

On the Local Flavour in the Development of Local Curriculum Resources: Values and Integration

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Abstract:

China's millennium-old agrarian civilization has determined the native flavour in the nation's bones. In teaching, the development of local curriculum resources is often inseparable from the native flavour, and their infiltration into teaching is in line with the laws of the times and the learning characteristics of students.

Keywords:

Local Curriculum, Curriculum Resources, Vernacular

1. Introduction

Since ancient times, the Chinese have always had a deep affection for the “countryside”, perhaps because of cultural differences, and this affection is particularly deeply engraved in their bones. If there is a ‘root’ to which art can return, I think my ‘root’ should be the ‘flavour of the countryside’. [1] This manifestation of roots is also reflected in teaching, which cannot be separated from the land of China or from the issue of curriculum resource development.

2. Value

2.1. *Pro-life and teaching for meaningful learning*

The term ‘vernacular’ has always been imagined to mean rural and countryside. However, it is undeniable that elements such as local sentiments, local folklore, geography and community characteristics will be incorporated into the development of curriculum resources that will be closer to students’ lives, and that education close to students’ lives is worth advocating. Dewey suggested that “it is important to make sure that children's experiences and materials are connected to each other and that they are integrated so that children can understand the meaning of the curriculum” [2]. The “living” teaching materials, full of local flavour, are closely related to the students’ own existing experiences and can quickly bring the curriculum and students closer together, finding the common ground between the curriculum and the students from the environment in which they live, and being able to make connections with the

students' original life experiences, thus promoting meaningful learning. "An ounce of experience is therefore worth a ton of theory simply because it is only in experience that any theory takes on a vibrant and verifiable meaning." [3].

2.2. "Grounded" humanism to make up for the lack of universal curriculum

As a specific social activity, the teaching practice of a specific regional culture "is based on the promotion of both human and cultural. The construction is the core, mediated by a specific cultural value system, and aims to promote a special activity of interaction for the cultural production of people." [4] The universal curriculum inevitably has a "disciplinary flavour" and a "textbook flavour", lacking the historical connotations and emotional sublimation linked to the local humanities. Students who grow up in a regional cultural atmosphere are bound to be influenced by the subtle influence of regional culture in their way of thinking and behaviour. "Regional culture, as an objectively existing cultural entity, is a synthesis of material, institutional, behavioural and spiritual culture formed by people within a certain geographical area during their long-term social practice activities, reflecting the values, thinking habits, lifestyle and behavioural patterns of that group." [5] The uniqueness of the local flavour makes up for the lack of a universal curriculum in the formation of students' personalities. In science activities, for example, students' personalities are more fully developed while the uniqueness of the local resource curriculum is revealed through the use of things that are close and familiar to them.

2.3. Build a sense of regional cultural identity and cultivate a great love from a small love

The "local flavour" is the bridge between the students and the regional culture. In essence, the regional culture can create emotions with the students, from the ability to achieve empathy with them, and this empathy is commonly known as "local flavour". The term "great love" sounds very common, but it takes decades or even a lifetime to cultivate or root it in the heart to reach such heights. It seems that it is not so easy for our education to cultivate great love in children, great love for the country, great love for the mountains and rivers. But what is pleasing is that the local region on which students depend will have a subtle emotional cultivation for them. If this sense of vernacular is shared by students, i.e. a love for their own local culture, then the cultivation of a great love seems to be expected. In other words, if the 'ocal flavour' resonates with students, and if it can be fully utilised in teaching, it can build their sense of identity with the local culture, and thus cultivate a 'small love' to a 'big love'. "This can lead to the cultivation of 'small love' to 'big love'. Pedagogy is highly effective when it touches the emotional and volitional spheres of students, when it touches their spiritual needs, says the educator Zankov. The first thing that teachers need to do in teaching is to substitute their emotions and identify with the regional culture, which will win the whole world and be annihilated by history. It is worth looking at the possibility of using the "local flavour" as a bridge to cultivate a greater love for students.

3. Financing

The development of regional cultural resources "should not only use archaeology to study the food, architecture, clothing, artefacts, customs, rituals, institutions, laws, religion, art and other symbolic cultures of the people of the region concerned, but should also study what lies behind these symbols, i.e. the conceptual level, the deeper

culture that reflects the local and national character.” [6] The first step in integrating vernacular-flavoured curriculum resources into teaching is to do a good job of uncovering valuable resources, then integrating and integrating them, and finally achieving the aim of connecting life and education. Specific examples and case studies are also given below.

3.1. Excavation

The first is the historical sites and monuments, which are placed in a specific natural environment and a special cultural context, and the way of life of the local people reflected in them, including clothing, food, housing, customs and habits, revealing the values, aesthetics and outlook on life of the local people, thus reaching a cultural interpretation level. The second is the folk art with local characteristics. Secondly, the folk art landscape with its local characteristics is an important vehicle for understanding culture from an artistic point of view, mainly in the form of artefacts and art forms from different places, whose modelling characteristics are precisely the basis for traditional cultural education. In the long term interaction with the natural environment, a rich variety of objects and artistic forms with unique characteristics have emerged in different places, such as the Ou sculpture culture of Wenzhou. Thirdly, local traditional festival culture and folk art resources, in the Chinese land, different ethnic groups and different regions have their own unique traditional festival culture. The teaching process can cooperate with the region's large-scale activities to do some resource developmen

3.2. Integration

The scientific integration of curriculum and teaching resources is a necessary prerequisite for improving the effectiveness of classroom teaching. The integration referred to here is the integration of the local curriculum resources collected into the curriculum. Many teachers collect local indigenous resources, but do not use them for curriculum development. How to integrate the collected resources into teaching is a very practical problem. Here is how school-based curriculum development is carried out. In foreign countries, there are several fixed procedures for school-based curriculum development; the first is the Skirbe procedure, the second is the OECD procedure, the third is the Seiler and Haflock procedure and the fourth is the Thomas procedure. Their first steps are to analyse the situation, analyse the students, perceive the problem and set up a curriculum development committee or related working group. What does not change is that the first step is ‘analysis’. I have summarised the integration of vernacular resources into teaching as follows: analysis and assessment - fragmentation - embedding -Organising activities. Analysis means analysing the local context and screening which local resources are of value or have the opportunity to be used in the classroom. It is not possible for students to cover everything, but to choose a part of the process that is practical or significant and embed it into the lesson. This lesson does not need to be about boxwood carving. Rather, the design of a carefully carved lesson can also achieve a degree of interdisciplinary education by using elements of a particular part of boxwood carving as a classroom presentation. Organising activities at the end of the phase is an opportunity to integrate the normally embedded vernacular resources, such as organising exhibitions, putting students’ work on display or in other forms. Their work is used as a resource to promote the local culture and to develop a sense of cultural vocation among the students.

3.3. *Through and through*

Given the subtle influence of regional culture on the ideology and values of students in a particular region, the integration of regional culture into teaching resources can not only alleviate the conflict between subject knowledge and students' experience, but also enhance the relevance of teaching content, and enable students to acquire the ability to construct and create knowledge, optimise their own knowledge system, form their own unique opinions and truly realise meaningful learning. [7] By incorporating local curriculum resources into teaching, the "local flavour" will naturally enter the teaching, and does not need to be deliberately emphasised. By exploring the role of the "roots" of local culture, teaching and learning is rooted in the richness of local culture, allowing individual lives to be nourished and nurtured by the "roots" of local culture. By exploring the role of local resources in education, making students aware of the hard-won happiness of life and the richness of Chinese culture, and focusing on humanism, so that vernacular culture can take on the responsibility of humanistic education and the role of a tool to enhance students' communicative skills in life, language teaching, which loads and disseminates vernacular culture, becomes a major forum for stimulating students' humanistic feelings. It is a great way to inculcate and infect students, thus effectively stimulating their love for their hometown and sublimating the educational effect on them. By linking students' lives and teaching, we also link education with emotion and education with reason.

3.4. *Case - Chain Art Education*

The first person to propose the concept of 'chain art education' was Zhu Jingdong, a professor at Zhejiang Normal University, who defined it as the process of art education in which there are connections between various educational elements, starting from the connection point of the connection, linking students' perceptual experience, visual experience, emotional expression, cultural understanding, value In the process of art education, each educational element is linked to the other, and the linking points are used to connect students' perceptual experience, visual experience, emotional expression, cultural understanding and value judgement, so that students can carry out cognitive construction in the process of continuous linking, and thus enhance their comprehensive literacy. [8] "Chain art education" emphasises the use of local culture as the source of the chain, and establishes an integrated education model for students, teachers, schools and the region, gradually enabling primary and secondary schools in Pinghu to create an artistic and cultural atmosphere with local characteristics, and linking them to the general environment of traditional cultural heritage education. The "Chain of Arts - Innovative Curriculum for Children's Chain Art" series was published in 2018. The series includes six books, including "Mudiness and Earthiness", "Denim Cloth Language" and "Taste of Knife Marks", written with the participation of art teachers from eight schools, including Zhapu Tianfe Primary School, Xin Dai Central Primary School and Ping Shi Annex Primary School. The series shows the dedication to the development of local curriculum resources, and the special art education of each school together depicts the blueprint of local traditional culture heritage education in Pinghu.

4. Circumstances

4.1. *Opportunities*

4.1.1. *Timing: the east wind of policy*

The new compulsory education curriculum and curriculum standards issued by the Ministry of Education in 2022 set out higher requirements for changes in basic education, and the importance of building a curriculum based on local resources is mentioned several times in the new standards. As early as the beginning of the 21st century, the relevant policies on curriculum development, especially the implementation of the 'three-tier curriculum' policy, gave rural schools the autonomy to develop their own curriculum. The National Curriculum Reform Programme for Basic Education states that while implementing the national curriculum and the local curriculum, schools should develop or choose a curriculum that is appropriate for their school, taking into account the local social and economic development, the traditions and strengths of the school, and the interests and needs of the students. [9] How to develop a 'curriculum that suits our school' There is no ready-made path to follow and no set model to follow, it is a new round of curriculum reform, still in its infancy, need to try, need to explore, need to practice. It is evident that the development of local features by teachers in schools is strongly encouraged by policy, and there are many other local policies that have been enacted to support the introduction of local resources into the classroom.

4.1.2. Location: a deep-rooted vernacular

China's thousand-year agrarian civilisation has already determined the country's native flavour in its bones, a country with a strong municipal and historical heritage, and the countryside flavour of China's even roots is a unique condition. The vernacular curriculum consists of systematic vernacular knowledge, and vernacular knowledge, as the source and material for the construction of the vernacular curriculum, has a different structural system and a special nature from subject knowledge. The deep excavation of vernacular knowledge, which is rich in vernacular nature and education, is the entry point for the development of vernacular curriculum resources in rural schools, which is not only conducive to sorting out the genealogy of vernacular knowledge, but also helps to maintain the holistic connection between the renewal of vernacular knowledge and the development of rural society. The richness of China's vernacular resources provides excellent conditions for the development of related curricula.

4.2. Restrictions

4.2.1. Prejudice against rusticity

Local knowledge with a vernacular flavour is easily perceived as 'rustic' knowledge. Not only does it have little status in the minds of the people, but the OECD's PISA and the national tests for students in compulsory education conducted by the European Union are also based on general subject knowledge and are largely unconcerned with the relatively narrow range of indigenous knowledge. Especially in rural areas of the country, the best and brightest are screened out by modern education, and those who remain feel failure and remorse, "and when their children grow up they try to push them away from the countryside to avoid following their old path." [10] To receive a school education is to serve their children to achieve "carp leap", and to not learn about the country in school is always to be "a pinch hoe" and "no good ", for whom schooling was a transitional rite of passage. The prejudice against local knowledge inevitably affects the acceptance and use of local knowledge in the school curriculum.

4.2.2. Teachers do not have a sense of total sexual self-awareness

At present, many teachers tend to stay on the surface of curriculum innovation and the use of vernacular resources, believing that they only need to complete superficial work or obtain temporary rewards, and their knowledge of vernacular curriculum resources is rather fragmented; some of them only have a rather vague understanding of the concept of vernacular curriculum resources, and do not have a deep understanding of the significance of the value of vernacular curriculum resources, thus leading to difficulties and lack of support in the development of curriculum resources. All these phenomena stem from the lack of self-awareness among teachers, which is intrinsically motivated by the cultural self-awareness that contributed to the unprecedented achievements in numerous literary fields during the Wei-Jin period.

In short, local curriculum resources have their own unique value and role, how to make good use of its value in the real teaching needs to continue to be explored, and the various conditions it needs, such as teachers and other aspects of support also need to be further strengthened.

Conflicts of Interest

The author declares that there is no conflict of interest regarding the publication of this article.

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