

# School-Based Curriculum Development of Handicraft Culture: the Example of Dongyang Wood Carving

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## Abstract:

With the development and popularization of school-based curriculum, more and more schools have started to develop school-based art curriculum. Dongyang wood carving is a famous national intangible cultural heritage. In order to maximize the use of Dongyang's local cultural resources, it is of great significance to develop school-based curriculum in primary and secondary schools to promote the preservation and transmission of Dongyang wood carvings. After analyzing the cultural characteristics of Dongyang wood carving, this paper provides a theoretical analysis of the feasibility of a school-based curriculum for Dongyang wood carving.

## Keywords:

Dongyang Wood Carving, Handicraft, School-Based Curriculum

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## 1. Introduction

The National Medium and Long-term Education Reform and Development Plan (2010-2020) focuses on the development of application-oriented, compound and skill-oriented talents, and in order to meet the needs of various industries for the growth of application talents, [1] the scale should be raised vigorously, and the training of application-oriented talents should be included in the national education development plan. In the 13th Five-Year Plan of National Education Development, it is exactly proposed that local universities should vigorously carry out the integration of production and education and school-enterprise cooperation with local enterprises, and put the improvement of students' comprehensive practical skills in the first place. Therefore, many colleges and universities have carried out the construction of application-oriented majors, and the core of professional construction is curriculum construction. The course of "Dongyang wood carving" is the core course for students of mold design and manufacturing in higher vocational institutions, [2] which is very comprehensive and practical. At present, when recruiting employees, [3] employers always put comprehensive practical ability in the first place, and it is obvious that fresh graduates do not have this competitiveness. In order to meet the requirements of

various enterprises for talents, relevant schools should increase the reform of relevant courses. [4]

Craft culture protection requires not only policy guidance and measures to promote, but also the rule of law to escort. [5] Strengthening the construction of legal system, deepening the practice of comprehensive legal protection, and promoting the modernization and scientificization of related protection measures are important elements of the current cultural heritage protection work. [6] After nearly half a century of construction, China's legal system related to cultural heritage has gone through the stages of exploration and start-up, gradual improvement, continuous development and consolidation and improvement, and has achieved certain results, and prompted the development of handicraft culture protection along the right direction and promoted the continuous transformation of handicraft culture protection from empirical to scientific. [7]

However, it is undeniable that China's current legal system needs to be further improved, and the legal system is a dynamic, open and developing one, which needs to learn from the beneficial experiences of developed countries in the process of continuous improvement. Japan, [8] which is also a member of the East Asian Cultural Circle, [9] is a major handicraft country and a country that is deeply aware of the importance of culture, and started to protect intangible cultural heritage in the early 20th century. In terms of legislative protection, Japan enacted the Gushaji Preservation Law in 1871, the Cultural Properties Protection Law in 1950, and the Traditional Craft Industry Promotion Law in 1975. [10] can be said that Japan has made remarkable achievements in the legislative protection of non-traditional heritage. [11]

In order to adhere to and consolidate the established and practice-tested relevant laws and regulations, and to continue to strengthen institutional innovation and establish sound laws and regulations related to cultural heritage protection in light of China's national conditions, this study focuses on cross-country comparative research, tracing and combing the history of protection, protection content, protection system, policy enactment and related measures of laws and regulations in China and Japan, exploring The study focuses on cross-country comparative research, tracing and combing the history of protection, protection content, protection system, policy enactment and related measures in China and Japan, exploring their general patterns and learning from their experiences.

## **2. Dongyang Wood Carving**

Dongyang wood carving is an important traditional art and craft in Zhejiang Province, and was approved by the State Council in May 2006 to be included in the first batch of national intangible cultural heritage list. Dongyang wood carving is a decorative carving, mainly based on flat relief, and supplemented by thin relief, shallow relief, deep relief, high relief, multi-layer stack off, colored wood inlay carving, round wood relief and other types, with rich layers without losing the basic characteristics of flat decoration. The list of colors, not dark lacquer, retain the natural texture of the original wood color, elegant style, known as "white wood carving". Dongyang wood carving material selection is strict, mostly using linden wood, white mahogany, camphor wood, ginkgo and other materials.

### **3. The Feasibility and Necessity of School-Based Curriculum of Dongyang Wood Carving**

Dongyang wood carving has a fine tradition, which has been accumulated over the years. Since its selection into the national intangible cultural heritage, it has adhered to the concept of combining tradition with and with the times, and has insisted on cultivating applied projects, taking advantage of its unique geographical advantage, in an attempt to improve the overall spirit of inheritance of Dongyang wood carving. Led by the local government, Dongyang Wood Carving has responded positively regarding the existing traditional culture curriculum system, actively adjusting it in order to cultivate a curriculum construction system that adapts to the development of today's society. In terms of the development of the art discipline nowadays, building a new curriculum of creative classes with unique regional characteristics has become the primary task of school-based curriculum development for the art discipline today.

From an international perspective, developed countries such as the United Kingdom, the United States, and Japan have already designed the integration of ethnic crafts into the construction of art and design disciplines, and it has become an important initiative in the development strategy of ethnic crafts and national education. Germany, Japan and the U.S. are all involved in the construction of disciplines. For example, in the United States, there is a secondary subject of folk arts and crafts in the design curriculum; in Japan, there is a secondary subject of ceramics/glass/metalwork in the design curriculum. It is common to employ folk art and handicraft inheritors as professors or industrial instructors in colleges and universities; in the training program of art and design majors, folk art and handicraft have become the main courses of the majors, and in terms of the discipline development history of design majors, the handicraft movement in England and Austria in the early 20th century has become the inspiration for the genesis of modern design. [12]

In 1921, the “Bauhaus” modern design school in Germany advocated the combination of handicraft and industrial civilization, which led human design from the Victorian decorative style to today’s modern style. To this day, there is no school in the United States, Germany, Britain, Japan and other developed countries that does not emphasize the mining of resources and nutrients in traditional crafts and techniques in art and design education. As a result, such courses in Western art colleges and universities have also long been developed not as special features, but as a regular part of the teaching content.

In 2016, the Ministry of Culture launched the “Traditional Craft Revitalization Plan”, which puts forward requirements and provides corresponding measures for colleges and universities to cultivate applied talents from economic and cultural aspects from multiple angles. Among them, Central Academy of Fine Arts, China Academy of Fine Arts and Shandong Academy of Arts and Crafts have carried out multi-channel and multi-level professional expansion and curriculum construction through intangible culture inheritors on campus, ethnic folk craft survey and handicraft practice courses, and have accumulated many materials and experiences. Take Shandong Institute of Arts and Crafts as an example, they are driven by the Shandong Institute of Arts and Crafts, with a number of national and provincial-level scientific research projects in folk arts as academic support, and have transformed traditional folk art resources in Shandong Province, such as wood-paneled New Year paintings, ceramics, paper-cutting, and textiles, into the school's characteristic courses, truly realizing that scientific research feeds teaching and

discipline construction drives professional construction, so that Shandong Institute of Arts and Crafts in fine arts and Art design two major groups of characteristic development has made great progress. The talents cultivated have obvious characteristics, sufficient creative power and full of entrepreneurial backbone. Dongyang wood carving, as an important national intangible cultural heritage in Zhejiang Province, has distinctive features, but the traditional folk inheritance methods and empirical production methods need modern and efficient professional combing and upgrading. [13]

#### **4. Components of School-Based Curriculum Development Theory for Dongyang Wood Carving**

The school-based curriculum is an important way for schools to conduct special education. The development of a school-based curriculum begins with the identification of the title, project, background analysis, course objectives, course content, implementation process, and evaluation and description according to the outline of the school-based curriculum development, thus reflecting the standardized requirements of the school-based curriculum.

First, the development of school-based curriculum requires the guidance of relevant experts in the field. The relevant experts can be composed of teaching and researcher of subject teaching, subject leaders and front-line core teachers. Second, background analysis requires multiple aspects, such as the needs of society, the school's educational goals, the variability of student needs and school resources, and the variability of teacher personalities to be considered in all aspects. Finally, the school-based curriculum development process should pay attention to the individual receptivity of students, pay attention to their own personality characteristics, and cultivate the ability of teamwork. [14]

Zhejiang Dongyang wood carving is a national intangible cultural heritage, and in recent years, many primary and secondary schools in the Dongyang area have offered courses on Dongyang wood carving, but school-based materials are still in the scarce stage. The author combined his knowledge of the subject with research and study, and chose Dongyang primary school students as the research object to explore the feasibility of developing a school-based curriculum for Dongyang wood carving.

#### **5. Exploring the Development of School-Based Teaching Materials for Wood Carving in Dongyang**

The course is titled “Carving the World with Your Hands - Into the World of Dongyang Wood Carving”. First of all, the teaching methods include visual method, practical operation and learning activities under the guidance of teachers. The main learning methods are independent learning, cooperative learning and inquiry learning. The teaching conditions required include wood carving works, wood carving materials and material pictures, etc.

The main objectives of the course include: First, knowledge and skills, to understand the culture of Dongyang wood carving, the history of Dongyang wood carving, and to further understand the cultural connotation of it by trying to make Dongyang wood carving. Second is the process and method, to appreciate Dongyang wood carvings, learn about making Dongyang wood carvings, and create different wood carvings by making Dongyang wood carvings and working in groups.

Emotional Attitude and Values. One is to recognize the intangible cultural heritage Dongyang wood carving, enhance national pride, and understand the importance of inheriting and developing non-heritage culture, and the other is to improve aesthetic awareness and hands-on skills through hands-on production of Dongyang wood carving.

After determining the curriculum goals, the school-based curriculum development proceeds to the implementation phase. The curriculum content is not developed arbitrarily and needs to achieve the curriculum goals; the curriculum content is hierarchically organized with appropriate names for the two-level catalog; the curriculum content needs to be arranged in a certain organizational order, from easy to difficult and organized. The course content supports the course objectives and the course objectives lead the course content; writers need to select direct and indirect experiences purposefully to constitute a complete system of knowledge and experiences. In the new curriculum, teachers should allow students to engage in independent, cooperative and inquiry learning. Teachers should assign specific learning tasks, guide students in group discussions, and learn through sharing and cooperation. The learning content has special characteristics, and teachers should reasonably choose teaching methods to enhance students' practical skills and protect and pass on intangible cultural heritage through the learning of Dongyang wood carving.

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## 6. Craft Culture Protection Requires

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Before modern times, the handicraft vocational education in both China and Japan did not form a systematic system, but after 180 years of development, Japan has jumped into a major country of handicraft, and has made remarkable achievements in school handicraft vocational education, there are many experiences for our country to learn from. This study uses dialectical logic thinking method, based on the history and the present, combining vertical comparison and horizontal comparison, to compare the historical development, policies and regulations of Chinese and Japanese handicraft vocational education, as well as the current practice of different types of school personnel training mode. Explore the similarities and differences of handicraft vocational education between China and Japan, in order to better understand the status of the Chinese arts and crafts school vocational education, more fully grasp the craft characteristics of vocational education, essence and the law of development, and to seek for the best development path to the arts and crafts vocational education in our country, thus through the school vocational education tradition handicraft culture better, achieve the purpose of promoting China's handicraft culture protection and inheritance.

Through the vertical comparison of the history and policy of Chinese and Japanese school handicraft vocational education, it is found that the development of school handicraft vocational education reflects the political, economic and ideological and cultural development of modern society in China and Japan, and each historical stage shows its own characteristics of the times. That is: before the sino-japanese war of 1894-1895, there was a difference between passive initiation and active initiation. From the sino-japanese war of 1894-1895 to 1912, the emergence of the starting point and the construction of the system were different. From 1912 to 1945, there was a difference between rapid development and gradual improvement. From 1945 to now, there is a difference between potential fluctuation and trend transformation. In comparison, it is also recognized that due to the late start of handicraft vocational education in Chinese schools, there are still the following deficiencies in the development environment. That is: a. lack of detailed supporting policies for specific problems of handicraft vocational education; b. lack of practical support and coordination from the government and its competent departments; c. low recognition of the whole society.

Through the horizontal comparison of the talent training models of four types of schools in China and Japan, including secondary vocational schools, higher vocational schools, higher art schools and higher comprehensive colleges, it is found that the talent training models of various types of schools in China and Japan are basically similar, and they are developing towards diversification, socialization and internationalization, and have formed their own characteristics. That is to say, Chinese and Japanese secondary vocational schools show the differences of specialization, skill-oriented, broad and comprehensive; Chinese and Japanese Higher Vocational Colleges show the differences of application, specialization, innovation and diversity; Chinese and Japanese higher art colleges show the differences of humanity, refinement, innovation and integrity; Chinese and Japanese higher comprehensive colleges show the differences of relying on “external forces” and “own advantages”. That is to say, compared with Japan, China pays more attention to specialization and humanity, while Japan pays more attention to integration and innovation. In the comparison, we also find that there are some deficiencies in the talent training mode of Chinese School handicraft vocational education. That is to say: a. the training objectives of some schools’ handicraft talents are vague, general and not matched with the curriculum system, and they are exam oriented; b. the development trend of handicraft education in Colleges and universities towards pure art is obvious, resulting in problems such as unsound basic technology and neglect of traditional crafts; c. the handicraft curriculum is single, and each handicraft exists in isolation, lacking connection and integration.

## 7. Conclusions

The development of school-based teaching materials is a huge project, which requires close cooperation between schools and enterprises. Since new knowledge, technology and equipment are now constantly emerging, keeping up with the development of enterprises is the fundamental premise of school-based textbook development, which should be able to reflect the principles of practicality, flexibility, foresight and service.

## Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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