinct, Tu Son Town)	19/1/2016	
54.	Festival of Doc Cuoc Temple	Traditional festivals	Thanh Hoa Province (Sam Son City)	27/9/2018	
55.	Festival of Dong Bang Temple	Traditional festivals	Thai Binh Province (An Le Commune, Quynh Phu District)	16/9/2016	
56.	Festival of Duom Temple	Traditional festivals	Thai Nguyen Province (Dong Dat Commune, Phu Luong District)	23/1/2017	
57.	Festival of Ha, Thuong, and Y La temples	Traditional festivals	Tuyen Quang Province (Tuyen Quang City)	23/1/2017	
58.	Festival of Hai Ba Trung Temple	Traditional festivals	Ha Noi	9/2/2018	
59.	Festival of Hao Xa Pagoda	Traditional festivals	Hai Duong Province (Thanh Xa Commune, Thanh Ha District)	8/6/2015	
60.	Festival of Hat Mon Temple	Traditional festivals	Ha Noi (Hat Mon Commune, Phuc Tho District)	19/1/2016	
61.	Festival of Hoang Cong Chat Temple	Traditional festivals	Dien Bien Province (Noong Het Commune, Dien Bien District)	8/6/2015	
62.	Festival of Keo Pagoda	Traditional	Thai Binh Province	23/1/2017	

No.	Heritage name	Category	Location	Date of Recognition	Note
		festivals	(Duy Nhat Commune, Vu Thu District)		
63.	Festival of Ky Cung and Ta Phu temples	Traditional festivals	Lang Son Province (Lang Son City)	8/6/2015	
64.	Festival of Lang Suong Temple	Traditional festivals	Phu Tho Province (Trung Nghia Commune, Thanh Thuy District)	4/9/2018	
65.	Festival of Lanh Giang Temple	Traditional festivals	Ha Nam Province (Moc Nam Commune, Duy Tien District)	20/6/2017	
66.	Festival of Le Mat Village	Traditional festivals	Ha Noi (Le Mat Village, Viet Hung Precinct, Long Bien District)	19/12/2014	
67.	Festival of Long Khe Temple	Traditional festivals	Thai Binh Province (An Khe Commune, Quynh Phu District)	11/9/2017	
68.	Festival of Luu Xa communal house	Traditional festivals	Ha Noi (Hoa Chinh Commune, Chuong My District)	21/11/2016	
69.	Festival of Ngu Doi Temple	Traditional festivals	Vinh Phuc Province (Vinh Ninh Commune, Vinh Tuong District)	30/1/2018	
70.	Festival of Phuong Do communal house	Traditional festivals	Thai Nguyen Province (Xuan Phuong Commune, Phu Binh District)	30/1/2018	
71.	Festival of Qua Son Temple	Traditional festivals	Nghe An Province (Boi Son Commune, Do Luong District)	4/9/2018	
72.	Festival of Quang Lang Village	Traditional festivals	Thai Binh Province (Thuy Hai Commune, Thai Thuy District)	21/11/2016	

No.	Heritage name	Category	Location	Date of Recognition	Note
73.	Festival of Suoi Mo Temple	Traditional festivals	Bac Giang Province (Nghia Phuong Commune, Luc Nam District)	8/6/2015	
74.	Festival of Thanh Liet Temple	Traditional festivals	Nghe An Province (Hung Lam Commune, Hung Nguyen District)	27/9/2018	
75.	Festival of Tho Vuc communal house	Traditional festivals	Tuyen Quang Province (Hong Lac Commune , Son Duong District)	27/9/2018	
76.	Festival of Thuong Temple	Traditional festivals	Lao Cai Province (Lao Cai City)	16/9/2016	
77.	Festival of Thuong Liet Village	Traditional festivals	Thai Binh Province (Dong Tan Commune, Dong Hung District)	27/9/2018	
78.	Festival of Tran Temple	Traditional festivals	Thai Binh Province (Tien Duc Commune, Hung Ha District)	27/1/2014	
79.	Festival of Tran Temple	Traditional festivals	Nam Dinh Province (Loc Vuong Precinct, Nam Dinh City)	19/12/2014	
80.	Festival of Tran Thuong Temple	Traditional festivals	Ha Nam Province (Nhan Dao Commune, Ly Nhan District)	23/1/2017	
81.	Festival of Truong Ba Temple	Traditional festivals	Quang Ngai Province (Tra Xuan Town, Tra Bong District)	08/5/2017	
82.	Festival of Trieu Khuc Village	Traditional festivals	Ha Noi (Tan Trieu Commune, Thanh Tri District)	29/1/2019	
83.	Festival of Trinh Xuyen communal house	Traditional festivals	Hai Duong Province (Nghia An Commune,	08/6/2015	

No.	Heritage name	Category	Location	Date of Recognition	Note
			Ninh Giang District)		
84.	Festival of Truong Lam communal house	Traditional festivals	Ha Noi (Viet Hung Precinct, Long Bien District)	30/1/2018	
85.	Festival of Va Temple	Traditional festivals	Ha Noi (Trung Hung Precinct, Son Tay Town)	19/1/2016	
86.	Festival of Vong communal house	Traditional festivals	Bac Giang Province (Song Van Commune, Tan Yen District)	8/6/2015	
87.	Festival of Vinh Nghiem Pagoda	Traditional festivals	Bac Giang Province (Tri Yen Commune, Dung Yen District)	9/9/2013	
88.	Festival to pray for bumper crop of San Chay people	Traditional festivals	Thai Nguyen Province (Phu Luong District)	30/1/2018	
89.	Festival to pray for rain of Yang Pota Apui	Social customs and beliefs	Gia Lai Province	8/6/2015	
90.	Fire dancing festival of Pa Then people	Traditional festivals	Ha Giang Province (Tan Bac Commune, Quang Binh District)	27/12/2012	
91.	Flax cultivation and weaving techniques of Hmong people	Folk knowledge	Ha Giang Province (Lung Tam Commune, Quan Ba District)	19/1/2016	
92.	Folk songs of Bo Y people	Folk performing arts	Ha Giang Province (Quyet Tien Commune, Quan Ba District)	30/1/2018	
93.	Forest worshipping ritual (<i>Mo dong tru</i>) of Nung people	Social customs and beliefs	Ha Giang Province (Hoang Su Phi District)	16/9/2016	
94.	Forest worshipping ritual of Phu La people	Social customs and beliefs	Ha Giang Province (Nan Sin Commune, Xin Man District)	27/9/2018	

No.	Heritage name	Category	Location	Date of Recognition	Note
95.	Forest worshipping ritual (<i>Mu dang mai</i>) of Thu Lao people	Social customs and beliefs	Lao Cai Province (Ta Gia Khau Commune, Muong Khuong District)	13/6/2016	
96.	Forest spirit worshipping ritual of Pu Peo people	Social customs and beliefs	Ha Giang Province (Pho La Commune, Dong Van District)	27/12/2012	
97.	Forging craft of Nung An people	Traditional handicrafts	Cao Bang Province (Phuc Sen Commune, Quang Uyen District)	29/1/2019	
98.	<i>Ga ma do</i> (forest worshipping ritual) of Ha Nhi people	Social customs and beliefs	Lao Cai Province (Bat Xat District)	13/10/2015	
99.	<i>Ga Ma Thu</i> (village ceremony) of Ha Nhi people	Social customs and beliefs	Dien Bien Province (Sin Chau, Chung Chai, Sen Thuong and Leng Su Sin communes, Muong Nhe District)	29/1/2019	
100.	<i>Gau tao</i> festival	Traditional festivals	Ha Giang and Lao Cai provinces	27/12/2012	
101.	Giong festival of Phu Dong and Soc temples	Traditional festivals	Ha Noi	27/12/2012	
102.	Hai Thuong Lan Ong festival	Traditional festivals	Ha Tinh Province (Huong Son District)	13/10/2015	
103.	<i>Han Khuong</i> of Thai people	Folk performing arts	Yen Bai Province (Nghia Lo Town)	23/1/2017	
104.	<i>Hat nha to</i> (singing for religious rituals)	Folk performing arts	Quang Ninh Province	8/6/2015	
105.	<i>Hat Trong quan</i> (alternate songs with drum)	Folk performing arts	Bac Ninh Province (Ninh Xa Commune, Thuan	19/1/2016	

No.	Heritage name	Category	Location	Date of Recognition	Note
	accompaniments) at Bui Xa Village		Thanh District)		
106.	<i>Hat Trong quan</i> (alternate songs with drum accompaniments)	Folk performing arts	Hai Duong Province (Thuc Khang Commune, Binh Giang District)	19/1/2016	
107.	<i>Hat Trong quan</i> (alternate songs with drum accompaniments)	Folk performing arts	Hung Yen Province	21/11/2016	
108.	<i>Het cha</i> of Thai people	Traditional festivals	Son La Province (Dong Sang Commune, Moc Chau District)	8/6/2015	
109.	<i>Het Khoan</i> ceremony of Nung people	Social customs and beliefs	Thai Nguyen Province (Dong Hy District)	13/10/2015	
110.	<i>Homon</i> (Epic) of Ba Na people	Folklore	Gia Lai Province (Dak Doa, Dak Po, K'Bang and Kong Chro districts)	19/12/2014	
111.	<i>Homon</i> (Epic) of Ba Na-Ro Ngao people	Folklore	Kon Tum Province	19/12/2014	
112.	Hue singing	Folk performing arts	Thua Thien-Hue Province	8/6/2015	
113.	Initiation ceremony of Dao Quan Chet people	Social customs and beliefs	Phu Tho Province (Xuan Thuy Commune, Yen Lap District)	29/1/2019	
114.	Initiation ceremony of San Diu people	Social customs and beliefs	Thai Nguyen Province (Nam Hoa Commune, Dong Hy District and Ban Dat Commune, Phu Binh District)	30/10/2018	
115.	Initiation ceremony of	Social customs and	Bac Kan Province	8/6/2015	

No.	Heritage name	Category	Location	Date of Recognition	Note
	Tay people	beliefs			
116.	<i>Keo mo</i> (bamboo tugging)	Social customs and beliefs	Ha Noi (Xuan Lai Village, Xuan Thu Commune, Soc Son District)	19/12/2014	
117.	<i>Keo song</i> (rattan tugging)	Social customs and beliefs	Vinh Phuc Province (Huong Canh Town, Binh Xuyen District)	19/12/2014	
118.	<i>Kate</i> festival of Cham people	Traditional festivals	Ninh Thuan Province	20/6/2017	
119.	<i>Khan</i> (Epic) of E De people	Folklore	Dak Lak Province	19/12/2014	
120.	<i>Khap Nom</i> (folk songs) of Tay people	Folk performing arts	Lao Cai Province (Van Ban District)	30/1/2018	
121.	<i>Kho gia</i> festival of Black Ha Nhi people	Traditional festivals	Lao Cai Province (Bat Xat District)	19/12/2014	
122.	<i>Khoi Kim</i> ceremony (worshipping the forest) of Red Dao people	Social customs and beliefs	Lao Cai Province	13/10/2015	
123.	<i>Khu Cu Te</i> New Year festival of La Chi people	Social customs and beliefs	Ha Giang Province (Xin Man and Hoang Su Phi districts)	25/8/2014	
124.	Kiep Bac festival	Traditional festivals	Hai Duong Province (Chi Linh Town)	27/12/2012	
125.	Kim Bong woodwork	Traditional handicrafts	Quang Nam Province (Cam Kim Commune, Hoi An City)	21/11/2016	
126.	<i>Kin Pang Then</i> ceremony of White Thai people	Social customs and	Dien Bien Province (Muong Lay Town)	8/6/2015	

No.	Heritage name	Category	Location	Date of Recognition	Note
		beliefs			
127.	Knowledge and techniques of writing letters on leaves of Khmer people	Folk knowledge	An Giang Province (Tri Ton and Tinh Bien districts)	23/1/2017	
128.	Knowledge of stone field cultivation of residents of Ha Giang Stone Plateau	Folk knowledge	Ha Giang Province (Quan Ba, Yen Minh, Dong Van, and Meo Vac districts)	25/8/2014	
129.	<i>Ky yen</i> festival at Gia Loc communal house	Traditional festivals	Tay Ninh Province (Trang Bang Town, Trang Bang District)	27/12/2012	
130.	<i>Ky yen</i> festival at Tan Phuoc Tay communal house	Traditional festivals	Long An Province (Tan Phuoc Tay Commune, Tan Tru District)	19/12/2014	
131.	<i>Ky yen</i> festival of Binh Thuy communal house	Traditional festivals	Can Tho Province (Binh Thuy Precinct, Binh Thuy District)	30/1/2018	
132.	Lacquer craft in Tuong Binh Hiep	Traditional handicrafts	Binh Duong Province (Tuong Binh Hiep Precinct, Thu Dau Mot City)	6/4/2016	
133.	Le Thuy heave ho	Folk performing arts	Quang Binh Province (Le Thuy District)	8/5/2017	
134.	Lieu Doi wrestling festival	Traditional festivals	Ha Nam Province (Liem Tuc Commune, Thanh Liem District)	23/1/2017	
135.	Lion dance of Tay people and Nung people	Folk performing arts	Lang Son Province	8/5/2017	
136.	Long Hau boat and canoe making craft	Traditional handicrafts	Dong Thap Province (Long Hau Commune, Lai Vung District)	19/12/2014	

No.	Heritage name	Category	Location	Date of Recognition	Note
137.	<i>Long tong</i> festival of Tay people	Traditional festivals	Tuyen Quang Province	27/12/2012	
138.	<i>Long tong</i> festival of Tay people	Traditional festivals	Thai Nguyen Province (Dinh Hoa District)	8/5/2017	
139.	<i>Long tong</i> festival of Tay people	Traditional festivals	Lao Cai Province (Van Ban District)	30/1/2018	
140.	<i>Luon Coi</i> of Tay people	Folk performing arts	Thai Nguyen Province (Dinh Hoa District)	30/1/2018	
141.	<i>Luon Coi</i> of Tay people	Folk performing arts	Bac Kan Province (Pac Nam District)	29/1/2019	
142.	<i>Luon Sluong</i> of Tay people	Folk performing arts	Bac Kan Province	25/8/2014	
143.	<i>Men Loong Phat Ai</i> (Cockscomb New Year Festival) of Cong people	Social customs and beliefs	Dien Bien Province (Pa Thom Commune, Dien Bien District, Nam Ke Commune, Muong Nhe District, and Pa Tan Commune, Nam Po District)	29/1/2019	
144.	<i>Mo</i> of Muong people in Hoa Binh	Social customs and beliefs	Hoa Binh Province	19/1/2016	
145.	<i>Mo Tham That</i> ceremony of Tay people	Social customs and beliefs	Lao Cai Province (Lang Giang Commune, Van Ban District)	29/1/2019	
146.	Maturity ceremony of E De people	Social customs and beliefs	Phu Yen Province (Song Hinh and Son Hoa districts)	4/9/2018	
147.	Mat weaving craft	Traditional	Dong Thap Province	9/9/2013	

No.	Heritage name	Category	Location	Date of Recognition	Note
		handicrafts	(Dinh An and Dinh Yen communes, Lap Vo District)		
148.	Me Tri green rice flake making	Traditional handicrafts	Ha Noi (Me Tri Precinct, Nam Tu Liem District)	29/1/2019	
149.	My Long rice paper making craft	Traditional handicrafts	Ben Tre Province (My Thanh Commune, Giong Trom District)	30/10/2018	
150.	My Long sea worshipping ritual	Traditional festivals	Tra Vinh Province (My Long Bac, My Long Nam communes and My Long Town, Cau Ngang District)	31/10/2013	
151.	<i>Na nhem</i> festival	Traditional festivals	Lang Son Province	8/6/2015	
152.	<i>Nang Hai</i> festival of Tay people	Traditional festivals	Cao Bang Province (Tien Thanh Commune, Phuc Hoa District)	20/6/2017	
153.	<i>Nang Hai</i> festival (Moon festival) of Tay Ngan people	Traditional festivals	Ha Giang Province (Vo Diem Commune, Bac Quang District)	27/9/2018	
154.	<i>Nao Pe Chau</i> New Year festival of Black Hmong people	Social customs and beliefs	Dien Bien Province (Muong Dang Commune, Muong Ang District)	8/6/2015	
155.	New Year ceremony for bumper crop (<i>Tiu siang thun boau liu</i>) of Dao people	Social customs and beliefs	Bac Kan Province (Dong Xa Commune, Na Ri District)	19/1/2016	
156.	New Year's dance ceremony (<i>Nhang cham dao</i>) of Dao people	Social customs and beliefs	Thai Nguyen Province (Dai Tu District)	21/11/2016	

No.	Heritage name	Category	Location	Date of Recognition	Note
157.	New Year festival of Giay people	Social customs and beliefs	Ha Giang Province (Tat Nga Commune, Meo Vac District)	25/8/2014	
158.	New Year festival of the Fish of Tay people	Social customs and beliefs	Ha Giang Province (Yen Minh District)	16/9/2016	
159.	New Year festival of water splashing (<i>Bun huot nam</i>) of Lao people	Social customs and beliefs	Dien Bien Province (Nua Ngam Commune, Dien Bien District)	11/9/2017	
160.	<i>Nghinh Ong</i> festival	Traditional festivals	Ho Chi Minh City (Can Gio District)	9/9/2013	
161.	<i>Nghinh Ong</i> festival	Traditional festivals	Ben Tre Province (Binh Thang Commune, Binh Dai District)	10/3/2016	
162.	<i>Nghinh Ong</i> festival	Traditional festivals	Soc Trang Province (Tran De Town, Tran De District)	29/1/2019	
163.	<i>Ngu tro Vien Khe</i> (Dong Anh folk songs)	Folk performing arts	Thanh Hoa Province (Dong Anh Commune, Dong Son District)	11/9/2017	
164.	Nha nhac – Vietnamese court music	Folk performing arts	Thua Thien - Hue Province	27/12/2012	
165.	<i>Noi ly, hat ly</i> of Co Tu people	Folk performing arts; Languages, writings	Quang Nam Province (Dong Giang, Nam Giang, and Tay Giang districts)	13/10/2015	
166.	Non Nuoc stone carving craft	Traditional handicrafts	Da Nang Province (Hoa Hai Precinct, Ngu Hanh Son District)	25/8/2014	
167.	<i>Ok Om Bok</i> festival of Khmer people	Traditional	Tra Vinh Province	25/8/2014	

No.	Heritage name	Category	Location	Date of Recognition	Note
		festivals			
168.	<i>Ot Ndrong</i> (epic) of Mngong people	Folklore	Dak Nong Province (Tuy Duc, Dak Song, and Dak Mil districts)	19/12/2014	
169.	<i>Pa Dung</i> singing of Dao people	Folk performing arts	Thai Nguyen Province (Phuc Chu Commune, Dinh Hoa District and Yen Ninh Commune, Phu Luong District)	30/10/2018	
170.	<i>Pao dung</i> singing of Dao people	Folk performing arts	Tuyen Quang Province	31/10/2013	
171.	Phai Lua festival	Traditional festivals	Lang Son Province (Hong Phong Commune, Binh Gia District)	30/1/2018	
172.	Phu Day festival	Traditional festivals	Nam Dinh Province (Kim Thai Commune, Vu Ban District)	9/9/2013	
173.	Phu Khe wood carving craft	Traditional handicrafts	Bac Ninh Province (Phu Khe Commune, Tu Son Town)	19/1/2016	
174.	Phu Lang pottery	Traditional handicrafts	Bac Ninh Province (Phu Lang Commune, Que Vo District)	19/1/2016	
175.	Phu Le <i>Sac bua</i> singing	Folk performing arts	Ben Tre Province (Phu Le Commune, Ba Tri District)	23/1/2017	
176.	<i>Poon Poong</i> performance of Muong people	Folk performing arts	Thanh Hoa Province (Cao Ngoc Commune, Ngoc Lac District)	21/11/2016	
177.	Pottery making craft of Cham people	Traditional handicrafts	Binh Thuan Province (Phan Hiep Commune, Bac Binh District)	27/12/2012	

No.	Heritage name	Category	Location	Date of Recognition	Note
178.	Puppet of Tay people in Tham Roc and Ru Nghe	Folk performing arts	Thai Nguyen Province (Binh Yen and Dong Thinh communes, Dinh Hoa District)	8/6/2015	
179.	<i>Put</i> initiation ceremony (<i>Lau Put</i>) of Tay people	Social customs and beliefs	Bac Kan Province (Dong Phuc Commune, Ba Be District)	30/1/2018	
180.	<i>Put Tong</i> ceremony of Red Dao people	Social customs and beliefs	Lao Cai Province (Sa Pa District)	31/10/2013	
181.	Quan ho Bac Ninh folk songs	Folk performing arts	Bac Ninh and Bac Giang provinces	27/12/2012	
182.	<i>Quya Hieng</i> festival (Festival of crossing the year) of Red Dao people	Traditional festivals	Ha Giang Province (Ho Thau Commune, Hoang Su Phi District)	8/6/2015	
183.	Quyên Sơn folk songs	Folk performing arts	Ha Nam Province (Thi Son Commune, Kim Bang District)	29/1/2019	
184.	Ritual to pray for peace (<i>Pang A</i>) of La Ha people	Social customs and beliefs	Son La Province (Muong La, Quynh Nhai, and Thuan Cha districts)	30/1/2018	
185.	<i>Roong Pooc</i> festival of Giay people	Traditional festivals	Lao Cai Province (Ta Van Commune, Sa Pa District)	31/10/2013	
186.	<i>Ruoc Co</i> festival at Ba Cho Duoc	Traditional festivals	Quang Nam Province (Binh Trieu Commune, Thang Binh District)	25/8/2014	
187.	San Chi ethnic folk songs	Folk performing arts	Bac Giang Province (Kien Lao Commune, Luc Ngan District)	27/12/2012	
188.	<i>Sang co</i> singing (Luu Tam singing by repartees) of	Folk performing arts	Thai Nguyen Province (Phu Luong District)	19/1/2016	

No.	Heritage name	Category	Location	Date of Recognition	Note
	San Chay people				
189.	Silver carving craft of Hmong people	Traditional handicrafts	Lao Cai Province (Sa Pa District)	31/10/2013	
190.	Silver carving craft of Red Dao people	Traditional handicrafts	Lao Cai Province (Sa Pa District)	30/1/2018	
191.	Singing and dancing ceremony under cotton tree (<i>Kin Chieng Booc May</i>) of Thai people	Social customs and beliefs	Thanh Hoa Province (Xuan Phuc Commune, Nhu Thanh District)	20/6/2017	
192.	<i>Sinh ca</i> singing of Cao Lan people	Folk performing arts	Tuyen Quang Province	13/10/2015	
193.	<i>Slaw</i> của chisel craft of Nung Din people	Traditional handicrafts	Lao Cai Province (Muong Khuong District)	31/10/2013	
194.	Son Doc Glutinous rice chupatty making craft	Traditional handicrafts	Ben Tre Province (Hung Nhuong Commune, Giong Trom District)	30/10/2018	
195.	<i>Soong co</i> singing of San Diu people	Folk performing arts	Tuyen Quang Province (Son Nam, Thien Ke and Ninh Lai communes, Son Duong District)	8/6/2015	
196.	<i>Soong co</i> singing of San Diu people	Folk performing arts	Thai Nguyen Province (Dong Hy District)	13/10/2015	
197.	<i>Soong co</i> singing of San Diu people	Folk performing arts	Vinh Phuc Province (Lap Thach, Tam Dao, Binh Xuyen districts and Phuc Yen Town)	30/10/2018	
198.	Space of the gongs culture in the Central	Folk performing	Dak Lak, Kon Tum, Gia Lai, Dak	27/12/2012	

No.	Heritage name	Category	Location	Date of Recognition	Note
	Highlands	arts	Nong, and Lam Dong provinces		
199.	Straw mat weaving craft	Traditional handicrafts	Long An Province (Can Duoc, Ben Luc, and Tan Tru districts)	19/12/2014	
200.	<i>Su gie pa</i> New Year festival of Bo Y people	Social customs and beliefs	Lao Cai Province (Muong Khuong District)	19/12/2014	
201.	<i>Tac Xinh</i> dance of San Chay people	Folk performing arts	Thai Nguyen Province (Phu Luong District)	25/8/2014	
202.	<i>Tang tung Da</i> dance of Co Tu people	Folk performing arts	Quang Nam Province (Dong Giang, Nam Giang, and Tay Giang districts)	25/8/2014	
203.	Tao mass ordination ceremonies of Tay people	Social customs and beliefs	Bac Kan Province (Na Ri District)	21/11/2016	
204.	Textile weaving craft of Co Tu people	Traditional handicrafts	Quang Nam Province (Dong Giang, Nam Giang, and Tay Giang districts)	25/8/2014	
205.	Thai Xoe art	Folk performing arts	Dien Bien Province	31/10/2013	
206.	Thai Xoe art	Folk performing arts	Lai Chau Province	8/6/2015	
207.	Thai Xoe art	Folk performing arts	Son La Province	8/6/2015	
208.	Thai Xoe art at Muong Lo-Nghia Lo	Folk performing arts	Yen Bai Province (Nghia Lo Town)	8/6/2015	
209.	Thanh Chau birds' nest exploitation	Traditional handicrafts	Quang Nam Province (Cam Thanh)	21/11/2016	

No.	Heritage name	Category	Location	Date of Recognition	Note
			Commune, Hoi An City, and Cu Lao Cham Island)		
210.	The art of <i>Bai choi</i>	Folk performing arts	Binh Dinh Province	25/8/2014	
211.	The art of <i>Bai choi</i>	Folk performing arts	Quang Nam Province	25/8/2014	
212.	The art of <i>Bai choi</i>	Folk performing arts	Phu Yen Province	25/8/2014	
213.	The art of <i>Bai choi</i>	Folk performing arts	Da Nang City	21/11/2016	
214.	The art of <i>Cham rieng cha pay</i> of Khmer people	Folk performing arts	Tra Vinh Province (Tan Hiep Commune, Tra Cu District)	24/4/2013	
215.	The art of decoration on traditional costumes of Red Dao people	Social customs and beliefs	Tuyen Quang Province (Son Duong, Ham Yen, Chiem Hoa, Na Hang, and Lam Binh districts)	29/01/2019	
216.	The art of <i>du ke</i> theatre of Khmer people	Folk performing arts	Soc Trang Province	25/8/2014	
217.	The art of Hmong people's <i>Khen</i>	Folk performing arts	Ha Giang Province	13/10/2015	
218.	The art of Hmong people's <i>Khen</i>	Folk performing arts	Lao Cai Province	13/10/2015	
219.	The art of Hmong people's <i>Khen</i>	Folk performing arts	Thai Nguyen Province (Phu Luong and Dong Hy districts)	8/5/2017	
220.	The art of Hmong people's <i>Khen</i>	Social customs and beliefs	Son La Province (Moc Chau District)	30/01/2018	

No.	Heritage name	Category	Location	Date of Recognition	Note
221.	The art of <i>khen</i> dancing of Hmong people	Folk performing arts	Bac Kan Province	8/6/2015	
222.	The art of Muong gongs in Hoa Binh	Folk performing arts	Hoa Binh Province	19/1/2016	
223.	The art of pattern decoration on costumes of Red Dao people	Folk knowledge	Bac Kan Province (Ngoc Phai Commune, Cho Don District)	30/1/2018	
224.	The art of pattern decoration on costumes of Xa Pho people	Social customs and beliefs	Lao Cai Province	19/12/2014	
225.	The art of pattern creation on traditional costumes of Flower Hmong people	Folk knowledge	Dien Bien Province (Sa Long Commune, Muong Cha District)	11/9/2017	
226.	The art of <i>Ro-bam</i> of Khmer people	Folk performing arts	Tra Vinh Province	8/5/2017	
227.	The art of <i>Ro-bam</i> of Khmer people	Folk performing arts	Soc Trang Province (Tai Van Commune, Tran De District)	29/1/2019	
228.	The art of <i>The</i> (dance) of Tay people in Ta Chai	Folk performing arts	Lao Cai Province (Ta Chai Commune, Bac Ha District)	19/12/2014	
229.	The art of traditional pottery making of Cham people in Bau Truc Village	Traditional handicrafts	Ninh Thuan Province (Phuoc Dan Town, Ninh Phuoc District)	20/6/2017	
230.	The art of water puppetry in Nguyen Xa and Dong Cac	Folk performing arts	Thai Binh Province (Nguyen Xa and Dong Cac communes, Dong Hung District)	4/9/2018	
231.	The ceremony of erecting New Year's pole and <i>Gu</i> set of Co people	Social customs and beliefs	Quang Nam Province (Tra Kot and Tra Nu communes, Bac Tra	25/8/2014	

No.	Heritage name	Category	Location	Date of Recognition	Note
			My District)		
232.	The culture of Cai Rang floating market	Social customs and beliefs	Can Tho Province (Cai Rang District)	10/3/2016	
233.	The custom of worshipping Tan Vien Son Thanh in Ba Vi	Social customs and beliefs	Ha Noi (Ba Vi District)	30/1/2018	
234.	The mass ordination ceremonies of Dao people	Social customs and beliefs	Bac Kan, Ha Giang, Lao Cai, and Yen Bai provinces	27/12/2012	
235.	The mass ordination ceremonies of Dao people	Social customs and beliefs	Tuyen Quang Province	31/10/2013	
236.	The mass ordination ceremonies of Dao people	Social customs and beliefs	Thai Nguyen Province	25/8/2014	
237.	The mass ordination ceremonies of Dao people	Social customs and beliefs	Son La Province	21/11/2016	
238.	The mass ordination ceremonies of Nung people	Social customs and beliefs	Thai Nguyen Province (Dong Hy District)	8/5/2017	
239.	The performing art of twin-drums, tri-gongs with nobs, and quin-gongs at Xi Thoai	Folk performing arts	Phu Yen Province (Xuan Lanh Commune, Dong Xuan District)	13/10/2015	
240.	<i>Then</i> ceremony of Giay people	Social customs and beliefs	Lao Cai Province (Bat Xat District)	29/1/2019	
241.	<i>Then</i> ceremony of Tay people	Social customs and beliefs	Lao Cai, Quang Ninh, and Tuyen Quang provinces	27/12/2012	
242.	<i>Then</i> ceremony of Tay people	Folk performing arts	Cao Bang Province	25/8/2014	
243.	<i>Then</i> ceremony of Tay	Social customs and	Ha Giang Province	8/6/2015	

No.	Heritage name	Category	Location	Date of Recognition	Note
	people	beliefs			
244.	<i>Then</i> ceremony of Tay people	Social customs and beliefs	Thai Nguyen Province (Dinh Hoa District)	13/10/2015	
245.	<i>Then</i> ceremony of Tay people and Nung people	Social customs and beliefs	Bac Giang Province	13/10/2015	
246.	<i>Then</i> ceremony of Tay people and Nung people	Social customs and beliefs	Lang Son Province	13/10/2015	
247.	Tho Ha festival	Traditional festivals	Bac Giang Province (Van Ha Commune, Viet Yen District)	27/12/2012	
248.	Thuy Nguyen singing while speaking	Folk performing arts	Hai Phong City (Phuc Le, Pha Le, Lap Le, Tam Hung and Ngu Lao communes, and Thuy Nguyen District)	4/9/2018	
249.	Tien Cong festival	Traditional festivals	Quang Ninh Province (Quang Yen Town)	8/5/2017	
250.	Tien La festival	Traditional festivals	Thai Binh Province (Hung Ha District)	15/4/2016	
251.	Traditional brass casting craft of Che Village (Tra Dong)	Traditional handicrafts	Thanh Hoa Province (Thieu Trung Commune, Thieu Hoa District)	4/9/2018	
252.	Traditional embroidery in Dong Cuu	Traditional handicrafts	Ha Noi (Dung Tien Commune, Thuong Tin District)	21/11/2016	
253.	Traditional festival of Le Chan the female general	Traditional festivals	Hai Phong Province (Le Chan District)	10/3/2016	
254.	Traditional martial arts of Binh Dinh	Folk performing arts	Binh Dinh Province	27/12/2012	

No.	Heritage name	Category	Location	Date of Recognition	Note
255.	Traditional paper making technique of Red Dao people	Folk knowledge	Ha Giang Province (Viet Quang Town, Bac Quang District)	4/9/2018	
256.	Traditional textile weaving craft of Hre people	Traditional handicrafts	Quang Ngai Province (Ba Thanh Commune, Ba To District)	29/1/2019	
257.	Traditional tugging	Social customs and beliefs	Tuyen Quang Province	8/6/2015	
258.	Traditional weaving craft of Tay people	Traditional handicrafts	Bac Kan Province	19/12/2014	
259.	Trang Bang craft of making rice papers dried in dew	Traditional handicrafts	Tay Ninh Province (Trang Bang District)	13/10/2015	
260.	Tro Chieng festival	Traditional festivals	Thanh Hoa Province (Yen Ninh Commune, Yen Dinh District)	20/6/2017	
261.	Tro Ngo festival of Giang Village	Traditional festivals	Lang Son Province (Yen Thinh Commune, Huu Lung District)	8/5/2017	
262.	Tro Tram festival	Traditional festivals	Phu Tho Province (Tu Xa Commune, Lam Thao District)	21/11/2016	
263.	Truong Dinh festival	Traditional festivals	Tien Giang Province (Go Cong Town and Gia Thuan Commune, Go Cong Dong District)	10/3/2016	
264.	Truong Yen festival	Traditional festivals	Ninh Binh Province (Truong Yen Commune, Hoa Lu District)	19/12/2014	

No.	Heritage name	Category	Location	Date of Recognition	Note
265.	Tomb abandoning ceremony of Raglai people	Social customs and beliefs	Khanh Hoa Province (Ba Cum Bac Commune, Khanh Son District)	27/12/2012	
266.	Tomb abandoning ceremony of Raglai people	Social customs and beliefs	Ninh Thuan Province (Phuoc Chien Commune, Thuan Bac District)	30/10/2018	
267.	Tugging	Social customs and beliefs	Bac Ninh Province (Hoa Long Commune, Bac Ninh City)	19/12/2014	
268.	Tugging of Tay and Giay people	Social customs and beliefs	Lao Cai Province	25/8/2014	
269.	Tugging of Thai people	Social customs and beliefs	Lai Chau Province	13/10/2015	
270.	Sitting tug of war	Social customs and beliefs	Ha Noi (Thach Ban Precinct, Long Bien District)	19/12/2014	
271.	<i>Tuong</i> art of Quang Area	Folk performing arts	Da Nang City	8/6/2015	
272.	Vi and Giam folk songs of Nghe area	Folk performing arts	Nghe An and Ha Tinh provinces	27/12/2012	
273.	Via Ba Ngu hanh festival	Traditional festivals	Long An Province (Long Thuong Commune, Can Giuoc District)	19/12/2014	
274.	Village ceremony for bad luck relieve (<i>Ay lay</i>) of Dao Ho people	Social customs and beliefs	Lao Cai Province (Van Ban District)	30/1/2018	
275.	Vow festival of Hoa Lieu Village	Traditional festivals	Hai Phong Province (Thuan Thien Commune, Kien Thuy District)	8/5/2017	

No.	Heritage name	Category	Location	Date of Recognition	Note
276.	Water puppetry	Folk performing arts	Hai Duong Province	27/12/2012	
277.	Worship of customs	Social customs and beliefs	Long An Province	19/12/2014	
278.	Worships of Hung Kings in Phu Tho	Social customs and beliefs	Phu Tho Province	27/12/2012	
279.	Worships of Mother Au Co	Social customs and beliefs	Phu Tho Province (Den Mau Au Co, Hien Luong Commune, Ha Hoa District)	23/1/2017	
280.	Wrestling festival of Vinh Khe Village	Traditional festivals	Hai Phong Province (An Dong Commune, An Duong District)	11/9/2017	
281.	Xa Ma festival – Palanquin parade of Hoang Chau communal house	Traditional festivals	Hai Phong Province (Hoang Chau Commune, Cat Hai District)	8/5/2017	
282.	<i>Xang Khan</i> festival (<i>Kin chieng booc may</i>) of Thai people	Social customs and beliefs	Nghe An Province (Que Phong, Quy Chau, Quy Hop, Tuong Duong, Ky Son, Con Cuong, and Nghia Dan districts)	11/9/2017	
283.	<i>Xoan</i> singing in Phu Tho	Folk performing arts	Phu Tho Province	27/12/2012	
284.	Xuan Pha dances	Folk performing arts	Thanh Hoa Province (Xuan Truong Commune, Tho Xuan District)	16/9/2016	
285.	Xuan Lai bamboo craft	Traditional handicrafts	Bac Ninh Province (Xuan Lai Commune, Gia Binh District)	10/3/2016	

No.	Heritage name	Category	Location	Date of Recognition	Note
286.	<i>Xuong</i> love duets of Muong people	Folk performing arts	Thanh Hoa Province (Cao Ngoc, Thach Lap, and Minh Son communes, Ngoc Lac District)	29/1/2019	
287.	Y Son festival	Traditional festivals	Bac Giang Province (Hoa Son Commune, Hiep Hoa District)	8/6/2015	
288.	Yen The festival	Traditional festivals	Bac Giang Province (Cau Go Town, Yen The District)	27/12/2012	

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