Poetry Road Intangible Heritage Eternal Tang Charm: A Study on the Practice of Educational Tourism Based on the Tang Poetry Road in Eastern Zhejiang

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Abstract: The Tang Poetry Road in Eastern Zhejiang has always been a core focus and research hotspot in the study of Tang Dynasty literature. Since the official naming by the Tang Dynasty Literature Research Association in the 1990s, relevant research has spanned more than 30 years and achieved fruitful academic results. The exploration and development of study tour programs themed on the cultural IP of the Tang Poetry Road in Eastern Zhejiang can not only enrich students' extracurricular practice and stimulate their interest in Tang poetry, but also promote the innovative development and creative transformation of existing academic achievements. Moreover, it enables the high-quality development of cultural tourism and intangible cultural heritage, and fully demonstrates cultural awareness and cultural confidence. Based on the geographical distribution and literary poems along the Tang Poetry Road in Eastern Zhejiang, this paper incorporates representative intangible cultural heritages, including Yue Kiln celadon making, rice wine brewing, and Buddhist and Taoist tea culture. From the perspectives of immersive scene creation, activation of intangible heritage craftsmanship and cultural IP innovation, it constructs an integrated "culture + tourism + education" study tour model suitable for students at different educational stages, and explores a long-term inheritance mechanism for intangible cultural heritage along the Tang poetry route.

Keywords: The Tang Poetry Road in Eastern Zhejiang; Cultural tourism; Intangible cultural heritage; Study tour

I. Introduction

The Tang Poetry Road in Eastern Zhejiang was officially named in 1993 by the Chinese Tang Dynasty Literature Association, with Professor Zhu Yuebing from Xinchang being credited as its discoverer and pioneer. In 1991, Mr. Zhu presented his seminal paper "Shanxi – The Road of Tang Poetry" at the First International Academic Symposium on Tang and Song Poetry. The formal establishment of the Chinese Tang Poetry Road Research Association followed in 2019. According to Zhejiang Province's Development Plan for the Poetry Route Cultural Belt issued by the Zhejiang Provincial People's Government in 2019, the route primarily follows the corridor formed by the Eastern Zhejiang Canal–Cao'e River–Shanxi Stream–Jiao (Ling) River, including the Ningbo (Fenghua, Yuyao)–Zhoushan branch line, spanning administrative regions in Shaoxing, Taizhou, Ningbo, and Zhoushan. Originating from the Eastern Zhejiang Canal and proceeding up the ancient Shanxi Stream, this approximately 200-kilometer-long route served historically as a pilgrimage path for literati and scholars seeking the origins of Buddhism and Daoism. Along this corridor, more than 1,500 poems were composed by over 450 poets. Notable

works include Li Bai's "A Dream Visit to Tianmu Mountain, Leaving Behind a Poem", "Autumn Sentiments in Yue"; Xiao Yingshi's "Autumn Dawn on the Yue River"; Luo Binwang's "Early Departure from Zhuji"; Meng Jiao's "Landscapes of Central Yue"; Meng Haoran's "Meeting Taiyi Zi of Tiantai in Yuezhong"; Wang Wei's "Farewell to Governor Jin of Yun"; Sikong Tu's "Letter to Cui Daorong of Yongjia"; Cui Hao's "Boat Journey into Yan"; Wang Jian's "Inscription at Yinjing Temple in Taizhou"; Zhang Ji's "On Yanling Fishing Platform"; Fang Gan's "Visiting Xuedou Temple"; Zhu Qingyu's "Seeing a Monk off to Wenzhou"; and Du Mu's "Four Rhymes of Muzhou". These masterpieces remain widely celebrated and recited today. Developing educational tourism programs based on the Tang Poetry Route allows students to engage in experiential learning through physical and cognitive immersion, enabling deeper comprehension and internalization of knowledge compared to traditional classroom instruction. Drawing upon frameworks of immersive environment design, craft revitalization, and cultural IP innovation, this study proposes differentiated pedagogical pathways for various educational levels, aiming to transform short-term projects into long-term mechanisms for heritage transmission, thus contributing to cultural preservation, educational innovation, and rural revitalization.

II. Immersive Scene Construction

An immersive educational environment integrates interdisciplinary tasks combining "poetic decoding", "field investigation" and "technological application". By incorporating ethnographic research and folkloric excavation, students are encouraged to actively explore the cultural significance embedded within physical spaces. Within such contexts, learners do not merely study language or memorize poetry—they become "junior researchers" who investigate historical poet trajectories, analyze ceramic glaze compositions or fermentation chemistry, and engage in artistic design and ICH-based cultural creativity. This approach fosters an integrative model linking "geographical space – cultural symbols – technological interaction – practical engagement", transforming the journey into a "mobile classroom" where students deeply experience the charm of Tang poetry and intangible heritage.

(1) Spatial Reconstruction Based on Geographic Trajectory and Landscape Resources Using the geographic framework of the Tang Poetry Route, key scenic sites such as Shanxi Stream, Tianmu Mountain, and Tiantai Mountain are integrated into reconstructed spatial narratives. Augmented Reality (AR) technologies can be employed to re-enact Li Bai's journey through Tianmu Mountain, visually restoring poetic imagery described in verses like "Tianmu soars toward the sky, towering above all else" and "the stone gate". Physical markers corresponding to poetic motifs are installed at heritage sites (e.g., Tianmu Mountain, Qiongtai Fairy Valley), while comparative analyses between Tang-era maps and modern cartography reinforce spatial cognition. Students may collect rock samples (to compare with descriptions of "stone gates") and plant specimens (such as azaleas and bamboo), compiling a Comparative Table of Poetic Flora and Real Species, thereby establishing sensory connections between textual imagery and natural environments.

(2) Hybrid Experiential Scenarios Combining Virtual and Physical Elements Multisensory experiences—visual, auditory, tactile—are employed to translate abstract poetic images into perceptible environmental components. AR/VR technologies can reconstruct scenes from poetry; for instance,

users wearing headsets may virtually retrace Li Bai's footsteps through Tianmu Mountain, triggering dynamic animations of lines such as the vast azure void extends without end. A 360-degree panoramic view of the Yue Kiln site synchronizes with poetic depictions like "in autumn's dew the Yue kilns open, capturing the verdant hues of myriad peaks". Audio layers—including recitations of selected passages (e.g., A Dream Visit to Tianmu) and expert commentaries on craft processes (e.g., celadon firing)—enhance auditory memory. Hands-on workshops allow participants to experience authentic techniques, such as clay throwing and glaze formulation in celadon production, or grain observation and fermentation experiments in yellow wine brewing, fostering embodied understanding of Tang-era craftsmanship.

(3) Narrative Cultivation Through Natural Imagery and Craft Culture Integrating ICH practices as central narrative elements creates a chain of "craft practice – poetic interpretation – cultural identification". For example, guided by textual research, students examine how Yue celadon was used in Tang literati life—as tea or wine vessels—and analyze the semantic resonance between terms like "verdant hue of a thousand peaks" and poetic natural imagery. They then complete creative tasks such as inscribing poems onto ceramic surfaces. Small groups conduct oral history interviews with local elders, collecting regional legends (e.g., the "Liu-Ruan Encounter with Immortals") and mapping their intertextual relationships with Tang poetry, producing a Table of Tiantai Legends and Corresponding Poems that deepens the cultural texture of the experience.

(4) Digital Expansion via Cloud-Based Platforms Digital platforms extend the temporal and spatial boundaries of immersive learning. A "Cloud ICH Museum" can host instructional videos on craft techniques, VR routes tracing poet journeys, and student research journals, enabling remote access and virtual participation. An interactive "Poetry Route Map with ICH Landmarks" functions as a visual navigation tool: users zoom into geographical zones and click points to view craft demonstrations or student outputs. Interfaces are differentiated by age group—elementary students engage through gamified "ICH Quest Games", while older learners use voice-activated systems to search classical texts like Complete Tang Poems, enhancing accessibility and engagement.

III. Revitalization of Intangible Cultural Heritage (ICH)

The integration of ICH into educational tourism facilitates a shift from static preservation to dynamic transmission. Through curriculum integration, digital reconstruction, cultural entrepreneurship, and community involvement, ICH can maintain authenticity while adapting to contemporary contexts. As noted by Liu Ting of the Yunnan Academy of Social Sciences, ICH revitalization should not be reduced to commercialization or passive display, but rather pursued through deep contextual coupling with tourism settings to establish a virtuous cycle of inheritance, utilization, and sustainable development.

(1) Staged Practical Activities and Output-Oriented Learning Age-appropriate, tiered tasks ensure progressive skill acquisition. Initiatives such as "Young ICH Inheritors Workshops" enable student enthusiasts to present their craft projects (e.g., exhibitions of celadon wares), with master artisans providing real-time feedback. Elementary students participate in simplified activities like molding small celadon figurines or observing

fermentation grains; middle schoolers advance to wheel-throwing and glaze experimentation. Interdisciplinary projects may link yellow wine brewing with Tang-era banquet customs: science teams investigate temperature-time dynamics in fermentation; history groups study vessel typologies and ritual norms; literature students compose original wine-themed poems—thereby forming a holistic cognitive network connecting technique, discipline, and culture.

(2) Digital Activation of ICH Environments Three modes of experiential design are proposed: "experience scenarios" "daily-life scenarios" and "digital scenarios". AR/VR simulations allow users to interactively navigate the Yue Kiln site, using gesture controls to simulate steps in the firing process, accompanied by synchronized audio recitations of Tang poetry. A "Digital Cloud Platform" archives master interviews, animated procedural breakdowns, ensuring permanent preservation and open access. ICH symbols—such as celadon patterns or Tang wine vessel forms—are transformed into digital collectibles, virtual garments, or interactive games. For instance, a virtual game titled "Secret Color Glaze Formulation" leverages the synergy between "cultural IP + digital economy" to expand dissemination channels.

(3) Living Transmission Through Talent Development Higher education institutions are encouraged to establish specialized programs in ICH-related fields (e.g., ceramic arts, traditional fermentation). Local curricula should incorporate ICH content, with the development of school-based textbooks such as Tang Poetry and ICH Crafts of Eastern Zhejiang, structured around three modules: cultural decoding, craft practice, and creative reinterpretation. To strengthen generational continuity, mentorship ("master-apprentice") models should be institutionalized, complemented by "Resident Artisan Programs" in schools, where masters deliver lectures and lead workshops (e.g., clay throwing, qu-making).

(4) Industry Collaboration for Sustainable Transmission Contextualized cultural tourism products—such as Tang poetry-themed homestays and ICH-focused educational tours—can generate revenue streams that feed back into heritage conservation (e.g., apprentice funding, craft restoration). Weekly livestreams featuring ICH masters (e.g., a Yue Kiln artisan explaining the "thousand-peak green" glaze formula) invite public questions and online participation, including submissions of adapted poetic works. A "Tang Poetry Route ICH Inheritance Fund" could support R&D and apprenticeship; enterprises may develop derivative products (e.g., celadon cultural innovation products, poetry-themed liquor sets), creating a self-sustaining loop where "preservation is secured and development yields returns".

IV. Cultural IP Innovation in Cultural Tourism

A cultural tourism IP refers to an intellectual property system rooted in the fusion of culture and tourism, characterized by unique cultural depth, brand recognition, commercial viability, and scalability. As emphasized in commentary by China.com, successful cultural IPs require both "deep cultivation"—through strategic planning, narrative branding, and cultural authenticity—and "strategic leverage"—via creative hybridization and flexible adaptation. Such IPs drive new consumer demands, novel experiential formats, and emerging business models under the framework of "IP + Tourism" or "Tourism + IP", expanding both the depth and breadth of cultural offerings.

(1) Project Implementation and Output

Transformation Development of a "Digital Cloud Tour Platform" enables users to virtually visit poetry sites and simulate ICH operations (e.g., online celadon wheel-throwing), generating personalized learning portfolios. User behavior analytics inform iterative improvements, tailoring experiences (e.g., gamified interfaces for children, archival resources for researchers). Partnerships with travel agencies and guesthouses facilitate the commercial rollout of branded routes such as the two-day "Tianmu Mountain Tang Poetry Trail + Celadon Experience", promoting poetry-themed accommodations and evening recital events on Shanxi Stream, thus transitioning festival-based IPs into routine cultural tourism products.

(2) Literary Life and ICH Performances Exhibitions themed "Tang Poetry and ICH" display replicas of "secret color" Yue ware, Tang-era brewing tools, and reconstructions of literati scenes (e.g., tea gatherings, poetry salons). Live demonstrations by ICH bearers—such as celadon wheel-throwing or qu-making—are paired with visitor participation zones (e.g., simplified clay modeling, grain observation). AR-enhanced "Poetry Route Scenes" allow audiences to scan QR codes and "time-travel" to the Tang dynasty, engaging in dialogues with virtual poets or participating in "poetry relay games".

(3) Creative Industries and Derivative Business Models Student project exhibitions showcase outputs across educational levels: elementary crafts, middle school fermentation reports, university-level digital preservation proposals. ICH-themed markets feature IP-derived merchandise (e.g., celadon teaware, poetry-inspired liquor gift boxes), with "Creative Workshops" inviting visitors to co-design items (e.g., engraving verses on cups).

(4) Interweaving Literature, Craftsmanship, and Aesthetic Philosophy Deep textual analysis links ICH practices with poetic aesthetics—for instance, Lu Guimeng's verse "In autumn's dew the Yue kilns open, capturing the verdant hues of myriad peaks" illuminates the role of celadon in Tang literary tea and wine culture, establishing a symbolic bridge between poetic imagery and material artistry. Regional myths (e.g., "Liu-Ruan Meets Immortals" linked to Tiantai Mountain ICH) are compiled into Tables of Myth-Poetry Intertextuality, enriching the narrative depth of craft traditions.

V. Differentiated Design Pathways for Educational Tourism Tasks

To ensure pedagogical efficacy, task design must align with developmental stages, emphasizing: a gradient task sequence progressing from "sensory engagement → investigative practice → in-depth research → societal application"; tight integration between ICH and Tang poetry as core cultural anchors; strategic use of digital tools, with younger learners focusing on interactivity and older students on data analysis and innovation; diversified assessment methods, including process-based evaluation (group collaboration, field notes), reflective writing, and product output, to foster cultural identity and core competencies.

A. Primary Education: Sensory Engagement and Cultural Initiation

Objective: Cultivate affective familiarity with ICH and poetry through concrete, gamified tasks.

Tasks: (a) Introductory craft experiences: simplified celadon pinching (e.g., shaping a green-glazed cup inspired by "autumn dew opens the Yue kilns"), grain observation in yellow wine brewing. (b)Poetic scene reconstruction: drawing or role-playing (e.g., "Li Bai boating on Shanxi Stream"), enhanced by AR-triggered audio of poem excerpts. (c) Assessment: Completion-based "quest"

system awarding digital badges (e.g., "Young ICH Inheritor"); evaluation through artwork displays and class presentations measuring interest cultivation.

B. Middle School: Inquiry-Based Learning and Interdisciplinary Integration

Objective: Understand interconnections between poetic culture and ICH through subject-integrated projects.

Tasks: (a) Science-craft integration: conduct experiments on "effect of fermentation temperature on qu", linking findings to poetic references (e.g., Du Mu's "wine banners flutter over riverside villages"). (b) Historical-geographical investigation: map poet routes (e.g., Li Bai, Du Fu) along the "Shanxi–Tiantai" corridor using GIS tools, analyzing how terrain influenced poetic themes. (c) Assessment: Project-based learning (PBL) outcomes—experimental reports, annotated maps—evaluated through group presentations and defense sessions assessing inquiry skills and cross-disciplinary application.

C. High School: In-Depth Research and Critical Thinking

Objective: Critically examine cultural meanings and contemporary relevance.

Tasks: (a) Cultural decoding of ICH: study the "secret color" celadon within the context of Tang aesthetic philosophy, comparing poetic descriptions ("verdant hue of a thousand peaks") with modern production techniques, culminating in a research paper titled Celadon Aesthetics in Tang Poetry and Contemporary Transmission. (b) Cultural IP innovation: design youth-oriented interactive modules (e.g., a "Secret Color Glaze Mixing" simulation game or a "Tang Banquet VR Experience") for the digital platform, submitting user requirement analyses and interface prototypes. (c) Assessment: Academic essays and design proposals evaluated through thesis defenses and pitch presentations, measuring critical thinking and innovation capacity.

D. University Level: Academic Research and Societal Value Translation

Objective: Explore academic significance and pathways for industrial transformation.

Tasks: (a) Field research on ICH sustainability: investigate challenges in yellow wine brewing (e.g., youth disengagement), proposing a Digital Preservation Strategy for ICH Techniques. (b) Cultural-tourism integration: design a "Tang Poetry Homestay + ICH Experience" business model (e.g., "Li Bai Wine & Poetry Homestay" in Tiantai), including feasibility analysis and operational blueprint. (c) Assessment: Scholarly papers, research reports, or business plans assessed by publication in academic journals or adoption by local governments, reflecting social impact.

See Table 1 for a summary of the differentiated design logic across educational levels. This staged approach ensures alignment with cognitive development, enabling a full spectrum from cultural perception to innovative inheritance, with implications for replication across other poetry route cultural belts nationwide.

Table 1. Differentiated Educational Design Framework

Student Level	Primary	Middle School	High School	University
Cognitive Stage	Sensory Experience	Concrete Inquiry	Abstract Reasoning	Professional Application
Task Complexity	Single-skill operation	Interdisciplinary projects	Academic research + design	Societal problem-solving
Technological Tools	AR, cartoonized UI	Data logging, map annotation	3D modeling, VR design	Digital twin, business analytics
Output Forms	Handicrafts, drawings	Lab reports, route maps	Research papers, design proposals	Research reports, business plans

VI. Transition from Short-Term Projects to Long-Term Mechanisms

As scholars observe, the Tang Poetry Route in Eastern Zhejiang integrates Confucianism, Buddhism, Daoism, poetry, calligraphy, ceramics, tea culture, opera, folklore, and mythology—its profound historical value qualifies it as a regional cultural corridor with characteristics akin to World Cultural Heritage, comparable to the Silk Road in humanistic landscape and historical significance.

To transform educational initiatives from temporary events into enduring systems, a sustainable symbiotic model must be established—anchored in policy support, mediated by education, empowered by technology, and sustained by industry. This "policy guidance + cultural inheritance + educational expansion + technological empowerment" framework ensures long-term viability.

A. Deepening Pedagogical Practice: From Experiential Learning to Competency-Based Education

(1) Curriculum Integration: Incorporate ICH content (e.g., Yue celadon, yellow wine brewing) into local curricula across educational levels. Develop school-based textbooks with modular structures: "cultural decoding → craft practice → creative transformation", advancing ICH education from episodic activities to systematic competency development. Establish "Resident Artisan Programs" at educational bases (e.g., Shangyu Yue Kiln Site, Shaoxing Yellow Wine Museum), enabling direct transmission through master classes and workshops.

(2) Interdisciplinary Synergy: Design integrated projects linking language (poetry interpretation), history (craft evolution), science (material properties), and art (aesthetic design). For example, analyze mineral composition underlying Lu Guimeng's "capturing the verdant hues of myriad peaks", bridging cultural literacy and scientific inquiry.

B. Technology-Driven Empowerment: Building an "Online + Offline" Heritage Ecosystem

(1) Sustainable Operation of Digital Platforms: Continuously update virtual learning environments (e.g., AR reconstructions of Li Bai's journey, 360° craft demonstrations). Establish a "Digital ICH Archive" housing master interviews, step-by-step animations, and historical documents for permanent, open access. Apply behavioral analytics (e.g., browsing preferences, task completion rates) to personalize content delivery—gamified experiences for youth, academic packages for researchers—enhancing user retention and educational efficacy.

(2) Digital Preservation and Innovation: Employ 3D scanning and digital twin technologies to precisely record core ICH techniques (e.g., secret glaze formulas, traditional fermentation cycles), building a "National ICH Database" for researchers and practitioners. Promote digital cultural products—NFTs, virtual wearables, interactive games—using poetic and craft motifs, leveraging the "cultural IP + digital economy" model for broader reach.

C. Policy and Industrial Coordination: Closing the Loop of "Preservation–Transmission–Development"

(1) Policy Safeguards and Institutional Innovation: Advocate for local legislation such as the Regulations on the Protection of Poetry Route ICH, clarifying standards for inheritor certification, financial subsidies, and intellectual property rights. Include ICH transmission in performance evaluations for "Poetry Route Cultural Belt" development, establishing inter-city coordination mechanisms (e.g., joint UNESCO World Heritage

nomination by cities along the route). Align with rural revitalization goals: channel tourism revenues into ICH protection (e.g., apprentice training, craft revival).

(2) Social Participation and Market Activation: Encourage enterprises and foundations to sponsor a "Tang Poetry Route ICH Inheritance Fund". Establish think tanks like the "Shanxi Think Tank" to publish white papers and anthologies. Involve social organizations in developing ICH derivatives (e.g., celadon crafts, poetry-themed liquor), forming a sustainable cycle where "transmission is supported and development generates returns".

D. Living Transmission and Intergenerational Continuity: Centering the Human Element

(1) Succession Planning for Inheritors: Launch the "ICH Inheritor Training Program", using mentorship models to cultivate young practitioners, offering living stipends and digital visibility (e.g., "Young Inheritor Studios" on cloud platforms). Support university programs in ICH disciplines (e.g., ceramic art, traditional brewing), nurturing talent with both theoretical and practical expertise. Build online communities (e.g., "Online ICH Master Classroom") to foster peer exchange and collaborative creation among inheritors, enthusiasts, and consumers.

(2) Diverse Transmission Events: Organize annual "Poetry Route ICH Festivals" and "Youth ICH Innovation Competitions", featuring immersive performances (e.g., reconstructed Tang banquets, poetry recitals) to strengthen public cultural identification. Issue "ICH Experience Passports" encouraging tourists to complete offline check-ins, fostering a culture of mass participation.

VII. Conclusion

To date, with strong support from local governments and through the dedicated efforts of Mr. Zhu Yuebing and numerous scholars and experts, the Eastern Zhejiang Tang Poetry Route has gained increasing prominence and influence. It has attracted widespread public attention and broad academic recognition. High-quality scholarly papers and academic conferences on Tang literature have further inspired a growing number of informed individuals to join the promotion, dissemination, preservation, and inheritance of the poetic route's intangible cultural heritage. China is a nation of poetry, and Eastern Zhejiang is not only the cradle of landscape poetry and landscape painting but also a sacred site of Chinese calligraphic art, a convergence point of aristocratic clan culture, the ancestral birthplace of the Tiantai school of Buddhism, the southern lineage of Taoism, and the origin of tea culture. To describe this region as a confluence of the "Three Teachings" (Confucianism, Buddhism, and Taoism) with profound cultural depth is by no means an overstatement. In today's context—marked by rapid advancements in artificial intelligence and rising pressures in work, life, and learning—educational (research-based study) along the Eastern Zhejiang Poetry Route serves as a refreshing tonic. It may help alleviate the anxiety and fatigue experienced by parents and students alike, establishing a highland for extracurricular humanistic and artistic practice. Wandering amidst natural landscapes and contemplating meaning within classical verses, one may freely converse over freshly brewed tea, share wisdom amid the fragrance of wine, and reflect upon life's journey beneath the morning bells and evening drums. This path enables us to trace cultural roots and engage in dialogue with ancient minds. Education extends beyond merely comprehending textbook texts. The Tang Poetry Route, stretching across the picturesque terrain of Eastern Zhejiang, constitutes an expansive

living textbook and a masterpiece of literary beauty. It has given rise to countless historical legends and outstanding literary works, making it a uniquely endowed open-air mobile classroom. Moreover, the rise of research-based study tours will stimulate broader promotion and protection of ecological, religious, and intangible cultural heritages along the route, facilitate the transformation of Tang poetry culture into tangible outcomes, and promote exchanges within the East Asian cultural sphere. Such developments are, indeed, manifestations of cultural confidence and cultural consciousness. In light of these achievements, we may justly say that they are enough to give comfort to Mr. Zhu Yuebing.

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