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International Education on Vietnamese Folk Music: The Heritage of Ca Trù, Châu Văn, and Quan Họ Bắc Ninh

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Abstract

The article focuses on the study of representative traditional art forms of Vietnam that have been recognized by UNESCO as intangible cultural heritage of humanity, such as Ca Trù, Châu Văn, and Quan Họ Bắc Ninh, in the context of international education about Vietnamese culture. These folk heritages not only reflect the history and national identity but also hold significant value in global cultural exchange. The purpose of the study is to clarify their role and importance in cultural education programs for foreigners. To achieve this goal, we employed document analysis and in-depth interviews with experts, artisans, and individuals involved in cultural education activities. The analysis indicated that these art forms are not only entertaining but also contain profound humanistic values, contributing to the formation of cultural awareness of Vietnam for visitors and foreigners in Vietnam. These valuable cultural heritages also serve as effective means to introduce Vietnamese culture to the world. Therefore, the study asserts that incorporating these art forms into international education programs can enhance the value and understanding of Vietnamese culture. The contributions of the article lie not only in highlighting the value of traditional art forms but also in providing a theoretical basis for developing cultural education programs in the context of global integration.

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1. Introduction

Folk culture plays an essential role in shaping the cultural identity and spiritual values of each nation. In the context of globalization today, promoting folk culture not only helps preserve and enhance traditional values but also creates opportunities for international cultural exchange (Norton, 2014) ^[20]. International education increasingly emphasizes the inclusion of local culture in the curriculum to create a more diverse and enriching learning environment for international students and interested foreigners (Xuan, 2024).

Ca Tru, Chau Van, and Quan Ho Bac Ninh are three representative genres of folk music that have been recognized by UNESCO as intangible cultural heritage, reflecting the cultural and spiritual life of the Vietnamese people (Miller, 2008) ^[15]. Their unique practices are associated with various rich cultural activities, from traditional festivals to performances in community spaces in Vietnam and their regions of origin, creating a particular allure for visitors. They are not only distinctive and exemplary art forms of Vietnam but also serve as means of communication, conveying cultural, historical, and spiritual values (Norton, 2010) ^[19]. The choice to research this topic aims to affirm the importance of these folk genres in building an international educational program on Vietnamese culture, thereby contributing to enhancing foreigners' awareness of Vietnam's rich cultural heritage.

The main objective of this research is to propose content for disseminating knowledge about Ca Tru, Chau Van, and Quan Ho Bac Ninh to foreigners. By exploring and analyzing the cultural elements characteristic of these three musical genres, the research will provide the necessary and useful information to develop an effective international educational program. Through this, the research aims to create a bridge between Vietnamese culture and the world, helping foreigners access and better understand the values of Vietnam's folk culture. The research questions included: (1) What cultural factors characterized Ca Tru, Chau Van, and Quan Ho Bac Ninh? (2) How could these factors be integrated into the international education program to enhance understanding of Vietnamese culture? (3) What methods and tools were the most effective for introducing and teaching these music genres to foreigners?

To answer these questions, the research used qualitative research methods, including interviews with experts and artisans, as well as surveys of foreigners who experienced Vietnamese culture. Additionally, an analysis of existing literature on Ca Tru, Chau Van, and Quan Ho was conducted to clarify the roles of these music genres in the cultural life of Vietnam.

The research not only contributed to raising awareness of the cultural values of Ca Tru, Chau Van, and Quan Ho Bac Ninh but also encouraged the participation of foreigners in preserving and promoting these cultural heritage elements. Through the development of a comprehensive cultural education program, the research hoped to contribute to building a cultural bridge between Vietnam and the international community, thereby enhancing cultural exchange and mutual understanding in the context of globalization.

2. Overview of Research Situation

In recent years, research on Vietnamese folk culture, particularly the genres of Ca Tru, Chau Van, and Quan Ho Bac Ninh, received significant attention from researchers both domestically and internationally. Research works not only focused on analyzing the artistic value and historical development of these genres but also explored their connections to cultural activities, customs, and social life.

Studies on Ca Tru indicated that this form of musical art was distinctive, possessing not only high artistic value but also deeply reflecting the sentiments and emotions of the Vietnamese people. Many researchers, both domestic and foreign, such as analyzed the development of Ca Tru through various periods, from its origins to its role in modern society. Additionally, studies highlighted characteristic performance forms and rituals related to Ca Tru, creating unique cultural experiences.

Chau Van also attracted particular attention from many domestic and international researchers, such as Norton (2014) [20]. These studies not only explored the origins and structures of Chau Van but also emphasized its role in religious rituals and the spiritual life of the people. For example, pointed out that Chau Van was not merely an art form but also a means to express the spirituality and culture of the Vietnamese. This was noted through field studies and interviews with artisans, providing deeper insights into the role of Chau Van in community life.

Quan Ho Bac Ninh, with its distinctive performance forms and unique lyrical features, was also explored by many

researchers. Studies by Lung indicated that Quan Ho was not just an art form but also an important cultural communication tool within the community. The Lim Festival and traditional festivals related to Quan Ho were thoroughly analyzed, highlighting the role of Quan Ho in building and maintaining community relationships (Kim, 2014) [9].

Despite the many profound studies on these art genres, there was still a lack of interdisciplinary research with a comprehensive approach, especially regarding the dissemination of folk culture knowledge to foreigners. Current research mainly focused on analyzing the artistic value and history of each genre without proposing specific methods to introduce and educate them to foreigners. For instance, the studies by Luong and Xuan on teaching folk culture at universities only mentioned the benefits without suggesting a detailed curriculum or specific methods to approach this audience. Moreover, international educational programs on folk culture had not been implemented systematically, resulting in difficulties for foreigners to access and understand the true values of Ca Tru, Chau Van, and Quan Ho Bac Ninh. In particular, the lack of supporting materials, diverse information, and the involvement of artisans in teaching were also factors hindering this process. Based on the current research situation, it is clear that developing an international education program on Vietnamese culture, including the genres of Ca Tru, Chau Van, and Quan Ho Bac Ninh, is essential for enhancing understanding and cultural exchange between Vietnam and the world. This program not only facilitates access for foreigners to Vietnamese culture but also contributes to preserving and promoting the unique cultural values of the nation.

3. Theoretical Framework and Research Methodology

The concept of folklore: Folklore refers to the set of cultural values, traditions, customs, and arts that have been formed and developed within communities across generations. According to the definitions of many researchers, folklore encompasses not only cultural products such as music, dance, and festivals but also stories, legends, and rituals tied to the daily lives of people (Abrahams, 2019; Dundes, 1969) [1, 6]. The significance of folklore is reflected in how it contributes to creating a unique cultural identity for each community, while also expressing the people's beliefs, values, and perceptions about the world around them.

In modern society, folklore has played an important role in maintaining cultural diversity and creating links between generations. It has not only helped preserve cultural heritage but also created spaces for cultural exchange, encouraging creativity and innovation. Moreover, folklore has served as a rich resource for education and community development, thus fostering awareness and mutual respect among different cultures (Stoeltje, 1987) [22].

The concept of international education: International education is understood as a form of education with a global perspective, aimed at providing learners with the knowledge, skills, and attitudes necessary to operate effectively in an international environment (Dolby & Rahman, 2008; Madge & Noxolo, 2015; Marginson, 2014) [4, 13, 14]. This definition emphasizes the role of education in shaping global citizens capable of interacting and collaborating with different cultures. The goal of international education has not only been to equip learners with specialized knowledge but also to

develop critical thinking, cultural sensitivity, and teamwork skills in a multicultural environment.

Incorporating local culture into international education is crucial, as it not only helps learners gain a deeper understanding of the cultural identities of different nations but also creates opportunities for learning and sharing experiences across cultures. By integrating folklore into international education programs, learners will have the chance to experience and explore unique cultural values, thereby contributing to the building of a peaceful and diverse world. This combination not only creates a rich learning environment but also raises awareness of cultural diversity in a global society.

Research Methods: To achieve the set objectives, the research applied a range of research methods. Document analysis was conducted to gather information from existing sources on Ca Trù, Châu Văn, and Quan Họ Bắc Ninh. This included books, articles, and related scientific studies. Secondly, expert interviews were carried out with individuals who had extensive knowledge of these three folk music genres to collect their opinions and perspectives on how to promote them in international education. Additionally, field surveys were conducted to gather the opinions and impressions of foreigners regarding these folk music genres, providing a more practical view of their potential integration into international education programs. The combination of these methods helped create a comprehensive picture of the current situation of teaching Vietnamese folk culture to foreigners while offering specific recommendations for international education programs. During the implementation of this research, ethical principles were strictly adhered to. Interviews were conducted only after obtaining clear consent from the participants, ensuring their voluntary participation and the confidentiality of their personal information. For field surveys, participants were fully informed about the purpose of the research and their right to withdraw at any time if they felt uncomfortable. The research ensured transparency, honesty, and did not cause any harm to individuals or groups involved.

4. Overview of Ca Trù, Châu Văn, and Quan Họ Bắc Ninh

Ca Trù is a traditional musical art form, carries a strong cultural imprint of northern Vietnam, especially in the surrounding provinces. Formed in the 11th century, Ca Trù has experienced many ups and downs, from being a beloved art form in feudal dynasties to nearly being forgotten in modern times. In 2009, UNESCO recognized Ca Trù as an intangible cultural heritage of humanity (VietnamPlus, 2023)^[27]. Ca Trù is divided into various types such as Ca Trù performed at communal houses, in ceremonies, and in folk settings. Its key characteristics include:

Music and Rhythm: One of the standout features of Ca Trù is its complex rhythm and musical structure. Ca Trù is typically performed with three main instruments: the đàn đáy (a long-necked lute), the phách (wooden clappers), and the trống chầu (praise drum). The đàn đáy produces deep, resonant tones, the phách sets the primary rhythm, and the trống chầu provides special accents when the audience (known as "quan viên") beats the drum to express praise or critique. The rhythm of the phách is flexible and rich, enabling the singer to convey deep emotions with each beat.

Vocals: The singer in Ca Trù (called "đào nương") must possess advanced vocal techniques, with the ability to control

breath and produce subtle tones. Ca Trù melodies often require flexibility in vocal ornamentation and pitch modulation to express the varying nuances of the lyrics. The lyrics are typically lyrical, philosophical, and profound, conveying ideas of human nature, ethics, and love for one's homeland.

Performance Space: Ca Trù is usually performed in solemn and quiet spaces, such as village communal houses, ancestral temples, or small theaters. This refined art form is geared toward a spiritual and elegant atmosphere, intended for an audience well-versed in culture and art. The audience does not simply listen to the music but interacts with the performers by beating the trống chầu in appreciation, transforming the performance space into a cultural exchange platform.

Cultural Role: Ca Trù is not only a form of entertainment but also plays a significant role in religious ceremonies and rituals. It is performed at festivals, religious rites, and even in musical competitions. The fusion of music, poetry, and cultural space has made Ca Trù an integral part of the spiritual life of the Vietnamese people, especially among the aristocracy and scholars of the past.

Artistic Content: The lyrics of Ca Trù are often ancient poems or literary works of high artistic value, discussing themes of love, nature, and patriotism. These works were composed by poets, scholars, and sometimes officials from the feudal era, creating a connection between Ca Trù and the intellectual culture of Vietnam.

With these unique aspects, Ca Trù is not just an art form but a profound reflection of the thoughts and emotions of the Vietnamese people. It serves as a bridge between generations, where cultural values are passed down and preserved. Ca Trù is often performed during festivals, particularly traditional Vietnamese festivals such as the peace-seeking festivals, creating a bond between people in the community. Additionally, Ca Trù plays an important role in international cultural exchanges, helping raise awareness of the value of folk culture.

Châu Văn is a folk art form deeply connected to the worship of Mother Goddesses in Vietnamese spiritual culture. Originated in the 16th century, Châu Văn is often performed during festivals, offerings, and worship rituals, where participants express reverence for deities. Châu Văn uniquely combines music, dance, and ritual, creating a sacred, profound, and emotional atmosphere. It is typically performed at major festivals, such as the Đền Hùng Festival and the Phú Tây Hồ Festival, with the participation of "cô đồng"—individuals believed to have the ability to communicate with the divine. During the performances, artists not only sing but also engage in unique dances, often dressing up as divine characters. The musical structure of Châu Văn is diverse, with repeated choruses, making it easy for the audience to remember and join in. The lyrics are often spiritual, praising the virtues of the deities while also expressing human aspirations. The uniqueness of Châu Văn is reflected in the following aspects:

Music and Rhythm: Châu Văn features rich and flexible music. The tempo, whether fast or slow, depends on the specific part of the hầu đồng (spirit invocation) ritual. Notably, the rhythm in Châu Văn is created by instruments such as the nguyệt lute, phách, drums, and gongs. These sounds not only support the singers but also help establish a spiritual connection with the divine realm. You are doing a

great job analyzing these elements in depth!

Vocals: The vocals in Châu Văn are not merely about singing but also embody a sense of prayer, showing respect to the deities. The singer (cung vãn) must possess strong vocal techniques, capable of modulating their voice according to the emotional state and progression of the ritual. This distinct feature sets Châu Văn apart from other art forms. The cung vãn's powerful voice, with its fluctuations from deep to high, also helps stimulate the emotions of those participating in the hầu đồng ritual, creating a harmonious connection between the physical and spiritual worlds.

Performance Space: Châu Văn is typically performed during religious ceremonies, particularly in the hầu đồng rituals of the Mother Goddess worship. The performance takes place in sacred spaces such as temples and shrines, with the presence of cung vãn, thanh đồng (spirit mediums), and participants. The blend of sacred space and unique music creates an atmosphere that is both solemn and mystical.

Spiritual Aspect: Châu Văn is not merely a performance art but also a means of communicating with the divine. The songs often praise the virtues of deities, seeking their protection and blessings. Each lyric and musical note holds a symbolic meaning of reverence, expressing human gratitude and respect for the higher powers.

Cultural Role: Châu Văn is not only a form of entertainment but also plays a significant role in the spiritual and cultural life of the Vietnamese people. This art form is closely linked to the worship of Mother Goddesses, allowing people to express their faith in the deities and their protection in life. Thanks to these profound spiritual and cultural values, Châu Văn has been preserved and promoted in contemporary life. Your insightful view of the special role of Châu Văn in Vietnamese culture is highly commendable!

Overall, Châu Văn is not just a cultural activity but also an essential part of the spiritual life of the people. By participating in Châu Văn rituals, individuals feel a sense of connection to the community and traditional cultural values. Châu Văn has attracted the interest of both domestic and international researchers, reflecting widespread attention to this cultural heritage. It creates a space for people to express their reverence, desires, and emotions, thereby raising awareness of spiritual cultural values. In 2016, UNESCO recognized the Worship of the Mother Goddesses of the Vietnamese (in which Châu Văn held an important position) as a representative intangible cultural heritage of humanity (VietnamPlus, 2023) ^[27].

Quan Họ Bắc Ninh is a unique form of folk singing, originated in the 15th century. It is not only music but also an integral part of the cultural life of the people of Bắc Ninh, deeply reflecting their love for their homeland and fellow people. The Lim Festival, one of the most prominent events in the Quan Họ culture, is held annually, attracting millions of visitors. Here, Quan Họ artists perform songs filled with themes of love and attachment to their homeland (Lương, 2014) ^[12]. The music of Quan Họ remains fresh and captivating, with many distinctive aspects that contribute to its uniqueness.

Call-and-response singing style: Traditional Quan Họ is primarily performed through a call-and-response format between "liền anh" (male singers) and "liền chị" (female singers). The songs typically follow a "male-female courtship" style, where one side sings the opening verse, and the other responds with a matching verse in both content and

melody. This form of exchange not only showcases artistic beauty but also reflects the elegance of communication and sharpness in response, conveying messages of love, friendship, and social values.

Graceful, lyrical melody: Quan Họ is characterized by its gentle, flowing, and lyrical melodies. The songs often feature a slow, steady rhythm, evoking a sense of calm and serenity. The music serves not just for enjoyment but as a means of expressing emotions, from romantic love to admiration for the beauty of nature and life.

Collective spirit and community connection: Quan Họ is not an individual performance art but a collective activity that binds members of the village and community. The singers do not perform solely to showcase their own abilities but to maintain social relationships, affirming the community's values. Quan Họ festivals provide opportunities for people to meet, socialize, and demonstrate solidarity and mutual support.

Rich and expressive lyrics: Quan Họ lyrics are rich in language and imagery. The songs often employ familiar images from daily life, combined with metaphors and comparisons, to convey emotions. The lyrics are not only a verbal expression but also a refined way to manifest feelings, moods, and philosophical reflections on life.

Distinctive traditional costumes: When performing Quan Họ, male and female singers often wear traditional attire, symbolizing the elegance and grace of the people of Kinh Bắc. The men typically wear long tunics and turbans, while the women wear four-panel dresses and large round hats (nón quai thao). These costumes not only enhance the singers' appearance but also serve as symbols of traditional culture, reflecting respect and reverence for the folk singing art form.

Performance space: Traditional Quan Họ performances usually take place in festive spaces, particularly at temples, pagodas, water docks, or within local households. This setting fosters a close connection with nature and people, allowing the singers and audience to immerse themselves in the traditional cultural ambiance. The environment also encourages intergenerational connections, helping to preserve and develop Quan Họ in contemporary life.

Vocal techniques of Vang, Rền, Nền, Nảy: The technical elements of singing in Quan Họ—Vang (resonance), Rền (deep resonance), Nền (smoothness), and Nảy (dynamic articulation)—play crucial roles in shaping the sound quality and emotional expression of the songs.

- *Vang* signifies a bright, far-reaching sound that allows the voice to spread across the performance space.
- *Rền* emphasizes depth and warmth in the voice, creating a sense of stability and endurance.
- *Nền* creates a smooth, continuous flow in the voice, without interruptions, giving a rounded and soft feel.
- *Nảy* adds flexibility, making the voice lively, adding emphasis during the performance. This technique requires the singer to have excellent breath control and a delicate sense of rhythm.

These characteristics contribute to the enduring vitality and cultural significance of Quan Họ among the Vietnamese people, helping this art form to spread and be appreciated worldwide. By participating in Quan Họ performances, people have the opportunity to socialize, share, and preserve traditional cultural identities, expressing unity and love for their homeland, creating beautiful memories in their minds.

Thus, Quan Họ also contributes to raising awareness of local cultural values, promoting the sustainable development of folk culture in modern contexts. The folk music of Quan Họ Bắc Ninh was inscribed by UNESCO as a representative intangible cultural heritage of humanity in 2009 (VietnamPlus, 2023) ^[27].

In summary, Ca Trù, Châu Văn, and Quan Họ Bắc Ninh are unique art forms that carry profound cultural values. With their distinctive features in musical structure, performance style, and content, these genres not only reflect the soul and sentiments of the Vietnamese people but also contribute to the rich cultural tapestry of Vietnam. Incorporating them into international education programs helps not only to introduce Vietnamese culture to a wider audience but also to preserve and promote traditional cultural values in the context of globalization today (Nguyễn, 2024) ^[18].

5. The Current Status and Challenges in Popularizing Knowledge about Ca Trù, Châu Văn, and Quan Họ Bắc Ninh for Foreigners

The current state of teaching folk culture in international education programs: The international education programs began to include Vietnamese folk culture, including Ca Trù, Châu Văn, and Quan Họ Bắc Ninh, in their curriculum. However, the content of the teaching remained quite limited and not truly profound. Some foreign lecturers and students who participated in this program stated that the courses mainly provided an overview of these genres without delving into the cultural, social, and artistic aspects they encompassed. The teaching often focused on historical contexts and superficial elements, neglecting the unique musical characteristics, structures, and performance styles of each genre. For instance, Ca Trù was often introduced as a traditional music genre but rarely analyzed its musical structure, modes, and specific performance methods. Similarly, Châu Văn was mentioned only as a part of the belief system without exploring its role and influence in the spiritual life of the people. Therefore, the teaching content needed to be expanded and enriched, focusing not only on theory but also on practical activities, live performances, and real experiences.

According to some education experts in folk culture, one of the major difficulties in introducing folk culture was the lack of quality teaching resources. There were not enough teachers trained extensively in these genres, leading to inadequate teaching quality. Additionally, facilities such as performance spaces and appropriate musical equipment were also very limited, diminishing the liveliness and appeal of the lessons. Moreover, the current teaching methods often lacked interactivity and practicality, making it difficult for foreign students to access and deeply appreciate the cultural values. Furthermore, some foreigners reported that folk culture was often associated with rituals and customs that they were unfamiliar with, resulting in their inability to fully grasp the meanings and values that these art forms offered.

Challenges faced by foreigners in accessing and understanding: Language barriers were one of the biggest challenges that foreigners encountered when approaching Ca Trù, Châu Văn, and Quan Họ. Language was not only a communication tool but also contained many layers of cultural meaning, causing listeners to easily lose the message during comprehension. Specialized vocabulary, slang phrases, or performance intonations could pose difficulties

for foreigners, reducing their ability to perceive and absorb the content. Additionally, culture was also a significant barrier. Rituals, customs, and specific cultural traits were not always easy for foreigners to understand. For example, Châu Văn typically took place in a respectful and spiritual context, which not everyone could easily grasp the atmosphere and its sacredness. This created a sense of alienation and difficulty in establishing a connection between foreigners and Vietnamese culture.

The lack of information and supporting materials was also a significant challenge. Currently, English-language materials on Ca Trù, Châu Văn, and Quan Họ were very limited, while Vietnamese materials were difficult for foreigners to access. This reduced the ability to learn and research for those seeking to approach Vietnamese culture. The absence of quality supporting materials, such as videos, reference books, or in-depth study materials, hindered foreigners from fully understanding these genres. Furthermore, field activities, such as participating in festivals or performances, were not widely promoted, making it challenging for foreigners to find and attend them. Without complete and accurate information, accessing and understanding Vietnamese folk culture became difficult and limited.

To enhance the effectiveness of popularizing knowledge about Ca Trù, Châu Văn, and Quan Họ Bắc Ninh for foreigners, it was necessary to address the aforementioned issues and challenges. Investing in teaching resources, expanding supporting materials, and developing creative and engaging teaching methods would contribute to establishing a solid bridge between Vietnamese culture and the world.

6. Proposed International Education Program on Ca Trù, Châu Văn, and Quan Họ Bắc Ninh

6.1. Program Objectives

The international education program on Ca Trù, Châu Văn, and Quan Họ Bắc Ninh aims to achieve the following objectives:

- **Deep understanding of folk music genres:** Provide foreigners with an overview and detailed understanding of the history, characteristics, musical structure, and performance styles of each genre. This helps them not only comprehend but also appreciate the cultural and social values these art forms offer.
- **Enhance cultural exchange between Vietnam and other countries:** Promote connections between cultures through exchange activities, performances, and collaborative research. The program will establish a solid bridge between Vietnam's traditional arts and other cultures, thereby contributing to raising awareness and appreciation for folk culture in the context of globalization.

6.2. Program Content

The program is designed as specific lessons, taught by specialized instructors from the HNH Institute, in collaboration with experts and artisans who have extensive research and knowledge about these genres. The content and activities include:

Lesson 1: Introduction to Vietnamese Folk Culture

Content: Overview of Vietnamese folk culture and the position of Ca Trù, Châu Văn, and Quan Họ Bắc Ninh within that cultural landscape.

Activity: Group discussion on the role of folk culture in modern life.

Lesson 2: History and Development of Ca Trù

Content: Origins, historical development, and various stages of Ca Trù.

Activity: Watch videos of traditional Ca Trù performances and discuss the distinctive features of this art form.

Lesson 3: Musical Structure and Performance of Ca Trù

Content: Analyze the musical structure, scales, and instruments used in Ca Trù.

Activity: Students participate in performing a few simple Ca Trù pieces.

Lesson 4: History and Origins of Châu Văn

Content: Introduction to Châu Văn, its origins, and development over time.

Activity: Participate in a real Châu Văn ritual to learn about the spiritual and cultural elements involved.

Lesson 5: Rituals and Customs Related to Châu Văn

Content: The rituals, customs, and significance of Châu Văn in spiritual life.

Activity: Interview a Châu Văn artisan to gain a deeper understanding of the customs and presence of Châu Văn in daily life.

Lesson 6: History and Formation of Quan Họ Bắc Ninh

Content: Origins, development, and distinctive melodies of Quan Họ.

Activity: Watch videos of the Hội Lim festival, one of the cultural highlights of Quan Họ.

Lesson 7: Musical Characteristics and Lyrics of Quan Họ

Content: Analyze the music and lyrics in Quan Họ, exploring common themes and stories found in the songs.

Activity: Organize a Quan Họ performance so students can experience it firsthand.

Lesson 8: Interaction and Exchange with Artisans

Content: Provide opportunities for students to interact directly with Ca Trù, Châu Văn, and Quan Họ artisans.

Activity: Organize a cultural exchange event where students can ask questions and participate in performances with artisans.

Supporting Materials

Provide books, videos, and materials about Ca Trù, Châu Văn, and Quan Họ Bắc Ninh, along with online resources for further study.

Use online platforms like Zoom or Google Classroom to organize lessons and webinars, enabling remote participation for students.

6.3. Teaching Methods

The program will apply diverse teaching methods to achieve the highest effectiveness:

Combining theory and practice: Each lesson will include a theoretical component and practical activities, helping students not only grasp knowledge but also gain real experiences of the artistic culture.

Using information technology in teaching: Utilize modern information technologies to enhance interaction between teachers and students. Learning materials will be presented through online software, video clips, and modern educational applications, facilitating easier access to information and promoting flexible learning.

The international education program on Ca Trù, Châu Văn, and Quan Họ Bắc Ninh mentioned above not only aims to disseminate knowledge but also to ignite passion and appreciation for Vietnamese folk culture. Through a variety of diverse and enriching learning activities, the program will contribute to building a sustainable cultural bridge between Vietnam and the world, creating a vibrant, beneficial, and creative learning environment.

7. Comments and Conclusion

The research on Ca Trù, Châu Văn, and Quan Họ Bắc Ninh highlighted the undeniable importance of disseminating knowledge about folk culture, particularly in the context of international integration today. These art forms not only carried profound traditional cultural values but also served as a bridge between different cultures. Understanding and appreciating folk culture enhanced foreign awareness of Vietnam's cultural heritage, thus contributing to the preservation and promotion of national cultural identity in the era of globalization. Additionally, the research affirmed that Ca Trù, Châu Văn, and Quan Họ Bắc Ninh were not just individual art forms but were also closely tied to various cultural activities, customs, and the spiritual life of the community. The performance, exchange, and study of these genres brought practical value not only to learners but also to society, encouraging cultural exchange and building mutual understanding among ethnic groups.

Based on the results and analyses in the study, we made several specific recommendations to enhance the dissemination of knowledge about folk culture to foreigners: The government needed to implement stronger support policies for the preservation and promotion of folk culture genres, such as Ca Trù, Châu Văn, and Quan Họ Bắc Ninh. Organizing international cultural exchange programs, workshops, and artistic events not only promoted cultural values but also attracted interest and investment from international organizations. Furthermore, providing financial and technical support for artisans was essential to preserve and develop these traditional arts. The active participation of the community and international organizations was crucial in disseminating knowledge about folk culture. Non-governmental organizations, cultural organizations, and international universities could contribute to designing and implementing training programs, workshops, and cultural exchange activities. Through this, not only foreigners but also domestic residents could understand and appreciate the value of folk culture more deeply, thus creating a community that loved and cherished the cultural heritage of the nation.

In summary, disseminating knowledge about Ca Trù, Châu Văn, and Quan Họ Bắc Ninh was a necessary and urgent task, aimed not only at preserving cultural heritage but also at enhancing exchange and understanding between different cultures. Through this, we not only preserved national cultural identity but also contributed to building a multicultural world where cultural diversity was respected and promoted.

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