

EARLY CHILDHOOD EDUCATION EXPLORATION IN THE PERSPECTIVE OF “INTANGIBLE CULTURAL HERITAGE” INHERITANCE TAKING THE HAIMEN FOLK SONG PERFORMANCE IN WANNIAN KINDERGARTEN IN HAIMEN DISTRICT, NANTONG CITY AS AN EXAMPLE

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ABSTRACT

Objectives of this study: To study the inheritance of Haimen folk songs in Wannian Kindergarten, a representative project of the national intangible cultural heritage; Research methods: 1. Orff music teaching method (Orff method); 2. questionnaire survey method; 3. interview method; 4. Method of observation of teaching activity. This article examines the current situation regarding the use of Haimen folk songs in kindergarten music lessons. Based on the analysis of the current situation and problem orientation.

The research finds that:

preschool teachers do not have sufficient awareness of Haimen folk song music teaching; comparison of the orientation of the Haimen kindergarten folk song music pedagogy fuzzy; the method of teaching activities is relatively simple; the content selected in the activities is monotonous and repetitive; support from the external environment is insufficient and other issues become more prominent. The research results show that incorporating Haimen folk song performance activities into kindergarten activities using Orff's theory resulted in enriched lesson plans for educators and increased children's satisfaction with the activities.

Keywords: Intangible cultural heritage; Haimen folk songs; Children; Performance activities

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1. INTRODUCTION

The concept of the intangible cultural heritage of the world (abbreviation: intangible cultural heritage) emerged after the Second World War. Japan and South Korea are the first countries to deal with the protection of intangible cultural heritage. More than ten years since the end of the 20th and 21st centuries. “Guqin Art” is China’s first world-class intangible cultural heritage project assessed by the United Nations Organization. Thus began the selection of the representative list of intangible cultural heritage in the perspective of Chinese traditional culture. In this way, those who are at risk are protected. A traditional art in dire need of rescue. The first set of lists includes a total of 665 expanded items, 298 of which are musical intangible cultural heritage, accounting for 44.8% of the total list; the intangible cultural heritage of music occupies an important place in the three lots of the intangible cultural heritage lists issued by the country. On June 7, 2008, Haimen folk songs circulated in Haimen District, Nantong City, Jiangsu Province, China were approved by the State Council of the People’s Republic of China for inclusion in the second tier of the National Intangible Cultural Heritage List, heritage number II-94.

Haimen, Jiangsu is located on the north bank of the Yangtze River estuary in China. According to historical records, it was founded in the mid-18th century. Haimen’s ancestors came mainly from Chongming Island, Taicang, Changshu, Jurong. The ancestors cleared wasteland here and bred their descendants. They also brought local folk songs with them. As traditional Chinese music, Haimen folk songs come from the fields, and are in the same line as Jiangnan Wu songs.

Early childhood education (pre-school education) is a stage in the school system in China and an integral part of basic education. The “Guidelines for Kindergarten Education” The law promulgated by the Ministry of Education indicates that one of the main goals of kindergarten education is to awaken children’s love for the fatherland, hometown, the collective, work and science. However, early childhood education has long been in a state of simplification and neglect of individual activity materials. Furthermore, the music pedagogue and German composer Carl Orff pointed out that these countries (regarding non-European countries) have rightly recognized that they (Orff) do not accept music pedagogy as a specific music education system or music culture, and as a teaching principle. A principle that enables them to rediscover the tradition of local music and language and to use it for their music education. That said, while introducing Orff’s music pedagogy, it is more important to rediscover the native music culture. The values contained therein, aesthetic charms and cultural folk customs are irreplaceable outstanding humanistic resources of the place. Song Weixiang, the heir of Haimen folk songs, believes that the core are those who inherit the music culture. Different from the traditional society, the singing places, audience groups and performance methods of folk songs have changed greatly in the new era. The heritage space is no longer limited to families and villages, and the school has become a new heritage space. With the development of time, the method of inheritance of the Haimen folk songs should also move with the times. Fully showing the role of Haimen folk songs in early childhood education is one of the most important means of preserving Nantong folk music, and it is also a

good practical experiment. As early as 2014, Haimen Tongyuan Elementary School and Haimen Hainan Middle School successively began researching the school-based curriculum construction of Haimen folk songs, developed school-based instruction courses, and edited the curriculum collection. Nanjing University of the Arts, Guizhou Normal University, and The Shanghai Conservatory of Music is actively conducting academic research on Haimen folk songs. To further enhance the school heritage construction model, promote the concept of combining modern school education methods with the heritage of Haimen folk songs. In college, middle school, and elementary school classrooms, and even in the gamification of kindergarten courses, folk song resources are being incorporated to expand lesson content. Diversification and stratification reflect the structure of Haimen folk song music curricula, and the school-based curriculum of local culture embodies nationality, typicality and knowledge. Establishing a curriculum resource base of Haimen Mountain Songs, and guiding the application and development of Haimen Mountain Songs in school with a “project-task” driven model. In practice, the effect of students’ music culture practice and the use of Haimen folk song resources will be enhanced, to promote the intergenerational inheritance of the vitality of Haimen folk songs at the discipline building level. Cultural soft power is an important reference in formulating national strategies and has become an important factor in national competitiveness. Therefore, it is very important to continue the heritage and protection of Haimen’s mountain members on campus. “The role of the government in the development of cultural industries should first adhere to the principle of maximizing the cultural market and minimizing the scope of protection... The role of the government should be to create a more efficient environment for the cultural market.” This has a positive impact on the heritage of the campus.

Based on the above conditions, for the Haimen people, the Haimen folk song is selected as a resource for the kindergarten music curriculum for specific development and use. The combination of intangible cultural heritage and classroom activities helps cultivate children’s interests, enhance children’s perception of traditional culture, and virtually enlighten children’s understanding of beauty.

Therefore, this article aims to provide a theoretical basis for the application of Haimen folk songs in kindergarten music activities. Relevant data will be analyzed to provide practical guidance to kindergarten educators on how to organize related activities. Sort out the law of school inheritance, cultivate children’s aesthetic habits of “music mother tongue” to promote the healthy development of children’s body and mind.

2. OBJECTIVE

Explore the heritage of Haimen folk songs at Wannian Kindergarten, a representative project of the national intangible cultural heritage.

3. LITERATURE REVIEW

A study on the educational practice of Haimen Mountain Songs:

Wu Jianying’s paper ‘Educational Directions for Making the Flower of Life Bloom Beautifully - Reflections

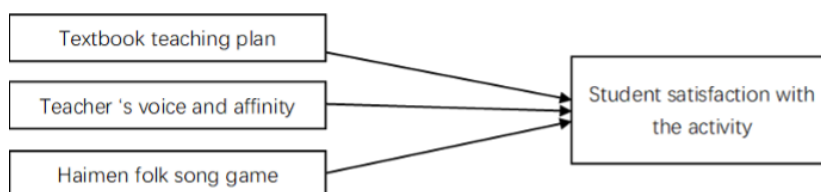
and Actions on Art Education in Schools' first brought the Haimen Mountain Song into the classroom as a curriculum resource. The Haimen Shangs curriculum developed in this way includes a learning to sing course and an appreciation course. She argues that Haimen Shangs as a distinctive curriculum resource can not only improve children's artistic heritage, but also better transmit the national art. Jiang Keke's paper, 'Singing the songs of your hometown in the direction of education - my opinion on "Haimen mountain songs in the classroom"', points out that as a curriculum resource, Haimen mountain songs should be brought to life by choosing the right teaching materials and mastering the right teaching time. Han Tiantian's thesis on 'The Heritage of Nantong Folk Music in the Preschool Education'; Lu Yan's thesis on 'The Musical Interpretation and Teaching Design of 'The White Tide of the East and the Sunrise'; Zhao Ping's thesis on 'A Flower in the Plain of Jianghai, the Fragrance of the Flower is Full of Children's Interest - Exploring Music Teaching in the Context of Haimen Mountain Songs'; Lu Yan's thesis on 'The Little Sister Looks at the Middle The musical interpretation and teaching design of "The Little Sister Looking in the Boat"' and "The subjectivity of education, the development of the school-based curriculum, the design of the teaching plan and the reflection on the teaching process" respectively integrate the "Haimen mountain songs" into the classroom resources. Ji Hairong's paper "How to make secondary school students more effective in understanding "Haimen Shangs"" and Mingyu's paper "Using Haimen Shangs to improve students' aesthetic connotation" deepen the role of Haimen Shangs in the classroom from an epistemological and aesthetic perspective, and make educators aware that Haimen Shangs are not only a non-genetic heritage but also a learning course to cultivate students' emotions. The study curriculum. Di Xiaoling's thesis, 'A practical study of the integration of Haimen mountain songs into the school-based curriculum'; and Shao Xiaojun's thesis, 'Research and practice on the integration of Haimen mountain songs in the music classroom of education-oriented junior high schools', start from empiricism and place Haimen mountain songs on the same level of importance as the literature and art curricula. In this paper, the students are led to repeatedly savour the beauty of the songs and are given technical guidance on singing and reading them aloud, achieving a unique curriculum effect. Among them, Ye Song is an expert in the field of "Haimen Mountain Song" and classroom generation. In 2015, Ye Song's paper 'Talking about developing a school-based music curriculum' was the first to suggest that the school-based music curriculum should include local elements. By including the teaching of Haimen mountain songs in the music curriculum, students can develop a love for their hometown and pass on the traditional culture of the region. His essay "Inheriting the Art of Haimen Mountain Song, Developing School-based Literacy Curriculum", "Exploring the Development Path of Haimen Mountain Song School-based Curriculum", and "The Practice of "Teaching and Doing" in the Development of Haimen Mountain Song School-based Curriculum" call for the use of social resources and school-based resources to create a school-based curriculum, In his master's thesis, "The development of the school-based curriculum of Haimen Mountain Song", he called for the use of social resources and internal resources to form a synergy to create a good curriculum for cultivating humanistic literacy. In addition, his master's thesis, "Investigation and Research on the Current Situation of Haimen Shangs in the School-based Curriculum of Junior High School", systematically fills in the gaps in the school-based curriculum

of Haimen Shangs in the Haimen area from the aspects of investigation and evidence, curriculum development, pathway implementation and preliminary investigation of results, and provides relevant thoughts for the research of the school-based curriculum of folk songs.

4. CONCEPTUAL FRAMEWORK

Figure 1

Conceptual framework



5. RESEARCH METHODOLOGY

1. Population and sample

A total of 25 people, including 5 teachers and 20 students, were divided into two groups with 10 people in each group.

2. Research Instrumental

The tools used in this survey are as follows:

Questionnaire for children and one for parents; a draft for teacher interviews; an outline for observing music education activities. The tools used in the survey mainly refer to Chen Guomei's Handbook of Preschool Childrens Development and Education Evaluation as well as self-made teacher questionnaires, parent questionnaires and interview outlines based on it. Part of the samples were selected in February 2022 at Wannian Kindergarten in Haimen District. A test was conducted and the opinions of the tested teachers and parents were heard. On this basis, the items of the questionnaire were improved.

The survey results are mainly used for S PSS for Windows 10.0. Perform a statistical frequency analysis of the data. In addition to the quantitative results of the analysis, data from interviews and observations are used.

Checking availability of research Instruments

Invite 3 experts with professional titles of professor or above, scholars of traditional culture, literature, art, and education, use logical analysis method, from "feasible", basically feasible, suggested modification, not feasible " " four-level evaluation, the prepared interview Forms and questionnaires were reviewed and commented on.

3. Data analysis

1. Orff music teaching method (Orff method): Dealing with specially made Orff musical instruments and self-compiled teaching materials, based on rhythm training with a focus on improvisation or

accompaniment; The focus is on stimulating children's interest and enabling children to be creative in making music through games.

2. Questionnaire survey method: Twenty middle-class children from Wannian Kindergarten in Haimen District were randomly selected and questionnaires were distributed to their parents. A total of 40 children's questionnaires were distributed (20 pre-test questionnaires and 20 post-test questionnaires) and 40 questionnaires were returned with a 100% recovery rate. 20 parent questionnaires were distributed and 20 questionnaires returned, with a 100% recovery rate.

3. Interview method: In this survey, 5 teachers were individually questioned in depth. The content of the interview was conducted according to the interview guide. Adjustments to the actual situation were made during the interview process. The interview was taped and recorded with the consent of the teachers and parents. Finally, the interview results were transcribed into text and related topics were sorted out.

4. Observation method of teaching activities: CCP Investigation 8 observations of music teaching activities, 4 of which were before using Haimen folk songs to compose music and 4 after using Haimen folk songs to compose music. During the observation, the content of the activities was recorded in detail and the children's behavior during the activities was observed and recorded.

6. RESULT

Table 1

The results and analysis of pre-test and post- test ability of children in Haimen Folk Song Performance Class

measurement standard	test time	number of people	average	standard deviation	T value
articulation and enunciation	Pretest	20	1.80	0.70	-2.200*
	Posttest	20	2.35	0.88	
Vocalization and Accent	Pretest	20	1.55	0.69	-2.269*
	Posttest	20	2.00	0.56	
Rhythm	Pretest	20	2.30	0.92	-1.739
	Posttest	20	2.80	0.89	
Compose moves, lyrics	Pretest	20	2.15	0.81	-3.859**
	Posttest	20	2.90	0.31	
Mimic labor process initiative	Pretest	20	1.40	0.60	-3.065**
	Posttest	20	2.30	0.800	

* means significant at 0.05 level

** means significant at 0.01 level

*** means significant at 0.001 level

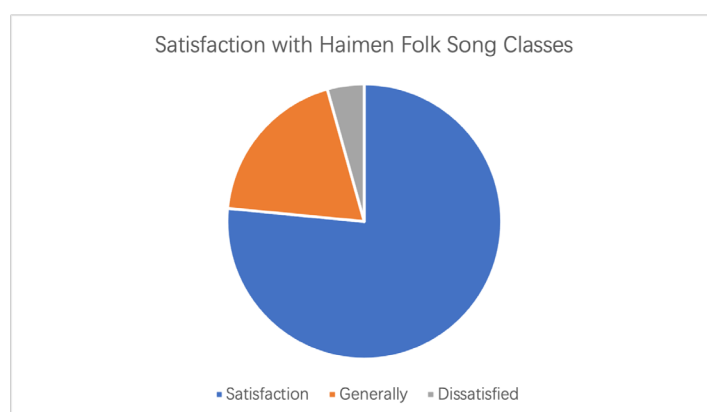
It can be seen from Table 1 that after the introduction of the Orff music teaching method into the Haimen folk song activities, the post-test scores are significantly higher than the pre-test scores. The results of the post-test were significantly better than those of the pre-test, with the exception of the rhythm, which indicated that the performance and composition of Haimen folk songs played a significant role in the teaching activity.

Specific Analysis: Word articulation and pronunciation, vocalization and melody reached significance at the 0.05 level; execution of movements, texts and enthusiasm for imitating the work process reached significance at the 0.01 level; rhythmic movement was not significant between before and after.

This classroom activity is conducted by children under the direct guidance and participation of teachers. On the surface, children have improved in various skills, but there is no significant improvement in body rhythm. The main reason is that the curriculum isn't playful enough and it doesn't allow young children to really understand new things outside of their own lives. Therefore, in the setting of the content of Haimen Folk Songs, there is also a depiction of the farmers in the sand, which the children can quickly imitate and are also very motivated. Explain that young children need more inspiration from teachers to be imaginative.

Figure 2

Student Satisfaction Results



As shown in the figure above, with the introduction of the Haimen folk song performance course, more and more students are satisfied with the Haimen folk song course. 77% of the students chose the satisfactory option, 19% of the students chose the general option, 4% of the students chose the option "I don't like". It shows that the folk song class Haimen is still very well received by most students. Compared with general music lessons, the behavior, tone and intimacy of the teachers affect the children's interest and love for the lesson.

7. DISCUSSION

This study collects the relevant evaluation information from 40 children, their parents and 5 teachers in Wannian kindergarten in Haimen district through questionnaire survey, interview method and classroom activity

observation method, and then conducts the applied research on the performance and compilation of Haimen folk songs through the music curriculum. The protection and inheritance of the intangible cultural heritage of Haimen folk songs has improved the satisfaction of participating teachers and students with music courses, and has a profound impact and meaning on the development of children's music enlightenment level and the accumulation of local music culture.

1. Analysis of the inheritance of Haimen folk songs at a young age

Although Haimen's folk songs have become a national intangible cultural heritage and have very unique local characteristics. In fact, Haimen folk songs are not widely used in the surrounding areas of Haimen, especially in kindergarten classes.

Educators are the most important authority for the implementation of music education in kindergarten. The personal quality, the teaching philosophy and the pedagogical ability of educators have a direct impact on the quality of education and teaching. The education system should find suitable candidates among music teachers and teachers of other subjects who love Haimen folk songs. The education department and the culture department should organize a central and systematic folk song professional training, set up a quasi-professional teaching team, and change the successors of the previous professions. The status quo is incomplete and unsustainable. When the education department hires new music teachers under the same conditions, they should prioritize the recruitment of folk song talent and form a talent incentive system. With this backbone power, we will gradually solve a series of talent shortage problems such as screenwriters, directors and composers. It is the basis of educational heritage that a few people bring tens or hundreds of people to inherit tens of thousands of people together, so that Haimen folk songs can be passed from generation to generation. "The bearer is an important bearer and transmitter of the intangible cultural heritage" (Yin Shi, 2016)

2. Possibilities and limitations of Haimen folk songs in kindergarten inheritance

Language is key to the legacy of Haimen folk songs. The author found a worrying phenomenon during the investigation. With the promotion of Putonghua in school education, the vast majority of children can no longer speak pure dialect, some even lose their basic vocabulary. For Haimen folk songs, Haimen dialect is not only a charming and unique local cultural gene, but also the basis of folk song language. Without the Haimen dialect, Haimen folk songs lose their original character. Therefore, in school inheritance, we must be particularly vigilant to the phenomenon of Mandarin dialects weakening, and one ebbing away and the other growing. While promoting Mandarin and learning foreign languages, we should pay attention to preserving the purity of Haimen dialect, collect some vivid and representative Haimen dialects to learn and use, and use them now to learn Haimen dialect to firmly establish as the basic element of Haimen folk song music. cornerstone. Based on traditional Haimen nursery rhymes and nursery rhymes, adapting them into sung Haimen folk songs is also a good way to enhance the fun of dialects and balance the adult education of Haimen folk songs textbooks.

3. The meaning and value of Haimener folk songs that were inherited in kindergartens

Childhood is a critical time of enlightenment for a person's growth. Much oral folk music is passed on in the atmosphere folk singers have been immersed in since childhood. Therefore, it is very beneficial to include Haimen folk songs in the music curriculum of kindergartens. Native music pedagogy is music pedagogy based on music in the mother tongue.

To a certain extent, it shows that this phase has an important influence on the formation of a person's musical abilities. Applying the cultural resources of Haimen folk songs to children's music activities can not only enrich children's knowledge system, expand children's cognition, and promote children's moral education. Aesthetic education will also play an important role in promoting traditional culture.

8. ORIGINALITY AND BODY OF KNOWLEDGE

The incorporation of Haimen folk song performance activities into kindergarten activities using Orff's theory has resulted in enriched lesson plans for educators and increased children's satisfaction with the activities.

The living legacy of intangible cultural heritage needs an environment that follows the trend, and the heritage of intangible cultural heritage is not limited to adults. In the enlightenment phase of children's music education, Haimen folk songs are selected as music activities so that teachers and children can deeply feel the local folk culture. Not only is it the easiest and most effective way to cultivate children's aesthetic ability, it also brings freshness and novelty to children, which stimulates enthusiasm and interest in children's activities. Haimen folk songs have a deep historical and cultural foundation, which fully reflects the cultural uniqueness of the sandy land area and the heritage of immigrant culture. After an in-depth analysis of the existing problems, the author proposes discussions including: the general situation of the application of Haimen folk songs in kindergarten music lessons; the lack of pedagogical concepts and pedagogical skills of educators; Combining the teaching method of curriculum gamification, integrating Haimen folk songs with rhythmic activities, rhythmic activities, percussion activities; create a good teaching environment. In practice, the author searched and sorted the music material of Haimen folk songs, selected 3 melodies of Haimen mountain songs suitable for kindergarten applications, combined with children's Chinese lessons, integrated ancient poems and Haimen folk songs elements, and designed and wrote Kindergarten Haimen folk songs The music activity plan became organized and implemented in the music education activities of the kindergarten. In the process of teaching practice, the author brought his strengths, combined with the experiences of early childhood education, and brought in his love for Haimen folk songs, which have been stored deep in the hearts of children since childhood. In conducting the report on the results of the final activity, especially in the process of exhibiting, I was very moved. I was amazed how quickly children learned the dialect language, and was moved by the experience of researching Haimen folk songs in children's estates. Full of excited expectations for the development of children's music education and a genuine understanding of the heritage of Haimen folk songs, the author is willing to provide a reference value for designers of campus music activities.

“Culture is symbolic and its content encompasses all aspects of transforming the life of a people (community)” (Qian Jianming, 2022). So that children can experience the daily work of their ancestors and better understand the history of the nation.

As Collingwood points out, “All history is the history of ideas”(Zhang Yanguo, 2009) The transmission of songs from the Haimen Mountains is beneficial for the intellectual development of young children.

9. RESEARCH RECOMMENDATIONS

Since Haimen folk songs are all sung in Haimen dialect, and the lyrics also contain a large number of dialect words, therefore, both teachers and children need to be familiar with the local dialect of Haimen. Outstanding learning ability, compared with adults, can quickly learn a certain language. Therefore, we can take advantage of this advantage to fully cultivate children’s interest in their hometown dialect, and carry out derivative activities in combination with the curriculum in an interesting way. Interesting attempts and creations such as folk paintings, nursery rhymes, and singing ancient poems and folk songs in Haimen dialect.

With the development of the times, from agricultural civilization to industrial civilization, folk songs have different expressions due to the different backgrounds and audience groups. Since the 1980s, new Haimen folk songs have been created on the basis of traditional Haimen folk songs. Haimen folk songs are an extension of Haimen folk songs. Haimen folk songs originated in the ancient village of Haimen, and have made indelible achievements in improvisation and singing. However, with the improvement of contemporary people’s appreciation level, rough innovation has increasingly exposed its inherent shortcomings. For decades, there have been only a handful of classic plays such as “The Story of Taomi” and “Little Sister Loves the Boatman”. Although transplanted and adapted large-scale dramas have made historical contributions, they are still out of touch with modern life. There is a huge gap in people’s aesthetic tastes, and it is imminent to reform folk songs, folk song creation and performance.

Figure 3

The author directs the Haimen folk song performance in Wannian Kindergarten



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