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**Multicultural Perspective on Manchu art inheritance and  
development in Chinese Manchu primary school  
(Yongling Manchu primary school as a case)**

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Ph.D. study programme of Education

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## **Declaration of Originality**

**I, YAO Jia (Student number 80068438) declare that this dissertation entitled “Multicultural Perspective on Manchu art inheritance and development in Chinese Manchu primary school” submitted as partial requirement for Ph.D. study programme of Education is my original work and that all the sources in any form (e.g. ideas, figures, texts, tables, etc.) that I have used or quoted have been indicated and acknowledged in the text as well as in the list of references.**

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**Signature**

**Date**

## Acknowledgement

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## Abstract

China is a country with a multicultural background of 56 ethnic groups, Manchu is the third largest ethnic group which can be traced back earliest to 7000 years ago. However, Manchu culture gradually ignored or even disappeared in recent years, even not more than 100 people who can speak the fluent Manchu language, it's significant to inherit and develop this splendid culture. Especially the school education, it should play its role in the function of Manchu culture preservation, inheritance and innovation.

This study selected the Yongling Manchu Primary School as a case which is representative and unique, choose the Manchu art as the main research focus which as an important component of Manchu culture. The main aim is that through the fieldwork on Manchu art education in case school, in order to exploring the current situation and outlined the characteristics of Manchu art education, summarize the reasons and excavate the deep cultural origins, the challenges faced by the development of Manchu art education, the effectively strategies for Manchu art inheritance and development in primary school.

The researcher adopted a qualitative paradigm, educational ethnography approach was applied to analyze the qualitative data, the data collection methods include case school selection, observation, interview and material analysis. Develop the theories about cultural anthropology of education that can further interpret the reality and offer new insights into the development of Manchu culture inheritance and development.

There are six components were involved in this coding paradigm at different extents. They are contextual factors, Manchu art education in campus culture, school-based curriculum and teaching of Manchu art, extracurricular activities of Manchu art, teacher development and the teacher-pupil relationship, the barriers of Manchu art inheritance and development. In the final part, having illustrated the current situation of Manchu art education in selected schools, four challenges and five recommendations which were summary after the coding paradigms.

**Keywords:** Manchu culture, Manchu art, inheritance and development, Manchu primary school, multicultural point of view

## 摘要

中国是一个有着 56 个民族的多元文化背景的国家，满族作为中国的第三大民族，其历史可以追溯到 7000 年前。尽管如此，近年来，满族文化逐渐被遗忘甚至丢失，能流利的说出满文的人数不到 100 人，传承和发展灿烂的满族文化具有十分重大的意义。发扬满族文化，特别是通过学校教育这个途径，更应该发挥其满族文化传播，发展和创新的功能。

本研究选取具有代表性和特殊性的永陵满族小学作为案例学校，选择满族文化中的一个重要组成部分—满族艺术作为本研究的突破点及方向。本研究的目的是通过对案例学校的满族艺术教育的田野调查和分析，探索当前满族艺术教育的模式及其特点，挖掘其背后的文化根源，直视发展满族艺术教育所面临的机遇和挑战，探索满族小学传承和发展满族艺术的有效策略和途径。

本研究是质性研究，采用教育民族志的研究方法，具体的方法涉及到个案研究，观察法，访谈法及实物分析法来收集和分析数据。通过调查及分析，旨在发展文化教育人类学等相关理论，因而能进一步阐述现实和为满族文化的传承和发展提供新的理论视角。

本研究对六个方面进行了编码，分别是文化背景因素，校园文化中的满族艺术教育，满族艺术的校本课程和教学，满族艺术的课外活动，教师发展和师生关系，满族艺术继承和发展的障碍。最后一部分阐述了选定学校中满族艺术教育的模式，并总结了目前面临的四个挑战和提出的五个建议。

**关键词：**满族文化，满族艺术，传承及发展，满族小学，多元文化视角

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# 1 INTRODUCTION

## 1.1 The rationale for the research

### 1.1.1 The multicultural background of the 56 ethnic groups in China

“The pride of the ethnic culture is also the pride of the world. What's unique for the ethnic culture is also precious for the world. When you are unique, the world comes to you.” This is the best expression of the preciousness of each ethnic culture. According to incomplete statistics, there are approximately 2,000 ethnic groups in the world, located in more than 200 countries and regions.

China, as a big country with a long history of 5,000 years. The origin of its huge influence on the world is because of the profoundness of culture and extraordinary appeal. In modern times, China is a country with a pluralistic cultural background of 56 ethnic groups, and each ethnic group has its own cultural characteristics, it has been formed a multicultural pattern. The Han nationality is the largest ethnic group in China, the population accounting for more than 91% of the whole population in China, and in addition to the Han nationality, other 55 ethnic groups, due to their smaller population, are called “minorities”.

In contemporary China, every ethnic culture has its long history and splendid civilization, the modern complex social structure is destined to be in great demand of a variety of different ethnic cultures serving itself development, thus creating the pluralistic culture in a complex social multi-cultural background of China. As a prestigious Chinese sociologist, anthropologist, ethnologist, and social activist, Mr. Fei Xiaotong (Fei, 2005, p. 17-19) defined that every ethnic group is displayed in its own unique features meanwhile it respects others. Be compatible, and human unity and harmony will be achieved, which is considered as the shortest but most appropriate expression for multi-culture in the Chinese academic circle.

### 1.1.2 Times needs of ethnic culture inheritance and development in China

The ethnic Culture is the soul of the ethnic group and the psychic stanchion to support the existence, development and multiple of the ethnic group, it's also an important part of the whole social system which can be deemed as the basic moralities to follow in human society. If the traditional ethnic cultures were abandoned, social values could fall into chaos. Ethnic cultures as the spiritual forces can be transformed into material forces in the process of knowing and transforming the world, exerting a profound impact on social development. The influences will take effect not only in the course of personal growth but also in the history of peoples and countries.

**Firstly, the development of science and technology in the new era has impacted traditional ethnic cultures.** With the changing times of modern China, it has a complex social structure and a multicultural social background. In the context of social globalization, with the Chinese society complicated increasingly, information circulation developed and the progress in science and technology, people's lives have become more convenient and have a higher quality of life, we can rely on a variety of carriers to record and spread ethnic culture. However, there are still a large number of people, especially young people know very little about traditional ethnic culture. Therefore, the development of science and technology cannot fully represent the progress of civilization, the society needs for simultaneous development of material and spiritual civilizations, even more, the latter is the foundation of the former. Civilization is the essence of various ethnic cultures, therefore, in the current trend of science and technology development and cultural diversity, it's significant of carrying the mission of advocating the core value of ethnic culture, inherit and develop the ethnic culture and improve the level of civilization.

**Secondly, the minority ethnic cultures are also faced with the crisis of mainstream cultural assimilation.** All the ethnic cultures development is confronted with different opportunities and challenges, culture renewal transformation is accelerating, and a new culture will also emerge in an endless stream, maintaining the diversity of world culture is facing severe challenges. Although China presents a pattern of multiculturalism, the Han culture is the mainstream culture of Chinese society, other minority cultures are faced with the crisis of assimilation. The ethnic groups firstly respect, cultivate and develop their own ethnic culture, because of each ethnic culture has its own essence. Secondly, it is required

to respect other cultures and recognize the diversity of world culture, since respect for cultural diversity is an intrinsic requirement for developing their own ethnic culture. Finally, respect for cultural diversity is the inevitable requirement to achieve the prosperity of world culture. All ethnic cultures enrich the world culture with its distinct national characteristics and promote the development and prosperity of human civilization. Only in the way each ethnic group develops their own ethnic culture well can they stand in an equal position to appreciate the culture of other groups to achieve the aim of national common prosperity. Among them, how to inherit and develop the ethnic culture especially the ethnic minority culture are the most crucial foundation and premise.

### **Thirdly, the policy support in China and the common aspiration of the society**

As a developing country in the new era, with the ever-increasing national influence and rising international status, it is of great significance to spread the Chinese culture to the world and let the world clearly understand a real and developing China. Therefore, from the overall situation of strengthening national cohesion and reconstructing national spirit, nearly 70 years since the founding of the People's Republic of China in 1949, government agencies have developed a series of laws and regulations that protect traditional ethnic culture. For example, in 1954, article 22 of the *Constitution of China* stipulates the general basis for formulating the legal norms for the protection of traditional folk culture in China; In 2011, the *Intangible Cultural Heritage Law* promulgated by China was formally implemented, since then, China's intangible cultural heritage has been truly incorporated into the legal protection system. Until now, Xi Jinping, chairman of China, indicated that don't forget history can open up the future, good at inheriting can be good at innovation, cultural confidence is a more basic, broader, and deeper confidence. In addition, the traditional ethnic culture has an extremely important influence on the accumulation of the younger generation's culture, the influence of temperament, the cultivation of personality, and even the spirit of the entire nation, it's also the common aspiration of the whole society.

### **1.1.3 Historical Status and Particularity of Manchu**

As a typical representative of the 55 ethnic minorities in China, Manchu form the largest branch of the Tungusic peoples and it is the third largest ethnic minority group. Most Manchus now live in the northeastern of China with a population of 10,410,585, which is

9.28% of ethnic minorities and 0.77% of China's total population (Agui, 1988) . Manchus can be founded in 31 Chinese provincial regions, among them, Liaoning has the largest population, about half of the population live in Liaoning province and one-fifth in Hebei province. There are total 11 Manchu autonomous counties in China, such as Xiuyan Manchu autonomous county, Xinbin Manchu autonomous county, Qingyuan Manchu autonomous county, etc., and over 300 Manchu towns and townships such as Benxi, Beizhen, etc.

Manchu is a member with a long history and has a splendid culture among the Chinese big ethnic family. The Manchu was the only ethnic minority group in Chinese history that established the Central Plains Dynasty twice. The Manchus are descended from the Jurchen people who earlier established the Jin dynasty (1115–1234) in China, but as early as the semi-mythological chronicles of the Three Sovereigns and Five Emperors there is mention of the Sushen, a Tungusic people from the northern Manchurian region of northeast Asia, who paid bows and arrows as tribute to Emperor Shun and later to the Zhou dynasty. The Sushen used flint-headed wooden arrows, farmed, hunted and fished, and lived in caves and trees. The Later Jin (1616-1636) and Qing dynasty (1636-1912) were established by Manchus, and also ruled the Chinese last feudal dynasty - Qing Dynasty for centuries, leaving huge amounts of material and cultural wealth to China (Zhang, 1999).

In this long history of development, the Manchu has evolved a great spirit centering on patriotism and featuring unity and solidarity, love of peace, industry, courage and ceaseless self-improvement. In ancient Manchu culture, Manchus are good at horsemanship and archery, rely on farming life, like fishing and hunting. Manchu language, religious beliefs, customs, clothing, diet, daily life, morality and so on, all have distinct national characteristics. Manchu culture also has compatibility and absorbs the culture of Han and Mongolian. In the historical development of Manchu, whether in the formation of philosophy, politics, morality, or the creation of music, painting, calligraphy, dancing art, or that in architectural art, landscape art, customs and habits of aesthetic consciousness and so on, can be converted to people's own accomplishment and gradually accumulated as national psychology, national character, which includes not only many beneficial enlightenment on national characteristic of aesthetic ideas and aesthetic consciousness, but also natural understanding, appreciating life, handling wisely the relationship between man



and nature, man and society (Liu, 2001). In April 1960, Mao Zedong, the first president of the People's Republic of China, once said that the Manchus were an amazing ethnic group and made great contributions to the Chinese nation.

#### **1.1.4 The urgency of Manchu culture inheritance and development**

A multi-ethnic country has the function that transfers the human common cultural achievements, not only to transfer the excellent traditional culture of the dominant ethnic groups but also transfer the excellent traditional culture of the ethnic minorities (Teng, 2001). Therefore, inherit and develop the various ethnic culture is the most crucial foundation and premise, especially the culture of ethnic minorities. In contemporary times, with the effects of social globalization, the crisis of mainstream cultural assimilation, the influence of Manchu rare and widely distributed population, the Manchu culture inheritance and development are in jeopardy.

**Firstly, the gradually loss of Manchu language and Manchu characters.** After the 19th century, most Manchus have perfected Standard Chinese but the number of Manchus who can speak the Manchu language was dwindling. After the Qing dynasty collapsed, the Manchu language lost its status as an official language, the Manchus generally speak Standard Chinese, less than 100 Manchus who are proficient in Manchu language, only 20 Manchus have a good command of Manchu characters, however, only a handful of old Manchus in remote areas continue to use the Manchu language and Manchu words. If this trend continues, more than 10 million Manchus are gradually losing their native language.

In addition, on the one side, the Chinese Museum of the Imperial Palace and the National library still have a large collection of historical materials written in Manchu characters, and its translation and editing work is in a difficult situation. Not to mention the Manchu folk custom and traditional festivals, they are all still on the edge of extinction. On the other side, there also a lack textbooks written in Manchu characters, although the Manchus have the textbooks of *Manchu language*, *Manchu history* and *Manchu paper-cut*, they are written in Chinese characters.

Each language and character of the ethnic group represents a unique world view, culture, philosophy and way of thinking. Manchu language and characters are the most effective carriers for inheriting Manchu Culture. Therefore, if we don't take emergent measures, oral

and written Manchu language, which was once authorized as “official language” in China, may disappear in a short period of time, and the inheritance and development of this splendid culture are in jeopardy.

**Secondly, the scarce of Manchu traditional cultural customs and inheritors.** In China, due to the impact of the mainstream culture and the Western culture, a large number of Manchu traditional cultural customs were affected and replaced by the different cultures, therefore, they are on the verge of disappearing. Even more, in contemporary times, with the common application of electronics and mechanization, the Manchus especially the Manchu teenagers are increasingly neglecting Manchu traditional cultural customs.

At the same time, the Manchus also face the dilemma that the scarce of the Manchu cultural inheritors, only a handful of old people in remote areas could master Manchu traditional art skills, such as the Manchu paper-cut, Manchu embroidery, Manchu traditional songs and dances. Although the history of Manchu culture can be traced back earliest to 7000 years ago, and with a long history and splendid culture, but the Manchu traditional art skills are still on the edge of extinction.

**Thirdly, no balanced development between the National Unified Curriculum and Manchu Cultural Curriculum in Manchu school, deviation of the educational evaluation system in Manchu areas.** **On the one side**, in modern China, the primary schools in Manchu areas are facing the dilemma that compares with the National Curriculum, the Manchu School-based Curriculum as a supplementary curriculum, the schools are guided by the mainstream education, and pay more attention to the task of taking the National Curriculum. Even more, for a long time, they focus on the High School Entrance Examination and College Entrance Examination, use the enrollment rate as the educational evaluation standards, the Manchu pupils have to withstand the pressure of various examinations. Therefore, to some extent ignored the important function of Manchu traditional culture on the local students. **On the other side**, a large number of uniform National Curriculum lead school curriculums separate from Manchu pupils' daily life experiences and local livelihoods. At the same time, the Manchu pupils even blindly pursue mainstream culture, ignored even despise their own culture. Therefore, resulting in a large number of "marginalized" pupils. They are the two reasons resulting in the fracture and conflict between the school education and the Manchu culture. Some of the primary

schools cannot pay attention to the multicultural background of the pupils, the curriculum content cannot adapt the life experience of pupils and cannot meet their development needs. The growth of Manchu pupils cannot be separated from their actual local place and cannot escape from the Manchu culture system. Schools should inherit the Manchu culture which closely linked to pupils' lives meanwhile absorb the advantage of the school education that has been repeatedly practiced in modern cities.

**Fourthly, prejudice and exclusion to Manchu culture.** In modern time, some member of Minorities prejudice and exclusion to their own culture, some of them think that ethnic culture is equivalent to poverty and backwardness, wearing ethnic costumes and singing folk songs can be considered as vulgar behavior, that will reduce their identities, this is a serious manifestation which lack of self-confidence in their own culture. A similar situation occurred in the Manchu region, even more in the Manchu schools, some teachers from other ethnic groups have stereotypes and ethnic prejudices against the Manchu culture, lack of the tolerance and acceptance under the multicultural background. That's because they never accept the formal system of Manchu culture knowledge training before, they do not have the practical ability in a multi-cultural background. The so-called cultural self-confidence is a full affirmation and active practice of an ethnic group and a country for the cultural value of its own endowments and possessions, and it maintains firm confidence and hope for the development of its cultural vitality. Cultural self-confidence is the basis for the survival and development of the ethnic culture.

### **1.1.5 The significance of education to the Manchu culture inheritance and development**

The cultural world is created by human beings, each ethnic group has its own culture and education is the best glue that connects all the different cultures. From a horizontal perspective, it is conducive to the exchange of cultures among various ethnic groups; From a vertical perspective, it is conducive to the inheritance and development of the local culture of the ethnic group. The Manchu culture is an important part of human culture, a manifestation of world cultural diversity, and a source of power for national identity, national spirit, and national development. The splendid culture of Manchu such as the rich and colorful Manchu dances, music, games, storytelling, the unique Manchu food, clothing,

architecture and transportation. The changing Manchu cultures are kept, transmitted and innovated through dozens of generations' education, not only does education inherit symbols and behaviors that represent the Manchu culture but also it internalizes Manchu values and beliefs.

Inheriting Manchu culture through education is the inevitable trend of cultural globalization and diversified development. The Manchu culture inheritance and education have an interaction relationship. The influence of Manchu culture inheritance on education mainly includes increase knowledge and skills, influence intellectual and non-intellectual factors, cultivate Manchu consciousness and Manchu spirit, and restrict the content and ways of education. The influence of education on the inheritance of Manchu culture is mainly to promote the psychological inheritance of Manchu culture, promote the preservation, accumulation and selection of Manchu culture and restrict the quality and level of Manchu cultural heritage. Education is a product of the inheritance of ethnic culture to a certain extent, and it is also a motivation for the inheritance of ethnic culture; The inheritance of ethnic culture is one of the goals of education and serves the goal of education.

## **1.2 Definition of terms**

### ***Culture***

The term "culture" is derived from the Latin verb "Colere", which means farming land, and later on, it extends to cultivating a personal interest, spirit and intelligence. The concept of culture was proposed by the British anthropologist Edward Taylor (1871) , he defined that culture as the whole complexity including knowledge, belief, art, law, ethics, customs, ability and habits learned by a member of the society.

### ***Ethnic culture***

An ethnic group, or an ethnicity, is a category of people who identify with each other based on similarities such as common ancestry, language, history, society, culture or nation (Oxford Dictionaries, 2013).

### ***Manchu culture***

"Manchu culture" has a very broad connotation, the subjects involved in the use of this term in academia have great differences. The author defined the Manchu culture mainly

refers to the Manchu overall survival mode or lifestyle. The Manchus believed in the original polytheism as early as the ancestors—the shamanism, which was based on the economy of fishing and hunting, including nature worship, plant and animal worship and ancestor worship. The most characteristic of shamanism is that it is an envoy between humans and gods. It is the response to the sustenance and appeal of the desire to live. It is an expression of harmony between heaven, earth and people. It is a passionate pursuit and yearning for society, family and the future of a better life.

### ***Manchu art***

Manchu art is an important aspect of Manchu traditional culture, people are hard-working and intelligent, and they are unique in carving, painting, music, and dance. The folk paper-cut, window grilles, and embroideries are primitive, dignified, and full of national personalities. There are also colorful Manchu folk tales, stories, songs and proverbs. For example, the Octagonal drum is a type of Manchu folk art that was very popular among bannermen, especially in Beijing (Jin, 2009). The colors of the tassels are yellow, white, red, and blue, which represent the four colors of the Eight Banners (Liu, 2008). All the Manchu art expresses the national spirit of simplicity, bravery and optimism.

### ***Multiculturalism and Multicultural***

Multiculturalism as a political philosophy involves ideologies and policies which vary widely (Thomas, 2011), ranging from the advocacy of equal respect to the various cultures in a society, to policies of promoting the maintenance of cultural diversity, to policies in which people of various ethnic and religious groups are addressed by the authorities as defined by the group to which they belong (Kenan, 2010).

Multicultural refers to the general term for multiple cultures that exist in a society, country, or nation (Random House Webster's College Dictionary, 1992). Multicultural refers to differences in values, ideas, and even behaviors among human groups (Zheng, 2004). Charles Taylor (1992) indicated that we owe equal respect to all cultures, or that all cultures are of equal value, or think that all cultures are equally worthy, in advance of studying them, is either incoherent or patronizing. It is incoherent because judging another culture first requires understanding it, and this can result only from a process in which our own standards of valuation are altered as we 'fuse the horizons' of our own and the other culture.

### ***School***

E. Z. Fridennberg (1963) defined that besides family, the school is a social institution where individuals must get involved in contacts and it is also a place where individuals learn to get along with strangers. In the Oxford dictionary, school as a noun has five meanings: An institution for educating children; Any institution at which instruction is given in a particular discipline; A group of people, particularly writers, artists, or philosophers, sharing similar ideas or methods; The hall in which final examinations are held; A group gambling together. As a verb, school means educating or riding, and as an adjective, it means educated and westernized.<sup>[1][2]</sup>

### ***Primary school***

In primary school, the study style of the pupils has the characteristics of the intuitive, concrete, image (lv, 1989). As far as form and purpose are concerned, primary education provides basic cultural knowledge as its main responsibility to society and deems knowledge and skills transferring and children's basic moral consciousness and moral practice ability training as its mission.

From the view of influence exertion, the primary school aims to pupils who enter the system of education, since pupils' way of living in primary school education will influence pupils' attitudes and values in social life in future, their world view formation and development to a large extent, it becomes not only a knowledge base but also the main institute which has a profound impact on the behavior of the next generation. At the same time, from the view of psychological developmental characteristics of primary school pupils, Robert S. Feldman (2013) defined that pupils are in a special period to get rid of the limitations of perception to get the concept of stability and conservation.

### ***The cultural transmissivity function of school***

The school as a social institution fulfills many functions that express what is useful for the society. As a mediating tool, the school is serving to certain goals that are dependent on diverse expectations and demands from the state and society, parents, pupils, and other subscribers. Analysis of school functions is important for finding more effective forms of school education and creating ideal models for the school of the future. The functioning of the school is dependent on factors that work both within the school and in the external environment.

The classification of school functions, as presented by Průcha (2009), is well usable for our article. The school has the personally developing function, culturally transmissivity function, ecological function, social integration function, intercultural and globally integrative function, economic function, qualifying function. Considering the relationship between resources and goals, we talk about the culturally transmissivity function of the school. He defined that the school has the cultural transmissivity function, the aim is the mediation of historically created culture, continuity in time, development of national identity and protection of cultural heritage (instruments to fulfill the function: knowledge of science, technology, art, work skills, spiritual and moral values).

## 2 THEORETICAL FRAMEWORKS

### 2.1 The framework of research

#### 2.1.1 The framework of culture

Culture is an integrated system of **beliefs** (about God, reality, ultimate meaning), of **values** (what is true, good, beautiful, normative), of **customs** (how to behave, relate to others, talk, pray, dress, work, play, trade, farm, eat), of **institutions** which express these beliefs, values and customs (government, law courts, temples, churches, family, schools, hospitals, factories, shops, unions, clubs etc.), which binds a society together and gives it a sense of identity, dignity, security and continuity<sup>1</sup> (see Diagram 2.1) . The research adopts this definition of culture, focus on four levels such as the institutions of Manchu, the behaviors of Manchu, the value of Manchu and the belief of Manchu, in order to research the Manchu culture from the outside to the inside.

#### The levels of Culture ↗



Diagram 2.1: The levels of Culture

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<sup>1</sup> Lausanne Convention (1974)



### 2.1.2 The framework of Manchu culture

#### (Select Manchu art as a typical representative)

From the inherent logical structure of culture, culture can be divided into three aspects such as **the material culture** (dress, eat, live, tool), **the spiritual culture** (language, word, art, science, philosophy) and **the institutional culture** (legal system, political system, economic system) (see Diagram 2.2). The research adopts this inherent logical structure of culture, selects **Manchu art** in the spiritual culture of Manchu as a typical representative. Manchu art (Such as Manchu paper-cutting, Manchu embroidery, Manchu painting, Manchu songs and Yongko, etc.) is a typical representative of Manchu culture with its vivid and exquisite form, flexible and diverse organization. The purpose of this research is not only to inherit the Manchu art behavior and the excellent Manchu artworks, but also to inherit the value and belief of the Manchu culture represented by it, and to pass on the Manchu culture spirit through artistic expression.

Manchu art is the external manifestation of Manchu consciousness and psychological quality, all kinds of Manchu art are closely linked with people's thoughts, and are associated with people's clothing, food, housing, transportation, living environment, etc., and permeate various fields of human activities. Therefore, it must inevitably be national, social, and local. From the art, pupils can acquire the beliefs, values, opinions, knowledge, experiences about themselves and the world, they are cannot be provided and replaced by any other discipline. Through the Manchu art education, bring pupils into Manchu cultural palace of art, the pupils enjoy and learn the Manchu history, Manchu myth, Manchu calligraphy, Manchu traditional songs and dance, Manchu traditional paper-cut and Manchu traditional embroidery, etc. In order to appreciate truth, goodness, and beauty to gradually form a splendid moral quality.

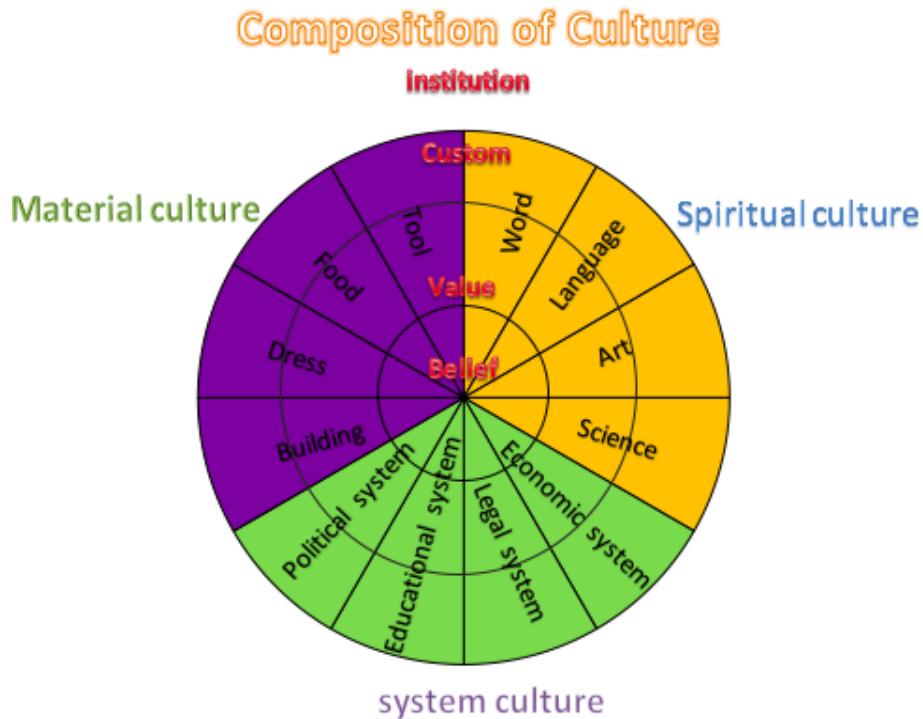


Diagram 2.2: Composition of Manchu Culture

### 2.1.3 The framework of the synergistic Manchu education environment

(Select Manchu primary school as a typical representative)

The Manchu art is created by Manchus and education is the carrier of the convergence of Manchu art in different periods. According to the location or space standard on which the education system operates, education should be a combination of **family education, school education and social education**, all of them have the objective function of the Manchu cultural transmission. In this system, schools, families, and society all have important and inescapable responsibilities, it's significant to join the three forces together to inherit and develop Manchu culture (see Diagram 2.3). The research adopts this location or space standard on which the education system operates, select **Manchu primary school** as a representative. School education is a representative of education with its specialized function, organizational rigor, comprehensiveness action and systematic content.

About family education, the family is the basic cell of society and the first “school” of life. No matter how much changes in modern times, we must pay attention to family tutoring and the family spirit, and continue to promote the Manchu culture through family education. As Bandura's observational learning theory, Manchu pupils observe their families in daily life and feel their own culture constantly, and by the influence of family, they begin to learn Manchu culture.

About social education, it with the features of various forms, rich contents and unlimited objects, it is an important link to inherit and develop the Manchu culture. Social education is directly oriented to the whole society, the object of social education is not limited, it has a broader range of activities, in addition, the form and contents of social education are flexible and diverse. Undoubtedly, it should bear the responsibility of inheritance and the development of Manchu culture.

This research focus on **school education**, social education and family education are as an important supplement to school education. As the initial access to which individuals enter society, school is targeted to take the burden of laying a social foundation in the future in a compulsive and universal way. In modern society, especially in China, the undoubtedly, the core of the “inheritance structure” is the institutionalized school education. School education as a form of existence, at the same time as an important culture cell of society, should play its roles of Manchu culture preservation, inheritance and innovation function (see more Antlová and co., 2015; Chudý and co., 2012). In addition, it is obvious that the minority schools such as Manchu school are fulfilling-besides others-very intensively the cultural communication function, social integration function and intercultural function. These are really important to preserve and develop all the cultures of ethnic groups in jeopardy. Therefore, schools are the flat where the pupils can understand the Manchu cultural value and forming its acquisition mechanism during its education process, are carries of Manchu cultural protection and popularization.

Especially the **primary school education**, during the key period to cultivate their national character and morals, pupils’ consciousness of Manchu culture should be strengthened at least from primary school, and the formation of national character and morals of pupils should be intervened comprehensively during the key period. In this sense, primary school education is not only a base to cultivate creative cultural individual, but

also a base of the construction of social new culture. The basic attitudes toward self, society, life, and career which individuals out of primary school education, to some extent, determine a basic direction of the development of social culture.

### The relationship among Manchu Art Education and Society, School and Family Education

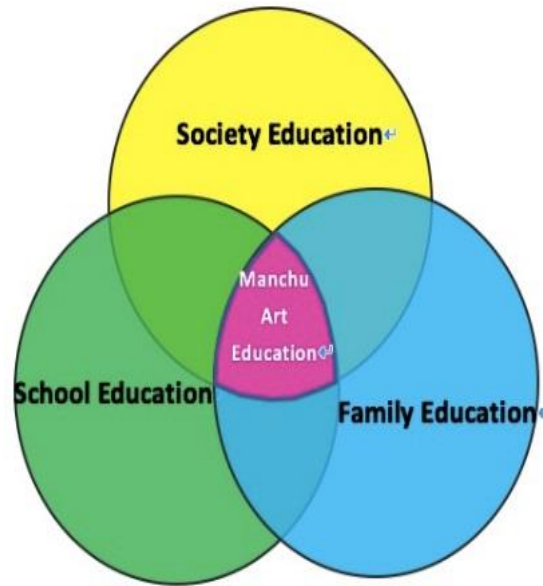


Diagram 2.3: The Manchu Art Education in the synergistic education environment

#### **2.1.4 The framework of Manchu art inheritance and development in Manchu primary school**

The research focuses on three aspects to analyze the situation of Manchu art inheritance and development in Manchu primary school, they are the campus culture, the curriculum and teaching, the extracurricular activities. These three aspects make the Manchu art education form a complete system to enable pupils to feel the charm of Manchu art from what they see, hear, learn and do. All of the aspects are beginning with the philosophy of schooling, then how to set the institution and carry out the activities, and what's the form and content, last is what's the effect and how-to evolution (see Diagram 2.4). The contents of these three parts are as follows.

### **Campus culture**

Campus environment, Campus landscape, Campus publicity column, Campus wall graffiti, Cultural exhibition hall, Manchu dress, Manchu etiquette and norms, etc.

### **Curriculum and teaching**

Educational goals, Manchu art textbooks, School-based curriculum (Manchu paper-cut curriculum, Manchu embroidery curriculum, Manchu Yangko curriculum, etc.), Teaching and learning method, Teaching and learning evaluation.

### **Extracurricular activities of Manchu art**

Manchu traditional games, Visit Manchu art Museum, Manchu art performance and competition, Manchu art night school, The activities in festival, etc.

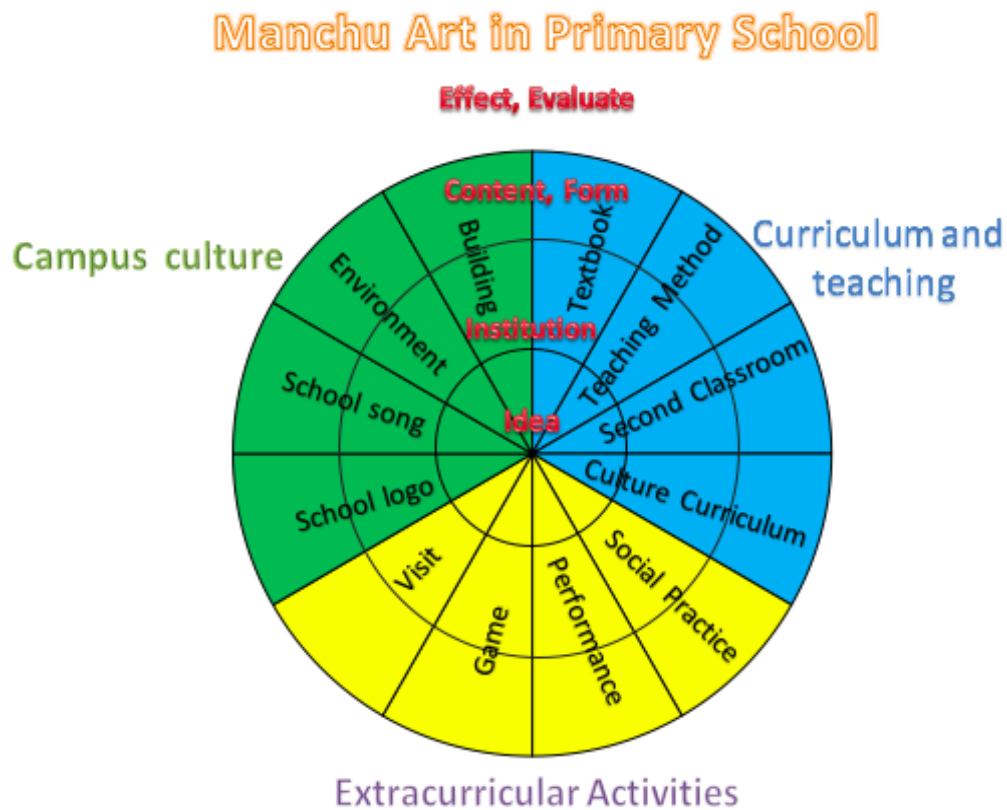


Diagram 2.4: Manchu Art education in Manchu Primary School

### **2.1.5 The study structure**

In Chapter 1 the author outlines the rationale of the study and directs attention to the various difficulties that Manchu culture inheritance and development have been faced. Explain the multicultural background and the requirements of the new era in China today, the particularity of Manchu culture and the urgency of its inheritance. Under this background, school education is one of the important ways to inherit and develop Manchu culture. Then the author explored the key concepts of this study.

Chapter 2 describe the framework of the research, that include the framework of culture, the framework of Manchu culture, the framework of the synergistic Manchu education environment and the framework of Manchu art inheritance and development in Manchu primary school. Besides, the theoretical basis, aim, significance and research questions were introduced in this part as well.

Chapter 3 encompasses three areas: (1) The research about multiculture and ethnic culture. (2) The research about ethnic culture inheritance and development under the multicultural background in China. (3) The research about Manchu culture and Manchu art inheritance and development from the perspective of education.

Chapter 4 describes the methodology of the present study, which employs the Educational Ethnography. Specifically speaking, the study will use the methods such as Case study, Material analysis, Participate observation and Semi-structured interview. Here the author presents the informants, the design and procedure of the study. Here the author also describes the different phases of her analytical process.

Chapter 5, the results, six coding paradigms have been discussed in this part: contextual factors, Manchu art education in campus culture, school-based curriculum and teaching of Manchu art, extracurricular activities of Manchu art, teacher development and the teacher-pupil relationship, the barriers of Manchu art inheritance and development.

Chapter 6, discussion part, discussed the patterns and challenges of Manchu art inheritance and development in case school. Besides, for more effective implementation of Manchu art education, five recommendations have been made by the author.

Chapter 7, arrives at the conclusion of this study together with the expectation of future research.

## 2.2 The theoretical basis of research

Educational anthropology is a discipline that applies the concepts, theories and ethnographic methods of anthropology to study the educational process and its problems. Pay special attention to the relationship between school education in a social and local cultural environment, and carry out an ethnographic description based on direct observation and in-depth understanding of local people. Propose solutions or approaches that are in the best interests of local people for the problems identified. Educational anthropologist S. Kimball pointed out that the difference between anthropologists and general education scholars is that educational anthropology believes that education is the process of cultural transmission, including guiding the learning organization model, which is an educational process in a social and cultural environment (S. Kimball, 1974).

In China, Professor Teng Xing believes that fieldwork, writing ethnography and theoretical construction are the three major elements of anthropological research. In China's educational anthropology theory, one of the factions pays attention to the cultural education phenomenon of ethnic minorities, advocates the concept of multicultural education, seeks cross-cultural understanding and dialogue, and provides a reference for studying ethnic issues and national education. Representatives of this type of research are Ha Jingxiong, Teng Xing, Wan Minggang, Zhang Shiya, Ba Zhanlong, etc.

Cultural anthropology of education is one of the earliest genres of educational anthropology. In this study, the theoretical basis of education for the ethnic culture inheritance is a cultural anthropology of education. In the genre of cultural anthropology of education, one of them is represented by the American anthropologist G. Spindler and J. Ogbu (Teng, 2006). Cultural anthropology of education emphasis uses cultural theory to analyze the educational process and learning problems, is based on cultural background. The relationship between culture and personality, culture and learning, culture and academic success or failure is the central research issue (GU, 1998). The research adopted this research horizon and method, through in-depth study and analysis of the relationship between primary school education and the Manchu culture inheritance, trying to reveal and tap the unique function of cultural heritage in school education.

## 2.3 The aim of research

By analyzing the value of Manchu culture and the significance of inheritance and development the Manchu culture, in-depth investigation of the current conditions of Manchu art education in Manchu primary school which through three aspects such as the campus culture, the curriculum and teaching, the extracurricular activities. In order to summarize the reasons for this situation and the deep cultural origins, exploring the effective paths of Manchu art education in Manchu primary schools, the strategies for inheritance and development of Manchu culture.

Through the exploration and practice of effectively Manchu art education in Manchu Primary School, making Manchu culture to be respected, understood and inherited from the bud of pupils' personalities. Even more, expect to make the Manchu primary schools as the independent carrier of Manchu culture enlightenment, guide the Manchu pupils comprehend the deep Manchu culture origins, promote the value and belief of Manchu culture deeper rooted inside the pupils' heart and enhance the pupils' sense of national identity and national confident.

In addition, the author, as a member of the Manchu, has the obligation to assume the responsibility of inheriting and developing Manchu culture, making the Manchu culture gleaming in multicultural society today.

## 2.4 The significance of research

**Firstly**, by exploration the effective ways to integrate the essence of Manchu culture into Manchu primary school, enrich the theoretical basis and practical operation of ethnic culture education in ethnic primary school, especially in the aspects of the construction of ethnic school campus culture, the development of ethnic School-based curriculum and implementation of ethnic extracurricular activities.

**Secondly**, making the Manchu culture root, grow and bloom in the soil of schools. Furthermore, making Manchu culture to be respected, understood, enjoy, inherited and development from the pupil's initial stage of development, gradually cultivate their national character and morals, be prepared to be the member of the ethnic group.



**Thirdly**, strengthening cultural confidence and consciousness, and cultivating them to be living inheritance subjects through enhancing the cognitive ability of ethnic culture inheritance subjects. Every ethnic group in China has a rich and perfect ethnic culture in order to achieve "Harmonious but Different".

## **2.5 The questions of research**

What the author pays attention to are:

What are the value and significance of Manchu culture education in primary schools?

Select Manchu art as a typical representative of Manchu culture, how is the inheritance and development of the Manchu art in Manchu primary schools going?

If there's a gap, what causes the absence or limitation of inheritance and development of the Manchu art in primary schools?

Which way can make the primary schools be the independent carrier of Manchu culture enlightenment?

Do the deeper value and belief of the Manchu culture root inside pupils' hearts?

## 3 LITERATURE REVIEW

### 3.1 The research about multicultural and ethnic culture

#### 3.1.1 The research about multicultural

From a global perspective, the understanding of cultural diversity and its significance is accompanied by the process of human globalization. “Multiculturalism” refers to the general term for multiple cultures that exist in a society, country or nation (Random House Webster’s College Dictionary, 1992). The term “multiculture” has appeared in the West in the 1920s, but the concept of “multiculture” has formed universal values after World War II. Beginning in the 1970s, with the rapid globalization of economy, politics, and culture, cultural exchanges between regions, countries, and nations around the world have become more frequent. At the same time, cultural conflicts, collisions, and integration have increased. Around the 1950s, with the emergence of modernization theory, “multiculture” refers to two cultural phenomena: one is the culture of colonial and post-colonial society; the other is the culture of different nationalities. After the 1960s and 1970s, under the impetus of postmodern theory, the meaning of multicultural began to expand. Multiculture exists in almost all countries. Differences in value systems and ideas are not only found among ethnic groups, but also among different social classes, regions, ages, genders, groups, and religions. After that, the meaning of “multiculture” began to focus on the differences between the macro level—ethnicity, ethnic differences, and gradually progressing to the micro level—value norms, and more and more correspond with the meaning of “culture”. In other words, multicultural refers to differences in value norms, ideas, and behavioral patterns among human groups (Zheng, 2004).

Many scholars have started research on multicultural, Peter Berger has argued in *Multiple Globalizations: Cultural Diversity in the Contemporary World*, cultural diversity in the process and outcome of globalization. Owen Laszlo's *Multicultural Planet - Report of the UNESCO International Panel of Experts*, provides a detailed analysis of the current state of multicultural. According to a study by critical education scholar Peter McLaren, the multiculturalist factions include conservative multiculturalism, liberal multiculturalism, pluralist multiculturalism, left-essentialist multiculturalism, critical multiculturalism. In

general, most scholars have given a positive assessment of the reality and development trend of multicultural. As Jurgen Habermas pointed out, a multicultural society that recognizes cultural differences can guarantee that all ethnic groups enjoy equal rights in social life and cultural forms, and embodies respect for minorities, this is the basis for the harmonious development of society. Melville J. Herskovits believes that different cultures should respect each other and emphasize the value of multiple rather than one way of life.

Multiculture is an objective fact and a cultural reality that exists in all countries of the world today. **Cultural Pluralism** and **Multiculturalism**, are the two theoretical trends in dealing with the reality of multicultural society at different stages in the evolution of national theory. **Cultural pluralism** was first proposed by Horace Kallen whom a professor of American Jewish philosophy in 1924, he pointed out that it is required to respect the culture of all ethnic groups, advocate the "diversity in the unity body", and realize the pluralistic integration of society. The cultural pluralism can describe a mixed ethnic community area where multiple cultural traditions exist or a single country within which they do. People from different positions, the understanding and interpretation of multicultural are not the same. **Multiculturalism** is a kind of national integration measure that was born in order to seek multi-ethnic and multi-cultural coexistence in a country. Multiculturalism has been described as a "salad bowl" and "cultural mosaic" in contrast to a melting pot (Burgess, 2011). American scholar Donald H. Roy believes that one of the themes of "multiculturalism" is a relatively different cultural worldview and the realization of mutual understanding between different cultures (Donald, 1996). As an educational idea and method, the goal of "multiculturalism" is to increase the understanding of the cultural traditions of different ethnic groups in primary and secondary education. As a theory of cultural criticism, Henry Louis Gates Jr. believed that the core of multiculturalism theory is to recognize the pluralism of culture, recognize the equality and mutual influence between cultures (Henry, 1991).

Since ancient times, China has been a society with diverse cultures. The coexistence and integration of diverse cultures of various ethnic groups constitute the diversity and inclusiveness feature of Chinese history. However, due to the influence of the traditional thinking of "absolute unification", the research of this area is relatively insufficient in China. The turnaround appeared in the late 1980s and was represented by the theory of Fei

Xiaotong “the diversity of Chinese culture”. In addition, well-known domestic scholars such as Ji Yulin, Qian Mu, Tang Yijie, and Le Yunyun also have related academic works or articles to clarify their view of multiculturalism. For the study of multiculturalism in ethnic minority areas, there are scholars such as Zhang Shiya, Yan Qingfu, Xu Wanbang and Zhang Haiyang. Some of them have specifically understood and introduced the culture of ethnic minorities from the aspects of customs, costumes, diet, etiquette, etc.; others have carried out related research from the exchange and integration of Han culture and minority culture in history and reality. In recent years, Wang Jian, Ha Jingxiong, Wan Minggang and other scholars have concentrated on multicultural education in ethnic minority areas. Relevant research literature has begun to appear and gradually increase, reaching a peak in the past five years.

The current academic community in China generally believes that the introduction of multiculturalism is based on the premise of four theoretical presuppositions: (1) The equality of culture. The multicultural view holds that society is composed of different ethnic groups, the diversity of social components determines the diversity of culture. All cultures have their own unique values, and there is no distinction between good and bad, so all cultures have equal rights to subsistence and development. (2) Cultural communication. Multiculturalism must refer to coexistence within a system of regional associations, social communities, and collective groups, and there is a certain interconnected culture in the system structure. Intercultural communication is a necessary condition for the formation of a multicultural society and the basis for its existence. The ultimate ideal is that all ethnic groups should enjoy full equality while maintaining their cultural identity and national identity. The ultimate pursuit of equality is equality and justice (Wang, 2003). (3) Cultural differences. Through long-term historical development, all ethnic groups gradually established their own culture through their unique production and living processes. Different ethnic groups or group cultures have their own characteristics, showing the characteristics of diversified development, thus forming cultural diversity. (4) The cohesiveness of culture. The important reason why different cultures can coexist in a common body is that various cultures not only recognize each other's differences but more importantly, they also discover the commonality between each other, that is, the mutual learning between various cultures is possible. In this sense, the

essence of multiculturalism is not to highlight a certain culture, but to provide attitudes and methods to deal with the relationship between two or more cultures (Shen, 2006).

### 3.1.2 The research about the culture

About culture, the more authoritative and systematically-summed up definition originates from *Encyclopedia Britannica* which cited American famous experts of cultural anthropology A. L. Kroeber, and D. Kluckhohn, (1952) 's *Culture: An Evaluation of a Concept*. This book collected a total of 166 definitions on culture, which were defined by world-famous anthropologists, sociologists, psychologists, philosophers, politicians, etc. This research adopts Taylor's definition of culture. In the book, the 166 definitions of cultures are divided into 6 groups, which are:

**Descriptive definition:** A total of 21 articles, mainly including E. B. Tylor, and a broader definition of the content covered by culture under his influence. The culture or civilization defined by Taylor is a complex whole that includes knowledge, beliefs, art, law, ethics, customs, and any other abilities and habits that people who are members of society acquire through learning. Leslie Alvin White (1959), known as American representative personage of *New Evolution School* in the 20th century's defining that culture is a set of the phenomenon, including material products, behavior, ideas and emotions, which were formed by symbols, or relying on the use of symbols. Benedict, Ruth (1934) defined that culture, like an individual, is a more or less consistent pattern of thought and action.

**Historic definition:** A total of 22 articles, mainly emphasizing the social genetic and traditional attributes of culture. Definition of E. Sapir, a student of Boas and the founder of American cultural linguistics, he thinks that Culture is used by ethnologists and cultural historians to express anything that has been inherited through society in human life, both in material and spiritual terms.

**Normative definition:** A total of 28 articles, including an emphasis on culture, is the rules and methods, emphasizing the definition of ideas, values and behavioral factors in culture. The definition of American Anthropologist C. Wissler is that the lifestyle followed by a society or tribe is called culture, and it includes all standardized social traditional behaviors. The definition of W. I. Thomas is that culture refers to the material and social values of every people, whether barbarians or civilized.

**Psychological definition:** A total of 51 articles, including an emphasis on culture, is a method of adjustment and problem solving, emphasizing learning, emphasizing habits, purely psychological four categories of definition. W. G. Sumner and A. G. Keller are defined as the sum of human adjustments to adapt to their living environment is culture or civilization. G. D. Murdock, an American humanist who is well-known in the book *Social Structure*, defines culture as a traditional habit pattern of behavior that constitutes an important part of an established behavior that individuals should have in any society.

**Structural definition:** a total of nine articles, this set of definitions mainly emphasizes the cultural model or structural level. W. S. Ogburn and M. F. Nimkoff are defined as a culture that includes various inventions or cultural identities that have varying degrees of interrelationship with each other and that together form a complete system.

**Hereditary definition:** A total of 34 articles, including an emphasis on culture as artifacts, emphasizing concepts and emphasizing the definition of symbols. Charles Egerton Osgood (2006) defined that culture includes all of the ideas about human beings, which have been introduced into the minds of people, and people are also aware of their introduction and existence.

The concept of culture by different scholars above basically develops around cultural phenomena or cultural forms. These studies basically start with the integration and adaptability of culture, discussing the formation, characteristics, purpose, and impact on the world of human life. These specific nuances of cultural studies, as the fundamental task of cultural studies, influenced later scholars' research on culture.

In China, the word *culture* can be traced back earliest to *ZHOUYI (Classic of Change)* and it illustrated that culture is human culture, during which the people are in the central position. Astronomy, geography and civilization constitute three cardinal categories of original Chinese culture cognition. The concept of culture, from its initial stages, has encompassed spiritual, material and institutional interpretations of different levels (Li, 1978). In contemporary China, the unique advantage is dominated by Confucianism and mainly stresses on ethics and cultivation methods, namely "Promoting virtue and respecting knowledge". Liang Shu, Zhang Yunian, Li Pengcheng, Chen Xianda, Huang Nansen are the representatives of the definition of general cultural concepts, and they all regard human activities as the object of investigation. At the same time, the concept of narrow culture has also broken through the limitations of "ideology" and "spiritual wealth", and has become increasingly rich and developed in terms of connotation.

### **3.1.3 The research about ethnic culture**

Ethnic culture occupies an important position in the culture of the world. The culture of each ethnic group is unique and the basis for the existence of world cultural diversity. An ethnic group, or an ethnicity, is a category of people who identify with each other based on similarities such as common ancestry, language, history, society, culture and nation (Oxford Dictionaries). Ethnic culture is the culture with the characteristics of the ethnic

group which has been created and developed by various ethnic groups in the process of its historical development. Including material culture, spiritual culture and institutional culture. Ethnic culture reflects the level of the historical development of the ethnic group. Language is an important part of ethnic culture and a manifestation of ethnic culture. Ethnic culture is not only an abstract symbol, but it has also been a part of the ethnic group existence, to his way of life, behavior, values, ways of thinking, emotional expression, the psychological and spiritual significance has become his "self". Ethnic culture is the sum of the material and spiritual wealth that an ethnic group has produced and created through long-term coproduction and life practices, it can be reflecting the characteristics of the ethnic group. Ethnic culture reflects the level of the historical development of the ethnic group. Members of the ethnic group see themselves as sharing cultural traditions and history that distinguish them from other groups. Ethnic group identity has a strong psychological or emotional component that divides the people of the world into opposing categories of "us" and "them" (Bailey, Garrick, 2010).

In China, culture is the inner driving force for the survival and development of each ethnic group and the spiritual bond that sustains social harmony. Ethnic culture embodies the common prosperity of the nation. It is not only an inherent requirement for building a socialist harmonious society but also an important embodiment of a socialist harmonious society. The narrow ethnic culture only contains the spiritual culture of ethnic minorities, emphasizing the spiritual wealth created by ethnic minorities in the process of historical development. Its focus is on studying the psychological state of the ethnic group under specific production levels (Li, 2014). In the broad sense, the national culture is divided into material culture, spiritual culture and institutional culture according to the common characteristics of common culture. It is a classification that has a far-reaching influence. Gu Mingyuan (Gu, 2010) pointed out that any kind of culture has duality, that is, national attributes and contemporary attributes. But culture is not solidified, it is constantly changing with the development and progress of the times. At the same time, with the exchanges with other ethnic groups, the ethnic cultures will also absorb other ethnic cultures into their own cultures, and thus the ethnic culture will continue to develop and enrich. Ethnic traditional culture is the result of civilization created and accumulated by certain ethnic groups in historical practice activities and is an important condition for the

national community and development. Compared with foreign cultures, ethnic traditional culture refers to local culture; compared with modern culture, ethnic traditional culture refers to the culture that has been inherited in history. Ethnic traditional culture is expressed in material carriers, such as architecture, sculpture, production tools, or accumulated savings that express various kinds of knowledge information (Ha, Teng, 2001). The *Encyclopedia of China and the National Volume* explains it from the two dimensions of material and spiritual. It believes that ethnic culture is a culture with national characteristics created by various ethnic groups in the course of historical development (He, 2004). Yang Jianxin explains the ethnic cultural structure from the four levels of material, spiritual, institutional and behavioral (Yang, 2006).

This research draws on this point of view to define the concept as an ethnic culture that is constantly accumulated in the practice of thousands of years of production and life, the sum of material, spiritual, behavioral, and institutional aspects including language, religious beliefs, customs, etiquette, crafts, costumes, and architecture, it is a unique label for the ethnic group and one of the important indicators for distinguishing different ethnic groups.

### **3.1.4 The research about multicultural education**

After the 1980s, some countries in Asia, such as India, China, and Japan, reformed traditional national education. Multi-ethnic, multicultural education has varying degrees of reactions from national guidelines to the school curriculum and teaching. The globalization of multicultural education has become a challenge that education must meet in the 21st century (Wang Jian, 2003).

Multicultural education advocates equal educational opportunities for students of different races and ethnic groups, students of different genders, students with physical and mental disabilities, and students of all social classes. At the same time, multiculturalism emphasizes that it is necessary to respect the cultural differences between the local, national and even the world, as well as respect the differences in social background, gender and social class.

In the West, multicultural education is considered to be a “concept of a wide range of meanings including ethnic studies, multi-ethnic education and anti-racism education”.



Under the premise of multi-ethnic and multi-cultural coexistence, under the premise of safeguarding the unity of the entire country, it allows and guarantees the common development of the culture of all ethnic groups in order to enrich the education of the entire national culture (Wang Jian, 2003).

In short, multicultural education treats different ethnic groups, genders, social classes, and disability groups as different cultural groups, and studies the differences between students from different cultural groups and their impact on school education. Committed to creating a certain environment and strategy, treating different students differently, all students have equal educational opportunities and are fully developed (Huang Zongzhi, 2004).

## **3.2 The research about ethnic culture inheritance and development under the multicultural background in China**

### **3.2.1 The research about ethnic culture inheritance and development in China**

In November 1988, the famous sociologist Fei Xiaotong was invited to give a famous speech entitled *The Pattern of Diversity in Unity of the Chinese Nation* at the Chinese University of Hong Kong. It comprehensively discusses the living space, pluralistic origins, complex historical formation process, and the structural relationship between “diversity” and “unity” of the “Chinese nation”, thus officially proposing the theory of *The Pattern of Diversity in Unity of the Chinese Nation* that was widely accepted by the academic circles. Following Professor Fei Xiaotong, Lin Yaohua, Su Bingqi, Chen Liankai, Ma Wei, Qiao Jian and other well-known ethnologists, archaeologists and historians in China and abroad explained and demonstrated the theory of *The Pattern of Diversity in Unity of the Chinese Nation* from multiple angles and multiple levels. Therefore, under the theory of *The Pattern of Diversity in Unity of the Chinese Nation*, it is especially important to discuss the inheritance and development of ethnic culture.

Gu Mingyuan, president of the China Education Association and a professor at Beijing Normal University, pointed out that China is a multi-ethnic country, and 56 ethnic groups have their own ethnic cultural traditions, but they are all unified in the great culture of the Chinese nation. It is necessary to pay attention to the inheritance of the cultural traditions

of various ethnic groups, especially the culture of ethnic minorities so that Chinese culture is rich and colorful (Gu, 2010). For example, in more than 120 minority languages that are being used in China, half of the languages with a population of less than 10,000 are used, and more than 20 minority languages of less than 1,000 are basically on the verge of extinction (Zhang, 2006). Language and word are the essences of ethnic culture, and the inheritance and development of the traditional ethnic culture of the ethnic groups, especially the ethnic minorities, should be accelerated.

On the cultural level, inheritance is a very frequently used term. Inheritance is often associated with culture. For traditional ethnic culture, inheritance is the only way it has been preserved from generation to generation. For example, the term "inheritance" appeared in the monographs on folklore such as *Chinese Folklore* and *Introduction to Folklore*. Since then, "inheritance has become a basic feature of folklore, and consensus has been reached in the study of folklore (Wu, 2001). The concept of the inheritance of Zhong Jingwen's *Introduction to Folklore* is defined as that having two meanings of culture and transmission, and its original intention is expressed as a cultural phenomenon through transmission (Zhong, 1998). The inheritance of national culture refers to the process of vertical transfer of culture in the social members of the national community (Zhao, 2002). The inheritance of ethnic culture has a broad and narrow sense. The inheritance of national culture in a broad sense refers to the cultural inheritance of a country, such as the cultural heritage of the Chinese nation; The narrow ethnic cultural heritage refers to the cultural inheritance of a single ethnic group, such as the cultural heritage of the Han or the Yi. This research adopts the latter definition of the inheritance of ethnic culture (Cao, 2007).

Since the 1980s, relevant scholars have studied and discussed the inheritance and development of ethnic culture from different disciplines and perspectives, and accumulated rich research results, mainly reflecting the theoretical basis and practical logic of ethnic cultural heritage (Yao, 2014). **Theoretical study on the inheritance and development of ethnic culture**, before the introduction of the concept of "inheritance" in Chinese folklore, in the works of Zhang Yu (Zhang, 2002) and Lin Huixiang (Lin, 2002), there are sporadic records of inheritance research. In the 1980s, the word "inheritance" entered the Chinese folklore. In the early days, Wang Shu (Wang, 1983), Kong Jin (Kong, 1991), and Jian Tao (Jian, 1986) and others published, mainly clarifying the concept of folk heritage, and

believed that the most important thing in folk heritage is the inheritance of mind, it is the axis and backbone of other inheritance. Zhang Zichen (Zhang, 1985) links inheritance with culture and proposes the concept of “inheritance culture”, which not only represents the inherited phenomenon itself, but also represents a cultural process, and the process of inheritance is the process of cultural continuity. Cultural inheritance is essentially a reproduction of culture, self-improvement of ethnic groups, a transfer of rights and obligations in society, a deep accumulation of national consciousness, and a vertical copy of the 'cultural gene' of the national community (Zhao, 2002). With regard to the study of **the practical logic of the inheritance and development of ethnic culture**, cultural inheritance is a complex systematic process. According to the general system theory, cultural owners and participants, cultural fields, cultural media, and cultural ontology constitute the four main variables of this complex system. In academic research, the first three are called the inheritance subject, the inheritance field, and the inheritance method (Yao, 2014).

The cultural inheritance of an ethnic group has the development and integration of the social organization of the ethnic group. The extremely important role can be said that the stable development and perfection of society depends on the completeness of the cultural inheritance system in society. Since the formation of traditional ethnic culture is not one-time completion, it has continued to accumulate through generations. Therefore, traditional culture can be understood as a moving process from time to time. During this movement, part of the content is preserved and part of the content is discarded. Cultural heritage must be accompanied by cultural changes. The inheritance of culture is not constant, it will change with the changes in the natural environment and social environment that created it. At the same time, traditional culture as a complex system, the object of inheritance is the ethnic traditional culture. In the process of inheritance, the traditional ethnic culture is passed from one generation to the next, from one country, nation and region to another country, nation and region. In addition, cultural inheritance is not just a simple cultural transmission and a copy of “cultural genes”. It’s on the basis of the deep accumulation of ethnic culture, it promotes the cultural production and cultural innovation of the self-improvement of ethnic groups, that is, the continuous development of ethnic culture.

Cultural inheritance is an inevitable process of cultural change and a process of positive cultural reproduction.

In summary, the inheritance of ethnic culture is an important part that cannot be ignored in the process of ethnic group development, and it is also an important topic for engaging in national research. The inheritance and development of Chinese ethnic culture have experienced more than 30 years of research and practice, and the results have been rich, forming a relatively complete theoretical system, and more research on the inheritance of ethnic culture. The research object mainly focuses on how the minority culture should be protected, inherited and developed. It is mostly a general discussion from a macro perspective or a description of how the ethnic culture of a single ethnic group itself is inherited and developed. However, there is still a rigorous theoretical system lacking interdisciplinary research, weak academic research on cultural ontology, lack of quantitative research and fieldwork.

### **3.2.2 The research about ethnic culture inheritance and development in China from the perspective of education**

As a unified multi-ethnic country, the historical, cultural, geographical, economic and other factors have made the overall development level of China's ethnic regions lag behind for a long time. The way to the development of ethnic education is naturally long and difficult. It has experienced a process from freedom to self-consciousness. In the early days of primitive society, slave society and feudal society, it was a free entity;

After the Song and Yuan Dynasties of the feudal society, it appeared in the history of Chinese education in its own form; As for self-conscious existence, it developed after the 1950s (Wang, 2007). After effectively developing the theory *The Pattern of Diversity in Unity of the Chinese Nation* of Fei Xiaotong in the field of education, this theory has also been introduced into the research of ethnic education by Chinese educational scholars Teng Xing, Wan Minggang and Wang Jian scholars. From the perspective of education, the ways of inheriting and developing ethnic culture are diverse, including almost all forms of education such as family education, social education and school education. Because the inheritance of ethnic culture is systematic and at any time in the system, intentional and unintentional in purpose, formally preaching and practical participation, scientific and

secular in content, methodologically Forced and interested, etc., can be described as mixed. Therefore, the education of national culture must be carefully studied and treated.

In the West, the inheritance and development of ethnic culture has promoted the research and practice of multicultural education and have successively obtained many achievements. In some Western countries, such as the United States, Canada, and the United Kingdom, the national renaissance movement in the 1970s and 1970s was an educational issue in which the minority culture had to be considered in the overall reform of the national education system. This kind of reform has emerged many names in the practice of school reform in various countries, such as multi-ethnic education, ethnic diversity education, multicultural education, etc. (Wang, Wan, 2006). For example, in 1968, the United States introduced a special education bill around multicultural education-*The Bilingual Education Amendments*, to protect the educational level of children whose mother tongue is not English. European countries are more likely to adopt multi-cultural education through the model of ethnic interaction. The principles of this model mainly include: respect the moral principles of the human dignity of the object of education, recognize the principle of human rights and the principle of democratic fairness, and create a complete cognitive process and communication security system principles. In addition, the Australian Government published *National Agenda for a Multicultural Australia (1989)* , the principle of 8 goals of the multicultural policy was put forward. In education, it is expressed as adding minority content to the curriculum and determining the ethnic language policy with multicultural education characteristics (Mueller, 2004).

In China, the research of related scholars is particularly concerned with the theory of “multicultural integration education” (also known as “multiple integrated education”) proposed by the Central University for Nationalities, such as Ha Jinxiong, Teng Xing, the Northwest Normal University, such as Wang Jian. As proposed by Teng, the purpose of multi-integrated education is to inherit the excellent cultural heritage of all ethnic groups; the second is to strengthen cultural exchanges between Han and ethnic minorities and ethnic minorities; the third is to promote the common development and prosperity of all members of the national family in economic and cultural development, to achieve political equality, mutual respect and harmony, and ultimately to achieve the great unity of the Chinese nation, including all ethnic groups (Teng, 1997). Chen Xingui discusses the

relationship between multicultural education and the inheritance of ethnic cultures from the connotation of multiculturalism (Chen, 2005). It is believed that multicultural education is a way to respect the different ethnic cultures, to promote mutual understanding among different ethnic groups, and to implement a multicultural common education with purpose and plan; The culture of ethnic minorities in China should become an important part of multicultural education; multicultural education is an important way to promote mutual understanding, inheritance and promotion of ethnic culture among ethnic groups. Gu Mingyuan (Gu, 2010) pointed out that using anthropological methods to study the education of all ethnic groups is an important direction of educational research and development. In particular, China has a vast territory, and 56 ethnic groups have their own cultural traditions and educational traditions. Therefore, to study the education of all ethnic groups, it is necessary to link with the study of the culture of various ethnic groups. There are many factors influencing education, such as the political system and economic development level, but the most far-reaching and lasting is the ethnic cultural tradition.

In summary, many scholars are rich in the results of ethnic culture education, including the research about the history of ethnic education and the how importance of ethnic culture education in the new era; Including the theory and viewpoints of different aspects of the inheritance of ethnic culture by scholars in the East and West; Including the relevant systems and regulations formulated by different countries for ethnic cultural education in different periods. However, although the relevant research results are very rich, but most of them focus on the importance and historical origin of the inheritance of ethnic culture, in comparison, there are few studies on the systematic transmission of ethnic culture through education even through schools. For example, the systematic and practical research on ethnic cultural education in schools, how to screen the inheritance of excellent ethnic culture, and what kind of education methods and evaluation methods are adopted.

About multicultural education to inherit and develop ethnic culture, the focus is to fully study the traditional culture of the ethnic group on the basis of respecting the culture of each ethnic group. Don't let the educated people passively accept the traditional ethnic culture, but in the process of studying ethnic culture, improve the self-awareness and self-reliance ability to understand the ethnic culture. It not only enables the educated to form a sense of national culture but also forms an appreciation of the national culture. From the

content of national culture to the history of its development, from the expression of national culture to the aesthetic evolution of cultural forms, all can form a dynamic understanding of life.

### **3.3 The research about Manchu culture and Manchu art inheritance and development from the perspective of education**

#### **3.3.1 The research about Manchu culture and Manchu art**

The Chinese nation is complex, with diverse religious beliefs, different language and customs. However, it has always maintained the ethnic pattern in which the people of all ethnic groups are interdependent and coexisting. This is the "diversity" of the Chinese nation proposed by Mr. Fei Xiaotong. The Manchus have made tremendous contributions to the great cultural heritage and development of the Chinese nation.

In the more than two thousand years before the name "Manchu" appeared, according to the records of the pre-Qin ancient books, Su Shen was the earliest ancestors of the Manchu. According to the record, "Manchu has a long history, the Su Shen people recorded in the ancient books of the pre-Qin period, it was the earliest main man of the Manchus today, and Manchuria's name as a nation (referred to as the Manchu) was only seen in the 1730s (Qing Taizong record, 1635). In the thousands of years of Manchu culture development, the Manchu culture has created with unique characteristics of black soil, involving production and life, culture and art, and religious beliefs. The Manchus were a sedentary agricultural people who lived in fixed villages, farmed crops, practiced hunting and mounted archery. (Frederic, 1985). Manchu culture is widely spread, and its language, national beliefs, costumes, residence, folk art or etiquette have different degrees of attraction to people. Manchu ethnic consciousness of identity is shown in every aspect, such as Manchu history, legend, myth, first ancestor of ethnic group, ethnic customs, the history of eight Gusamen, ethnic symbols, ethnic way of life, etc. Manchu culture both have civilization and dregs, the process of the Manchu culture development is to select the essence and discard the dross, continue to explore, and it can be inheritance and development.

The cultural origin of the Manchu reflects the deep cultural psychological structure accumulated over a long period of time and preserves the most valuable information of Manchu. Studying the text of the source of Manchu culture is conducive to interpreting the beliefs, national character, regional inclinations, differences with other ethnic groups in Manchu culture, etc. (A Lan, 2005). The following is the most extensive text on the origin of the Manchu:

When the sky was first opened, the earth was like a pack of ice, and Abu Kaheh (God of Heaven) let an eagle fly over the sun. When the eagle flies, it shakes the feathers, puts the light and fire into the feathers, and then flies to the world. From then on, when the ice and snow on the earth melted, people and creatures had time to eat, rest, and childbearing. But the eagle flew too tired, snoozing, the fire in the feathers fell out, the forest, the stone burned red, the fire has been burning. The eagle is busy with huge wings to extinguish the flames and uses huge claws to move the soil to cover the fire. In the fire, the eagle dies in the sea of fire, and the eagle becomes a shaman (Wang, 1998).

This text on the origins of the Manchu culture reflects the culture and beliefs of the Manchus with their own characteristics. It contains the belief of the Manchu ancestors' worship of the fire on the eagle. The ancestor of the Manchus was incarnate from the eagle, not only proves that the shaman is the religious belief of the Manchu but also implies that the Manchu ancestors have been trying to "deify" people. Therefore, Manchu's belief is originated from Manchu totem which comes from the belief of "the whole creation is all spirits" of Shamanism, this belief actually discloses the relationship among God, people and other creatures. Viewing from the angles of the god and person, the holy life and the secular life, the relations among the Samans of all clans, human relations in Saman societies, the diversity of Manchu religious belief, Manchu religious belief is not for overstepping the realistic world and seeking paradise, but for solving the problem of collision between the human and the supernatural gods, ghosts and spirits, is for the sake of this lifetime. The "harmony between man and nature" in shamanism is the combination of man and nature. This philosophical thought is the main tone of ancient Chinese philosophy. The ancients "respected" the natural phenomenon of heaven and earth, and regarded the protection of the heavens and the earth as a sacred obligation. Protecting nature can bring benefits to mankind. Originated from the primitive worship of nature by the northern peoples, all things are related to God. They are the cornerstone of primitive



shamanism. All things are spiritual. Only by worshipping them can we get rid of disasters and bless the world.

In the article about the history and formation of Manchu culture, the article *The Formation and Development of Manchu Culture and Its Characteristics* of Zhang Jiasheng argued that starting from the aspects of riding, clothing, language, customs, literature and art, it is stated that the Manchu culture is not only a culture that completely inherits its ancestors, but also constantly evolves and changes in its inheritance. And pointed out that in the long history of development, the unique style of Manchu and the development of Manchu culture are simultaneous, and the two cannot be separated (Zhang, 1996). In the article *On the Stages of Manchu Culture*, Wang Wei elaborated the formation and characteristics of Manchu culture in different periods. He believed that Manchu is a nation with a great history, therefore, Manchu culture will also present different contents and characteristics at different times (Wang, 2014).

Manchu art is an integral part of the excellent history and culture of the Chinese nation. It has its own national characteristics. The heritage of Manchu traditional art is extremely rich and brilliant. Entering the 21st century, under the environment of intangible cultural heritage protection, socialist new rural culture construction and building a harmonious society, the inheritance of Manchu art has been given a richer value of the times. According to historical records, the Manchus had formed a folk art based on the rhythm of life and characterized by natural beauty as early as the Su Shen period and stayed in the simpler art form for a long time. The ancestors of the Manchus absorbed the cultures of ethnic Han and the local minorities in different periods, different regions, and varying degrees. The existence and development of Manchu art are integrated with the natural environment of the region and the production and lifestyle of the Manchu people, forming a folk art with its own distinctive characteristics. It is inherited in festivals, life etiquette and production and living customs. It embodies the unique cultural style and characteristics of Manchu art (Jiang, 2013). Paper-cutting, calligraphy, painting, porcelain, embroidery, traditional clothes, sculptures, etc., have accumulated for thousands of years, have great creations, all of which reveal the profound cultural heritage of China. Choose the following three art forms to explain:

### **Manchu paper-cut**

When the paper has not yet appeared, the Manchus already have so-called paper-cutting, using plastic materials such as animal skins and fish skins and bark, and processing them by technical means, using scissors, carving, enamel and other methods. In the Qing Dynasty, the Manchus especially loved the art of paper-cutting. Not only was the folk popular, but also the palace where the paper-cut has entered, becoming one of the important items for the royal wedding to decorate the room. Li Fei summed up the types of Manchu paper-cut and divided it into three basic types: character patterns, plant patterns, and animal patterns (Li, 2008).

### **Manchu embroidery**

The Manchu embroidery is a beautiful art, modeling is exaggerated, gorgeous color, techniques exquisite, comparative and intense, emotional plain, adornment flavor thick. Has the rich local color, to preserve the messiness, from the artist's actual need and ideal set out, the most practical utility has been reflected in the most of people to the pursuit of the value of life. Manchu embroidery is derived from the leather embroidery of the ancient ancestors Su Shen in the fishing and hunting life.

With the development of productivity, leather embroidery has been replaced by textile embroidery. After a long history of development, the embroidery skills developed rapidly. There is a special royal embroidery workshop, and in the folk, is the skill that the girl must learn. It is the artistic image of subjective affection and objective imagery (Gu, 2005).

### **Manchu painting**

The most glorious time for Manchu painting in Chinese history was in the Qing Dynasty, due to the founding emperor, in order to consolidate the political power, adopt a policy of self-cultivation, vigorously develop politics and economy, therefore, Manchu painting can be promoted. Continue to appreciate the paintings of humanities since the Ming Dynasty. The development of art in the Qing Dynasty is roughly summarized as the three major parts of the initial, middle and final stages. For example, the paintings in the early Qing Dynasty were mainly traditional "humanities paintings", and classical art and culture were beautiful. In the middle of the Qing Dynasty, paintings focused on combining their inner feelings with real life and focusing on individual originality, the subjective feelings of the picture are intense, and the greatest charm of art lies in innovation, singularity and good creation.

In summary, the research on Manchu culture and Manchu education are always developing as always, and new materials, new perspectives, new arguments, and new doctrine systems will continue to emerge. For the study of Manchu culture, there have a number of literature on the study of Manchu history, it involved dance, etiquette, costumes, beliefs, folk crafts and so on, more examples of cases, not enough analysis.

The study of Manchu culture and Manchu has always been the focus of domestic experts and scholars. There is not only the grasp of the Manchu's macro-historical direction, but also the microscopic touches of words, languages, literature, customs, and costumes. There are also Manchu culture institutes, websites and books that are responsible for related aspects. For the study of Manchu art, there has been a history of about 20 years. The research methods have pure historical narratives, functional and evaluation, scientific or real comparisons.

### **3.3.2 The research about Manchu culture and Manchu art inheritance and development of from the perspective of education**

About the education of Manchu culture and Manchu art. The thought of Manchu education aims, curriculum, teaching, educations management are relatively plentiful, they thought that the demand for education is one of the human natures, by it, put forward their own education thoughts, establish the national education policies, to enhance the level of social members of Manchu and the citizens of Qing Dynasty. They think that education, in essence, is a political tool to train an administrator, a tool to form the skill of life, a tool of socialization, a tool to mold the masters of their country. The aims of education are to urge the social members to grow up in mind and help them form the consciousness of political and ethnic identity, to make a country rich and strong and to make common people rich, to train the Manchu people to form the skill of life. Manchu people learned Chinese and foreign science and technology and theories through translating Chinese books and western books into Manchu and Chinese, or study abroad.

In the Qing Dynasty, the Manchu rulers in the Qing Dynasty realized that the disappearance of Manchu culture was a great threat to the survival of the nation. Since Nurhachi, it began to pay great attention to the development of Manchu culture, therefore, there will be the creation of Manchu word, the formulation of the basic national policy of "Manchu word, horseback riding and archery" and the implementation of the ultra-national cultural autocratic policy. Manchu people are good at learning from other national cultures and classic translations, the "points" and "circles" of the new Manchu word are borrowed from the Korean writing system (Zhao, 1986). In the Qing Emperor, Qianlong period, the *Siku Quanshu* was compiled, which objectively played a role in protecting the ancient

books of Chinese culture. The rulers of the Qing Dynasty regarded the maintenance of "Manchu word, horseback riding and archery" as a basic national policy to maintain the rule, ask the Manchu people to speak Manchu language, write Manchu words, set up a school in the flag holder colony to teach Manchu words, Manchu words have been widely promoted and used. Many writings focus on the rulers of the Qing Dynasty from Nurhachi to the Qianlong period, including their efforts to maintain the ethnicity of the Manchu and their role in absorbing Chinese culture, Shunzhi Dynasty adopted the Confucian culture. Emperor Qianlong is a prolific poet who loves Chinese art, collects precious books, and, as his ancestors did, tried to maintain the Manchu tradition (Huang, 1974). However, in the era of old China, the people who knew the Manchu language and Manchu word were decreasing, but this situation changed after the founding of New China. And since 1961, it opened a Manchu word class at the Central Institute for Nationalities.

In the long history, the Manchus have a large number of cultural giants in the creation and development of their own culture, so many linguists, translators, writers, and art have been recorded. So far, there have been many related works and academic papers on the study of Manchu culture education, and have obtained rich research results. Qi Hongshen introduced the history of the development of Manchu education and culture in his book *The Education and Culture of Manchu*. The book describes the development of Manchu education and culture from the beginning of the Manchu ancestor Su Shen until the founding of New China, it also describes the development status and characteristics of Manchu education, and summed up the historical enlightenment left by the Manchu culture education. The article "*The development process and cultural characteristics of Manchu education*" published by Qi Hongshen in the early 1990s, it is a rare academic paper that studies the entire Manchu education and therefore has a high academic value. Study Manchu education from the perspective of cultural chemistry, divide Manchu education into three educational and cultural forms, primitive education, feudal education and new school education, grasped the main features of each period. The first part of the article is the primitive culture education of Manchu. It can be seen from the text that the original education is about production and lifestyle, and it mainly relies on word of mouth to achieve the purpose of education. The second part introduces the feudal culture education of Manchu. Qi Hongshen believes that the main feature of Manchu is promoting

Confucianism and striving to maintain Manchu customs and habits. The last part of the article discusses the modern culture education of Manchu. During this period, the national characteristics of Manchu education began to disappear gradually (Qi, 1993).

The scope of research about Manchu culture education is also wide and has covered many fields such as school education, family education, and social education. The focus of the research is basically on the eight-flag official school. For the Manchus, schools are an important means of communication and are seen as one of the institutions that help them contribute to the national community. For the Manchus, the school is an important communication agency, it's one of the institutions that help them contribute to the national community. In the traditional Manchu schools, as the way of to manage teachers, they carried out the system of contract and full-time tutors to teach their students, introduced foreign teachers to teach the eight Gusa students with foreign language and foreign science, technology and culture. Especially for pupils in primary school, they have strong memory, popularize some Chinese culture books and recite some classic famous articles is good for them to enjoy the Chinese culture, it is a good way to promote traditional culture and it is worth promoting, but to avoid formalism, we must not take the dress as the essence of traditional culture (Gu, 2010).

Manchu art is of great significance to carry forward the Manchu spirit of Manchu culture and to build a cultural community. The early Manchus were ethnic groups dominated by the hunting economy, and they were transferred to the farming economy after a long period of history. Manchu art, whether it's Manchu music or Manchu dance, whether it is a real-life theme or a legendary story, despite the different forms of art and different expressions, they often spontaneously express a common theme, which is the production and life scene of the primitive state of the Manchu ancestors (Jiang, 2013).

In 2004, the State Council published the *Opinions on Strengthening the Protection of Intangible Cultural Heritage in China*, it showed that it is necessary to give play to the important role of intangible cultural heritage in traditional cultural education and patriotic education for the majority of minors. Jiang Yong defined that the education department and all levels of schools should gradually incorporate the intangible cultural heritage content which reflects the Manchu spirit and characteristics into relevant teaching materials and carry out teaching activities, this led to the revival of Manchu art, and the Manchu art

began to attract the attention of social (Jiang, 2013). In addition, the Xinbin Manchu paper-cut and Manchu Yangko were selected in the *National Intangible Cultural Heritage List* in 2006, it is a living fossil of the Manchu ancestors' production, life and social activities. Subsequently, the Ministry of Education included Manchu art in the content of curriculum and quality education in primary and secondary schools. In order to rescue and protect the intangible cultural heritage as the pillar of the survival and development of the Manchu, and to carry out the spirit of inheritance of intangible cultural heritage, the first Manchu art class was opened in primary and secondary schools in the Manchu area of Liaoning Province, it is the necessary way to realize the quality education of primary schools, exert the function of intangible cultural heritage, carry out traditional culture education for the majority of minors, and cultivate the professional teachers. In the inheritance of Manchu art in school, students are guided by teachers, they can experience the life and work of the Manchu ancestors, feel the essence of the Manchu spirit, and taste the charm of Manchu art. Manchu art education is more important for students' personal growth, improving students' cognition of Manchu traditional culture factors, and developing moral education and aesthetic education (Lv, 2016).

In summary, the academic community has made some outstanding achievements in the study of Manchu culture and Manchu education and can provide a large amount of historical and research materials for future generations. However, the structure and contents of some articles related to Manchu culture and Manchu education are similar, and there are few studies that reflect the interrelationship between school education and Manchu culture. The related researches on Manchu art and Manchu art education focus on the specific expressions of Manchu art and its historical and cultural origins, however, there are few studies related to Manchu art education and the path of Manchu art inheritance and development in schools, especially about establishment and implementation of Manchu art courses, the professional development of Manchu art teachers, and the development of Manchu art activities. This research actively absorbs some outstanding achievements in previous research and understands the basic study of Manchu culture education, according to the data clues, consult the historical materials to obtain the first-hand information of this research.

## 4 METHODOLOGIES OF EMPIRICAL RESEARCH

In this chapter, the methodology and reasons for making different choices for the qualitative paradigm are described. The aim of the research is to explore Manchu art inheritance and development in Manchu primary schools from a multicultural viewpoint.

It directs data collecting to the educational ethnography, and four ways are applied, case school selection, observation, semi-structured interview and material analysis. Observation has been conducted in order to collect data about the school environment and classroom teaching. Interviews have been conducted in order to collect participants' stories of practice and their perceptions in relation to Manchu art education.

Specifically, this chapter has four parts. The first part is the design of this study. In this part, the reasons for choosing a qualitative paradigm and method are described. The research framework and research ethics have been discussed in this part too. The second part introduces the procedure (three stages) and data treatment of the study. The third part considers the validity of this study. The last part is about ethical considerations.

### 4.1 The design of research

This research adopts the qualitative approach, the main research method is educational ethnography, the data collection methods include case school selection, observation, interview and material analysis.

#### 4.1.1 Qualitative approach

**Interpretive/constructivist paradigm** grew out of the philosophy of Edmund Husserl's phenomenology and Wilhelm Dilthey's and other German philosophers' study of interpretive understanding called hermeneutics (Mertens, 2005, p.12 citing Eichelberger, 1989). Interpretive/constructivist approaches to research have the intention of understanding "the world of human experience" (Cohen & Manion, 1994, p.36), suggesting that "the reality is socially constructed" (Mertens, 2005, p.12). The interpretive/constructivist researcher tends to rely upon the "participants' views of the situation being studied" (Creswell, 2003, p.8) and recognizes the impact on the research of their own background and experiences. Constructivists do not generally begin with a theory

(as with post positivists) rather they "generate or inductively develop a theory or pattern of meanings" (Creswell, 2003, p.9) throughout the research process.

**A qualitative approach** is one method of the constructivist paradigm which collects and analyze the qualitative data for the constructivist researcher. A qualitative approach is one in which the inquirer often makes knowledge claims based primarily on constructivist perspectives (i.e., the multiple meanings of individual experiences, meanings socially and historically constructed with an intent of developing a theory or pattern) or advocacy/participatory perspectives (i.e., political, issue-oriented, collaborative. or change-oriented) or both. It also uses strategies of inquiry such as narratives, phenomenologist, ethnographies, grounded theory studies, or case studies. The researcher collects open-ended emerging data with the primary intent of developing themes from the data (Creswell, 2003, p.18). Qualitative research takes an in-depth approach to the phenomenon it studies in order to understand it more thoroughly and need greater awareness of the perspectives of program participants (Weiss, 1998), and it is "a form of inquiry that explores phenomena in their natural settings and uses multi-methods to interpret, understand, explain and bring meaning to them" (Anderson & Arsenault, 2005, p.126). Qualitative research pursues the richness and completeness of the research, emphasizes a holistic view, and treats the research object and its context as a whole. It maintains a high degree of respect for the individual's uniqueness and therefore has the research depth and humanistic care.

This research adopted the qualitative approach to explore the effective paths of Manchu art education in Manchu primary schools, the strategies for inheritance and the development of Manchu culture in Manchu primary school. This research is aimed at analyzing the value of Manchu culture, the significance of inheritance and development the Manchu culture, the current conditions of Manchu art education in Manchu primary school and finally answer the reasons of this situation and the deep cultural origins in selected schools. All of those aspects need to be researched in-depth approach as well as detailed information about the current situation of the Manchu campus culture, the Manchu school-based curriculum and teaching, the Manchu extracurricular activities. The qualitative approach can meet all the requirements. In addition, the inheritance and development of Manchu culture relates to the personal behavior and attitude of a person,



which need greater awareness of the program participants. The qualitative approach is appropriate because of this manner.

#### **4.1.2 Educational ethnography**

Ethnography originated in the 20<sup>th</sup>-century anthropological research upsurge set off by first anthropologists (such as Bronislaw Malinowski, Margaret Mead, and E. E. Evans-Pritchard, etc.), then was widely used in sociology, medicine, business, social linguistics and education. Watson-Gegeo (1988) argues that ethnography aims to study the behaviors of people in a natural and ongoing environment, and the researchers focus on the interpretations of these behaviors from a cultural perspective. Woods Peter (1986) argues that ethnography is concerned with what people are, how they behave, how they interact together. It aims to uncover their beliefs, values, perspectives, motivations, and how all these things develop or change over time or from situation to situation. Toohey (2008) argues that ethnography not only refers to a series of research methods but also means obtaining the analysis report through the analysis of these research methods and data collection. What these definitions have in common is that ethnographic research is about the potential contradictions between people's behavior, language of a cultural groups including what they have done and what they should do and the use of materials (i.e., artifacts, including standardized test scores, pictures, questionnaire and classroom materials) (Creswell, 2007). Ethnographic research emphasizes more on deep and thick descriptions of the research, allowing for multi-angle interpretations and multi-direction dialogues for the phenomenon of others' world (Cohen & Morrison, 2000). The ethnographic research design has relative mobility and flexibility, and the research problem is continuously revised and refined with the advance and development of the research (Mackay & Gass, 2005).

The methods named *Educational ethnography* that because of the researchers use this method in the field of Education, it's multi-angle analysis based on Culturology, Philosophy, and Sociology. The educational ethnography method is a way of detailed, dynamic and situational description of human and human culture, which aims at exploring people's living manners, the conception of value and behavioral patterns in a particular culture. When researchers use anthropology to study the problems in the education arena,

educational ethnography will come along. Educational ethnography researches the behaviors of local people in an educational situation from a cultural perspective in a natural and ongoing environment, it aims to uncover their beliefs, values, perspectives, motivations.

Educational ethnography research will be adopted to do the research, as qualitative research (Dornyei, 2007), which belongs to the "case interpretation model ". The author will deem education as a main body of the social-cultural system and lay the education phenomenon in the whole social and cultural context to interpret the deep meaning of educational activities, educational process, educational media. This study will select a minority group in China-- Manchu as a representative, and focus on arts in the field of culture as the breakthrough point. In the social, political, economic and cultural background of Manchu, the researcher will try to understand the Manchu education phenomenon and solve educational problems. This research selects educational ethnographic survey techniques and methods of cultural communication, deep, profound, detailed and informative understanding of the current situation of Manchu culture education, in order to explore the effective paths of inheritance and development the Manchu culture in Manchu primary school. No other research methods can match this method in the degree of cultural immersion.

In this research, fieldwork is the core of educational ethnographic research. Specifically speaking, the research will use the methods such as Case study, Material analysis, Participate observation and Semi-structured interview. Delamont, Sara (2014) indicated that the core of the fieldwork is observation, recorded in field notes, supplemented by (1) informal conversation with people during classes; (2) interviews done by appointment with key informants; and (3) the collection of any 'documents' available (including CDs and DVDs). Through select the case school, by deep involvement with the material analysis method and the observation method, focus on analyze the campus culture, the classroom, textbooks, teaching process and extracurricular activities of which inherit and develop the Manchu art in Manchu primary school, and by carrying out the Semi-structured interview with the headmaster, teachers, pupils and parents, etc. The author, with the purpose of obtaining direct and real data, will collect and classify first-hand information.

#### ***4.1.2.1 Case school selection***

In China, there are total of 11 Manchu Autonomous Counties, the Xinbin Manchu Autonomous County which in Liaoning Province is the first to set up, and were the birthplace of Manchu (Qing Dynasty). Apart from this, it's nearly half of all the Manchu people lived in Liaoning Province, so it has the largest Manchu population in China. In Xinbin Manchu Autonomous County, the Manchu population accounts for 79.8% of the total population. This research selects the Xinbin Manchu Autonomous County as the background, there are still many Manchu sites and construction of the Manchu culture museum, it occupies an important position in the history of the development of Manchu.

With the purpose of deep mining, protection and inheritance of Manchu culture, the Yongling Manchu primary school which in Xinbin Manchu Autonomous County was founded in 1952, it's the earliest Manchu primary school in Liaoning Province and even in China. Until now, there are 31 classes, 108 in-service teachers and 1311 pupils, 94% of them are Manchu pupils.

This research selects the **Yongling Manchu primary school** as the case school. In August 2009, the Yongling Manchu primary school has creatively carried out practical teaching with Manchu characteristics, under the guidance of experts it's compiled the Manchu language textbook (Daily language 100) and Manchu history textbook (Manchu folkways and customs), then gradually grow and develop. Therefore, the Yongling primary school shoulder the important task of inheriting and developing Manchu culture, it's also as the Manchu culture base of the whole Manchu Autonomous Counties, its founded has the special modern significance and the remote historical significance. At the same time, the development of this school has received more and more support from all levels of Educational administrative departments and the community. As a typical Manchu primary school, it has great significance on Manchu culture inheritance and development. Therefore, we focus primarily on the functions that the Manchu primary school must fulfill, and we are trying to describe what activities the Yongling Manchu primary school is doing to meet these requirements.

#### ***4.1.2.2 Observation***

Observation is under the natural conditions, the researcher uses his own senses or audio and video recordings with a purposeful and planned to observe the subjects' expressions,

movements, language, behaviors, etc., in order to study the regular pattern of human psychological activity. This research selects the **participate observation method**, deep involvement with the investigation and observation of campus culture, course implementation, extracurricular activities of the Manchu art education in Yongling Manchu primary school. The author will observe the campus culture, such as the Manchu characteristic of the building, the decoration in the classroom, Manchu etiquette and so on in the school; Observe the course implementation, such as the Manchu culture course, Manchu paper-cut course, Manchu music course and other art courses; Observe the extracurricular activities, such as the Manchu traditional games, visit the Manchu culture museum, class meeting, Manchu art performance and competition, etc. Through observing the teachers and pupils' speech and behavior in the current situation of Manchu art education such as the teacher-student interaction and student feedback, in order to judge the psychological characteristics of them. It will take two strategies of emic perspective and etic perspective. The author, as a "participant", will carry out repeated and thorough investigation, and make an objective description of the local Manchu culture education.

#### ***4.1.2.3 Interview***

The interview method refers to the psychology basic research methods that the researcher collects objective, unbiased factual materials through interviews with the respondents, in order to understand the psychology and behavior of the respondents. This research selects the **Semi-structured interview method**, by carrying out the in-depth interviews, in order to understand the opinion of the local people such as the school administrator, teachers, pupils and parents about Manchu culture inheritance and development in primary schools. In addition, the author will interview the local people who are the members of other minorities. The questions in the interview outline such as what's your opinion about the Manchu culture? What's your opinion of inherit and develop Manchu traditional culture? What's your opinion about the Manchu culture education especially the Manchu art education in primary school? How is going? What is the relationship between Manchu cultural education and the entrance examination? In addition to schools, what is the influence of society and families of the Manchu culture inheritance and development?

#### ***4.1.2.4 Material analysis***

The material analysis method is used as an aid to interviews, observations and other methods, the researchers obtain first-hand information by collecting, reviewing articles and documents related to research. This research selects the **Material analysis method**, the materials are such as the documents, posters letters, school reports and other electronic documents; The publicity column, wall graffiti, building decoration, cultural exhibition hall of the school; The pictures, sound recordings, videos of Manchu art education and activities especially in the festivals; Manchu Craft Works, Manchu art tools and clothing; All the homework of art courses of the Yongling Manchu primary school.

## **4.2 The procedure of research**

### **4.2.1 Literary survey**

Through consulting monographs, journals, newspapers, archives and other electronic documents, the author will analyze the definition of culture, ethnic culture, multi-culture, include their contents and values, the culture hierarchical model (belief, values, behavior, institution); Analyze the definition and the history development of Manchu culture, the times needs of the inheritance and development of Manchu culture, as well as the special significance of Manchu culture education in the Manchu primary school stage; Collect and organize the related literature of Manchu culture education in primary schools and its develop process, the settings of Manchu school-based curriculum and Manchu cultural activities in primary schools, etc.

### **4.2.2 Data collection**

This research selects the Yongling Manchu Primary School as the typical representative, and focuses on the Manchu art education as an entry point. Understanding and mastering the current situation of the Manchu art inheritance and development in Manchu primary school from the perspective of campus culture, the curriculum and teaching, the extracurricular activities. Through the educational ethnographic research to form interactions with disciplines, carry out the methods such as material analysis, participate

observation, semi-structured interview, the descriptive records as a whole will be used to explore the Manchu art education in school communication means.

In order to fulfill the research aims, this research design is applied in three parts.

**The first part** of the research is to collect the material about Manchu art education. Collect and organize the materials from local education administration and school, such as the documents and letters, pictures, recordings, videos, artwork and production tools of the Manchu art education.

**The second part** of the research is to conduct the participant observation. Participant observation is one type of data collection method typically used in qualitative research and ethnography. Through long-term participation in the daily and non-daily activities of the research subjects, such as campus environment and classroom layout with Manchu culture characteristics, Manchu culture etiquette between teachers and students, implementation of Manchu art curriculum, and development of Manchu art extracurricular activities, in order to observe and understand cultural behaviors and meanings from the perspective of the parties.

**The third part** of the research is to conduct a semi-structured interview. In this stage, data were collected by semi-structured interviews with the interviewees in Yongling Manchu primary school. The interviews lasted from 40 to 70 minutes but most of them were about one hour, which was the time stated in advance.

**About the informant**, in anthropology, interviewees are referred to an *informant*. The so-called *informant* is locals who anthropologists have met in the field survey to help them understand the local culture. The *key informant* in the fieldwork is an expert in a certain aspect of the culture of study. They can help anthropologists to understand and learn the local culture. In this study, there are 10 informants (see table 4.1), the list as follows.

**Table 4.1** The list of informants

<b>Analysis Number</b>	<b>position</b>	<b>Gender</b>
H	<i>Headmaster</i>	<i>Male</i>
D1	<i>Director of teaching and research section</i>	<i>Male</i>

D2	<i>Deputy director of teaching and research section</i>	<i>Female</i>
T1	<i>The teacher of Manchu paper-cut curriculum</i>	<i>Female</i>
T2	<i>The teacher of Manchu embroidery curriculum</i>	<i>Female</i>
PU1	<i>The Second-year pupil</i>	<i>Female</i>
PU2	<i>The Fourth-year pupils</i>	<i>Male</i>
PU3	<i>The Sixth -year pupil</i>	<i>Female</i>
PA1	<i>The parent of the Third-year pupil</i>	<i>Female</i>
PA2	<i>The parent of the Fifth-year pupil</i>	<i>Female</i>

**About the interview outline**, it can be divided into five parts, the first part is the basic information of the participants, the brief introduction of the present study, and the consents to be interviewed. The following four parts are the different interview outline for headmaster, teachers, pupils and parents (Details see Appendix A). All the questions are about the Manchu art education in campus culture, School-based curriculums and teaching of Manchu art, Extracurricular activities of Manchu art.

**About the reflections on the interview**, the whole process can be regarded as a collaboration between the researcher and participants. We talked about the selected questions, problems and shared our ideas. Although the participants are, for the most part, older and more experienced than the researcher, both in teaching and management, the researcher is a “taker” in their community. Since the researcher and the informants are both Manchu and equally enthusiastic about Manchu culture education, the entire interview process is relaxed and enjoyable. Although the Manchu art education of Yongling Manchu Primary School has been carried out for 10 years, the headmaster and teachers are still in the process of exploration and research. The attitude in the interview is also a sense of pride and accomplishment in the past work, and also has uncertainty and helplessness about the future.

#### 4.2.3 Data management and analysis

The last, before analyzing, all data for this research will be transcribed and combined with the field notes and other collected documents/literature. The raw field notes will be

corrected, edited, typed up; and the tape recordings will be transcribed and converted into words (Miles and Huberman, 1994). In addition, Audio and video, information will be transcribed and translated into text, and then it will be extracted, analyzed and simplified into data. Finishing material and depend on the attribute to classify the data and code for each subject material then place on file. Finally, test the validity and reliability.

**About organization and storage of data**, according to Denscombe (2007, p.298-299), *first and foremost, back-up copies should be made of all original materials. Label the raw data-recordings, field notes, original documents – to identify their source, copy them and store the originals carefully in a separate location from the working copies, using the back-up copies for analysis. Second, as far as possible, all materials should be collated and organized in a compatible format. For example, use the same software templates for all text files. This is important whether using paper-based methods of analysis or electronic packages. Standardized formats allow for easier analysis across data sets. Third, where possible, the data should be collated in a way that allows researchers’ notes and comments to be added alongside at a later stage. Set up your field notebook – paper or electronic – with a wide right-hand margin. Where line-by-line analysis of a text is to be carried out, number each line and leave a wide right-hand margin for notes. Alternatively, insert text data into a table with extra columns added for labeling and annotation.*

**About the generic process of data analysis**, it’s proposed by Creswell (2003, p.190-195).

*Step 1: Organize and prepare the data for analysis. This involves transcribing interviews, optically scanning material, sorting and arranging the data into different types depending on the sources of information.*

*Step 2: Read through all the data to obtain a general sense of the information and to reflect on its overall meaning.*

*Step 3: Begin detailed analysis with a coding process including organizing the material into “chunk”, taking text data into categories, labeling those categories with a term. Step 4: Use the coding process of constant comparison to generate categories or themes for analysis. Those themes are ones that appear as major findings in qualitative studies. Step*



*5: Advance how the description and themes will be represented in the qualitative narrative or use a narrative passage to convey the findings of the analysis.*

*Step 6: A final step in data analysis involves making a personal interpretation or meaning of the data, for example, comparing the findings with the information gleaned from literature or bringing the findings to a particular culture or social context, etc.*

Glaser and Strauss stated, "The purpose of the constant comparative method of joint coding and analysis is to generate theory more systematically ... by using explicit coding and analytic procedures" (Glaser & Strauss, 1967, p. 102). The process of comparative analysis is called "cumulative nature of knowledge and theory" (Glaser & Strauss, 1967, p. 35). And it incorporates four stages: "comparing incidents applicable to each category; integrating categories and their properties; delimiting the theory, and writing the theory" (Glaser & Strauss, 1967, p. 105). Strauss and Corbin proposed three steps of analysis. (Strauss & Corbin, 2015). In accord with procedures outlined by Strauss and Corbin the following coding procedures were implemented in the current study: open coding, axial coding, and selective coding.

### ***Open coding***

Coding is an active process drawn from the substantive area of research itself, researcher's knowledge and experience. In the present study, three types of coding are applied: open coding, axial coding and selective coding.

Extract and process qualitative data from text-based documents and process it in the program providing scanning options for such structures as interviews, observations or field notes. Importing texts from word processors is possible in full or in segments. Open coding is a tool designed for coding qualitative data generated from text information such as interviews, observations or field notes. It can import text from any word processing program, condense segments of the text, assign codes to segments of the text and much more. Open coding is often undertaken by analyzing transcriptions, or field notes (memo), line by line (Glaser, 1978). Memo writing is an important part of open coding and in the whole coding process. In the present study, the researcher did open coding line by line, one of the examples is followed (see Table 4.2).

Q1. What are the barriers of Manchu art inheritance and development?

Transcript from interviews with headmaster.

Table 4.2 Open codes for Q1

Open code	Properties	Examples of participant
Complexity of the screening process of Manchu art content	Describe the selection of Manchu art education content is difficult	<i>“we must screen Manchu art elements which are suitable for pupils to learn, it’s not an easy job”</i>  <i>“how to dig out the essence of Manchu traditional culture and teach it to pupils is important and complex”</i>
The cultural heritage of older generation is scarce and difficult to excavate	Describe it is difficult to excavate the inheritors of Manchu culture	<i>“I still persuaded several senior teachers and we tried our best to seek the old people whom can speak Manchu language, the inheritors of Manchu art are scarce”</i>
Guidance for textbook development and curriculum implementation	Describe the lack of professional and academic guidance in Manchu art education	<i>“the setting and implementation of Manchu art textbooks and curriculums must be innovative, we need a high level of Manchu education researchers to help and guide us.”</i>  <i>“I feel the formation of textbooks takes a long cycle and it’s a responsible process, we need special guidance”</i>
Learning Manchu art is not important and difficult	Describe the prejudice and incomprehension of Manchu culture education	<i>“Manchu language and Manchu culture are not included in the content of the entrance examination, so there are still some parents and teachers who do not understand or even object to it”</i>

**Memo:** What are the origins for the dilemma of the inheritance and development of Manchu culture? What can the state and society do for Manchu education?

### ***Axial coding***

For disciplines in which a qualitative format is preferential, including ethnography, humanistic geography or phenomenological psychology a varied approach to coding can be applied. Axial coding is defined by Strauss and Corbin (1990, p. 96) “a set of procedures whereby data are put back together in new ways after open coding, by making connections between categories”. Iain Hay (2005) outlines a two-step process beginning with basic coding in order to distinguish overall themes, followed by a more in-depth, the interpretive code in which more specific trends and patterns can be interpreted. As coding methods are applied across various texts, the researcher is able to apply axial coding, which is the process of selecting core thematic categories present in several documents to discover common patterns and relations (Grbich, Carol, 2013).

Axial coding is the second phase of the constant comparative analysis technique for analyzing qualitative data inductively for purposes of theory development. Compared to the more descriptive open coding that constitutes the first phase of constant comparative analysis, axial coding involves a greater degree of theoretical inference and analytic induction. Axial coding requires researchers to continually modify and reshape their emerging conceptual framework as more data are examined. It results in a coding framework from which to synthesize and organize data into more coherent, hierarchically structured categories and subcategories.

### ***Selective coding***

Concepts, categories and sub-categories are continually subjected to questions and comparisons, with the aim of identifying the core category and its links with the others (Hunter et al.,2011). The process of selective coding identified the core category. It was this category that linked all the data together and helped to provide an explanation of how every concept and category are organized.

## **4.3 The validity of research**

Triangulation is defined as the mixing of data or methods so that diverse viewpoints or standpoints cast light upon a topic (Olsen, 2004). Triangulation is employed in the current

study, which aims to avoid the limitations and shortcomings of the single research method, so that enhances the reliability and validity of the research results. Triangulation refers to the use of multiple data sources, data collection methods and theories to validate research findings, is very useful in qualitative studies to help eliminate bias and detect errors or anomalies (Anderson & Arsenault, 2005).

The process of triangulation is employed in this research. **Firstly**, multiple data collection methods are utilized including material analysis method, participate observation method, semi-structured interview method. **Secondly**, the data are acquired from multiple sources such as the headmaster, teachers, pupils and parents, etc.

#### **4.4 Ethical considerations**

Research ethics are an indispensable part of research considerations. In this research, the following procedures will be taken to ensure that the study is ethical. **Firstly**, confidentiality will be maintained in this research. The identity of the participants will be kept anonymous. The readers of the research will not be able to deduce their identities. **Secondly**, make sure all the participants are voluntary, they will be informed of the purpose of the research, the benefits, procedures involved, and the rights of the participants. **Thirdly**, the participants' right to privacy will be respected. They have the right to decide what aspects of their personal opinions, attitudes, and doubts will be communicated. Agreement from the participants will be acquired before recordings and videotaping are made.

In the end, through this study, the author will mine invisible and non-quantifiable factors that are hidden behind the phenomenon of education and, and explore effective ways to improve and solve the directional theory analysis. This research will analyze the situation and find the aspect need to improved, dig out the root behind the Manchu culture, explore the effective ways of Manchu art inheritance and development in Manchu primary school and the acquisition mechanism with ethnic culture, promote the internalization of Manchu beliefs and values of Manchu pupils.

## 5 RESEARCH RESULTS

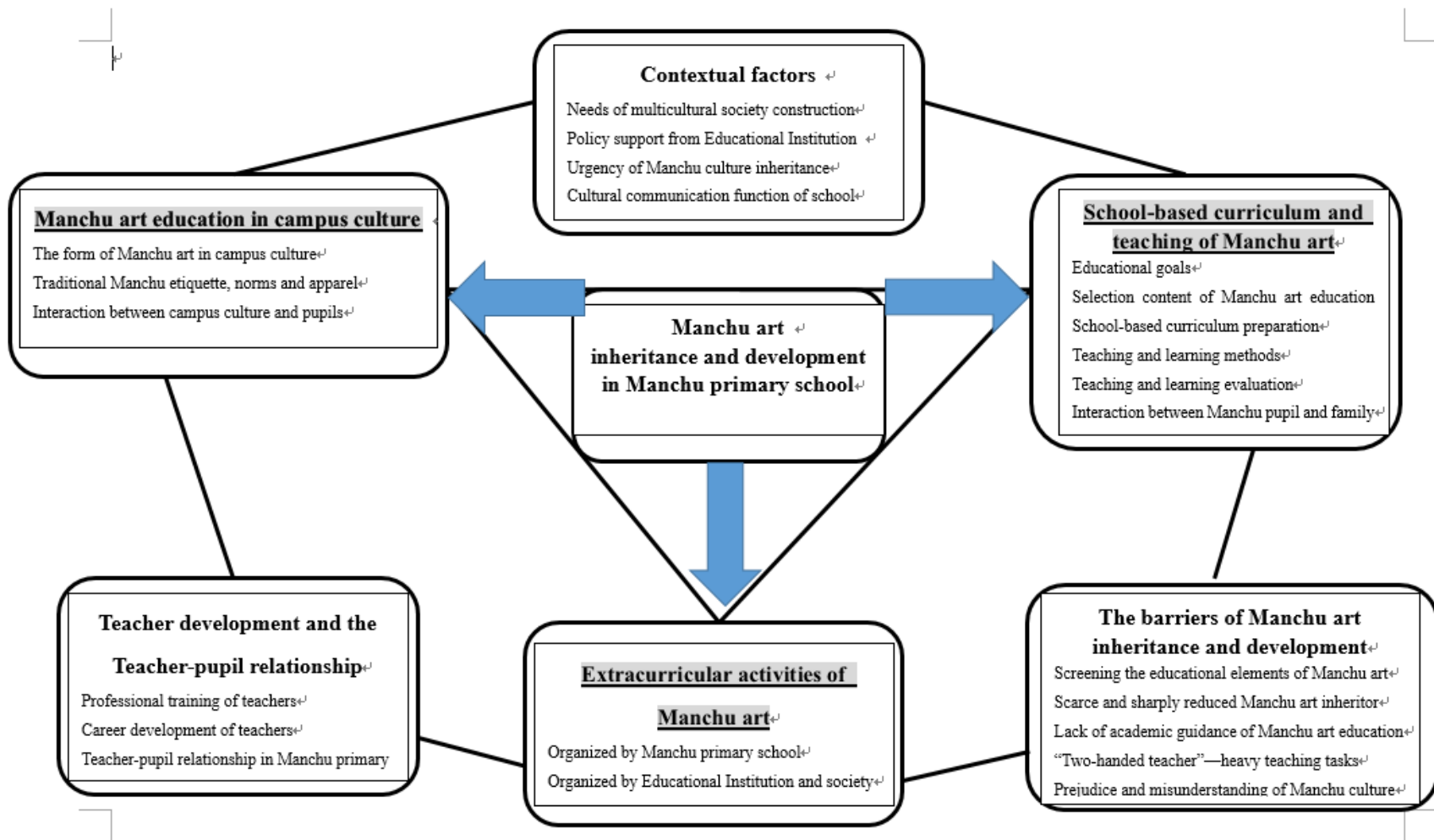
As the main aspect of Manchu culture, Manchu art has important significance in its inheritance and development. Especially in the primary school stage, the enlightenment of Manchu art education to pupils is the cornerstone of ethnic culture education. The purpose of this chapter is to map the classification and characteristics of the main content of Manchu art education in Yongling Manchu primary school. It provides an understanding of the participants' concerns expressed in six aspects of the inheritance and development of Manchu art.

Based on the research results which have been presented in this chapter, the following research questions have been responded to:

- What are the value and significance of Manchu culture education in primary schools?
- Selected Manchu art as a typical representative of Manchu culture, how is the inheritance and development of the Manchu art in Manchu primary schools going?
- What are the dimensions and characteristics of Manchu art education carried out by Manchu primary school?
- What factors are influencing the inheritance and development of Manchu art in Manchu primary School?

Specifically, diagram 5.1 shows the coding paradigm for Manchu art inheritance and development in Manchu primary school. Six components were involved in this coding paradigm at different extents. They are *Contextual factors*, *Manchu art education in campus culture*, *School-based curriculum and teaching of Manchu art*, *Extracurricular activities of Manchu art*, *Teacher development and the Teacher-pupil relationship*, *The barriers of Manchu art inheritance and development*. During the six components, the three components which are *Manchu art education in campus culture*, *School-based curriculums and teaching of Manchu art*, *Extracurricular activities of Manchu art* are analyzed as the main modes of the inheritance and development of Manchu art. The details of each component were discussed as follows.

Diagram 5.1: Manchu Art Inheritance and Development in Manchu Primary School



## 5.1 Contextual factors

Every ethnic group has the rationality and necessity of its existence, regardless of its size. The ethnic culture is the material wealth and spiritual wealth created in the process of social and historical development, and all of them have important educational value.

Manchu culture as a spiritual force, can be transformed into material force in the process of knowing and transforming the world, exerting a profound impact on social development. Its influences will take effect not only in the course of personal growth but also in the history of peoples and countries. Manchu art is the most representative part of Manchu culture.

The school as a social institution fulfills many functions that express what is useful for the society. The classification of school functions, as presented by Průcha (2009), is well used for this study, one of them is culturally transmissive function. Therefore, the inheritance and development of Manchu art in schools is of great significance.

In this study, the contextual factors included *Needs of multicultural society construction, Policy support from Educational Institution, Urgency of Manchu culture inheritance, Cultural communication function of school* (see Table 5.1).

**Table 5.1** Contextual factors

Categories	Subcategories	Properties
Needs of multicultural society construction	● Each ethnic group have excellent culture	Describe multicultural social background and social needs in China
	● Advocates great cultural prosperity	
	● Raises the awareness of the ethnic culture inheritance	
Policy support from Educational Institution	● Pay attention to the construction of ethnic culture	Describe policy and financial support for ethnic cultural education in China
	● Formulating national policies	
	● Carry out activities and	

	<ul style="list-style-type: none"> <li>● provide financial protection</li> <li>● Minority students take extra points in the college entrance examination</li> </ul>	
Urgency of Manchu culture inheritance	<ul style="list-style-type: none"> <li>● Manchu culture inheritors reduced</li> <li>● Loss of words and language</li> <li>● Manchu folk custom and festivals reduced</li> <li>● Translation and editing of Manchu ancient books</li> <li>● local people has no awareness</li> </ul>	Describe the urgency of the inheritance and development of the Manchu culture
Cultural communication function of school	<ul style="list-style-type: none"> <li>● Implement Manchu culture education</li> <li>● Cultivate qualified successors</li> <li>● School particularity and representativeness</li> </ul>	Describe the school function of Manchu primary school to inherit Manchu culture

### 5.1.1 Needs of multicultural society construction

There are three subcategories for the needs of multicultural society construction: *Each ethnic group have excellent culture, Advocates great cultural prosperity, Raises the awareness of the ethnic culture inheritance* (Details see Appendix B, Table 5.1.1).

About each ethnic group have an excellent culture. There are 56 ethnic groups in China, the Manchus also proud of their excellent Manchu culture. As one of the participants (H) said,

*“As far as I know, in 1616, the first emperor of Qing Dynasty-Nurhachi who established the Qing Dynasty here, this is the second time that our Manchu people dominate the Central Plains. In 1644, the Qing Dynasty moved the capital to Beijing, total lasted for 276 years. I’m proud of our Manchu.”* (Participant H)



About advocates great cultural prosperity. Encouraged by the national environment, we are in a good era of cultural prosperity and national self-confidence. As one of the participants (D1) said,

*“Starting in 2010, the country advocates great cultural prosperity” (Participant D1)*

*“The whole society began to pay attention to the national culture, and this is a good beginning” (Participant D1)*

About raises the awareness of the ethnic culture inheritance. In such an era of cultural prosperity, all ethnic groups increased awareness of cultural protection. Participants also have been expressed their concerns as followed.

*“People gradually raise their awareness of ethnic cultural protection, we lived in a good age” (Participant D1)*

*“What’s more, I think it is our duty as a Manchu to learn the culture of our own nation.” (Participant PA1)*

*“We should have the good spiritual heritage of ancestors handed down” (Participant PA2)*

*“We cannot throw away the good traditions of our own ethnic group” (Participant PU3)*

### **5.1.2 Policy support from Educational Institution**

There are four subcategories for the policy support from Educational Institution: *Pay attention to the construction of ethnic culture, Formulating national policies, Carry out activities and provide financial protection, Minority students take extra points in the college entrance examination* (Details see Appendix B, Table 5.1.2).

About pay attention to the construction of ethnic culture. In the past ten years, the administrative departments of education have also increased their efforts to protect the cultures of all ethnic groups. As one of the participants (H) said,

*“The society and the government are more aware of the importance of national culture and indispensable” (Participant H)*

*“So, coupled with strong support from the community and the government, the development of our school is more rapid.” (Participant H)*

About formulating national policies. Relevant education departments have formulated relevant policies for the protection of intangible cultural heritage, traditional festivals and customs of ethnic minorities. As one of the participants (H) said,

*“Especially since 2014, the country began to attach great importance to national culture and post some sort of related files later” (Participant H)*

About carry out activities and provide financial protection. Government departments and educational institutions at all levels have carried out a large number of national cultural protection activities and provided financial support and guarantee. As one of the participants (D1) said,

*“Since 2010, the Bureau of culture and people’s Affairs Commission in our county held a large number of Manchu cultural propaganda activities ” (Participant D1)*

*“In addition, some activities funds will be provided for the local people to buy red paper and scissors” (Participant D1)*

About minority students take extra points in the college entrance examination. In the existing education policy, ethnic minority candidates in ethnic minority areas enjoy the treatment of increasing marks in the college entrance examination. As one of the participants (D1) said,

*“On the college entrance examination policy, students who are minorities will add an extra 5 points” (Participant D1)*

### **5.1.3 Urgency of Manchu culture inheritance**

There are five subcategories for the urgency of Manchu culture inheritance: *Manchu culture inheritors reduced, Loss of words and language, Manchu folk custom and festivals reduced, Translation and editing of Manchu ancient books, local people have no awareness* (Details see Appendix B, Table 5.1.3).

About Manchu culture inheritors reduced. With the development of the times and the influence of the mainstream culture, the number of inheritors of Manchu culture has declined. As one of the participants (H) said,

*“Almost all the teachers in our school did not support it at that time, they considered that there not exist any people who can speak Manchu language and write Manchu words”*  
(Participant H)

About loss of words and language. Due to the mainstream culture and the influence of Manchu rare and widely distributed population, it is acknowledged that local people who master Manchu language and words are rarely. Participants also have been expressed their concerns as followed.

*“Maybe the pupils will never use it in the future study process.”* (Participant H)

*“In a social environment, we use Chinese in our daily communication, Manchu language has long been influenced and even replaced by the Chinese language”* (Participant D1)

*“It’s made Manchu language lack of communication place as time went on”* (Participant D1)

About Manchu folk custom and festivals reduced. In the historical tradition of Manchu, there are several famous festivals such as the Gold Festival (Is the birthday of the Manchu), Spring Festival, Lantern Festival, Dragon Boat Festival and Mid-Autumn Festival. In modern times, with the slowly seeps of the mainstream culture, some of the traditional Manchu festivals and customs disappeared for decades. Participants also have been expressed their concerns as followed.

*“Not to mention the Manchu folk custom and traditional festivals, they are still on the edge of extinction”* (Participant D1)

*“As you know, if we don’t educate the pupils Manchu paper-cut, maybe several years later this Manchu art will be disappeared, what a pity thing!”* (Participant T1)

*“After all, it’s what our ancestors left behind, it is a pity if the Manchu festivals disappear in our generation”* (Participant PA2)

About translation and editing of Manchu ancient books. At present, there are a large number of books written in Manchu words in the National Museum and Library, which urgently need to be translated and repaired. As one of the participants (D1) said,

*“The Chinese Museum of the Imperial Palace and the national library still have a large collection of historical materials written in Manchu characters, and its translation and editing work is in a difficult situation”* (Participant D1)

About local people has no awareness. Over the years, especially around the 1980s, the Manchu people had a weak sense of protection of their own nation, and gradually lost their language, customs and festivals. As one of the participants (D1) said,

*“Before 2009, the local people have no awareness to develop their ethnic group culture”*  
(Participant D1)

#### **5.1.4 Cultural communication function of school**

There are three subcategories for the cultural communication function of school: *Implement Manchu culture education, Cultivate qualified successors, School particularity and representativeness* (Details see Appendix B, Table 5.1.4).

About implement Manchu culture education. The headmaster of Yongling Manchu Primary School believes that his primary school is obliged to undertake the responsibility of inheriting and protecting Manchu culture. As the participant (H) said,

*“Carried out ten years of Manchu culture education, it began in 2009, since then, I have been thinking about how to put Manchu culture into school education.”* (Participant H)

*“But at that time, the Yongling Manchu primary school had already obtained some achievements, such as we had a series of Manchu art school-based textbooks, we had set up 4 Manchu art school-based curriculums, the Manchu dance and calligraphy competitions attended by the pupils also won many awards, our approach has been recognized by teachers and parents”* (Participant H)

About cultivate qualified successors. The greatest desire of Yongling Manchu Primary School is to carry out Manchu education is to train successors of Manchu culture from generation to generation, so that Manchu culture can be carried forward. As one of the participants (H) said,

*“Make the Manchu culture have qualified successors, it will inherit and develop in the future!”* (Participant H)

About school particularity and representativeness. Yongling Manchu Primary School is a leading Manchu primary school in China. It is located in Xinbin Manchu Autonomous County of Liaoning Province. It is the birthplace of the Manchu and Qing Dynasty. Liaoning Province is also a province with a dense population of Manchu. As the only

Manchu primary school in Liaoning Province, Yongling Manchu Primary School should shoulder the responsibility of cultural inheritance. As one of the participants (H) said,

*“Yongling Manchu primary school is located in Xinbin Manchu Autonomous County which is the first established in China, the birthplace of the holy land of the Qing Dynasty, it is the hometown of Manchu people”* (Participant H)

*“It was the earliest Manchu primary school in China, until now, it’s also the only one Manchu primary school in Liaoning Province”* (Participant H)

## 5.2 Manchu art education in campus culture

Campus culture is a specific cultural atmosphere and spiritual environment of the school, it not only includes the material contents such as campus landscape, campus publicity column, campus wall graffiti, campus building design, campus building decoration, cultural exhibition hall, etc. It also includes the spiritual contents such as school song, school badge, campus etiquette, school tradition, school spirit, style of study, interpersonal relationship, psychological atmosphere, the school rules and regulations, language in the school and the dialect of the students, school teachers and their attitudes, school members in the common activities of the formation of non-normative code of conduct, etc. The Yongling Manchu primary school is full of elements of Manchu art from the school culture environment to the spiritual atmosphere.

In this study, the Manchu art education in campus culture included *The form of Manchu art in campus culture, Traditional Manchu etiquette, norms and apparel, Interaction between campus culture and pupils* (see Table 5.2).

**Table 5.2** Manchu art education in campus culture

Categories	Subcategories	Properties
The form of Manchu art in campus culture	<ul style="list-style-type: none"> <li>● The campus landscape and building design full of Manchu art elements</li> <li>● The school logo, publicity column and exhibition hall</li> </ul>	Describe the Manchu art material expression in campus culture

		are Manchu art style	
Traditional Manchu etiquette, norms and apparel	●	Manchu clothing matching and wear accessories	Describe the Manchu artistic atmosphere and
	●	Manchu etiquette and norms in daily life and study	spiritual expressions in campus culture
Interaction between campus culture and pupils	●	Enhance the interest and aesthetics of pupils by enjoy Manchu Propaganda poster	Describe the interaction between campus culture and pupils
	●	Increase the ability and confidence of pupils by exhibit Manchu art works	

### 5.2.1 The form of Manchu art in campus culture

There are two subcategories for the form of Manchu art in campus culture: *The campus landscape and building design full of Manchu art elements, The school logo, publicity column and exhibition hall are Manchu art style* (Details see Appendix B, Table 5.2.1).

About the campus landscape and building design full of Manchu art elements. The walls around the school were covered with a total of hundreds of graffiti, they displayed the Manchu historical allusions and traditional customs with colorful graffiti. The style of the buildings in Yongling Manchu primary school was built in accordance with the architectural style of the Qing Dynasty, with exquisite carving and overhanging eaves, red walls and white columns, full of Manchu characteristics. Inside the building, each floor of the building exhibited the pictures and works, the first floor exhibits beautiful rural scenery of Manchu area, the second floor is displayed the pictures of Manchu customs and festival, the third floor shows Manchu characters which are vivid and lifelike, and the fourth floor shows the artworks such as the Manchu paper-cut and Manchu embroidery, they are simple, unsophisticated but vivid... Nearly a hundred pieces of Manchu cultural works are from school teachers and students, showing the gratifying achievements of the Manchu culture into the campus. As one of the participants (H) said,

*“The school motto was written by Manchu words beside the school gate”* (Participant H)

*“We really put a lot of effort into campus landscape design, it’s full of Manchu cultural characteristics, the walls around our school were covered with a total of hundreds of graffiti, they displayed the Manchu historical allusions and traditional customs with colorful graffiti.”*

(Participant H)

*“Our buildings are full of Manchu characteristics, colorful and traditional”* (Participant H)

About the school logo, publicity column and exhibition hall are Manchu art style. The characters of the school logo and publicity column are both written in Manchu language and the Chinese language. The school publicity column shows photos of Manchu traditional culture and Manchu pupils taking part in Manchu festivals and activities. There is also a Manchu cultural exhibition hall in the school, it shows the historical development of Manchu and various types of Manchu artworks. As one of the participants (H) said,

*“Besides the school, you can see the school publicity column, it shows photos of Manchu traditional culture and our pupils taking part in Manchu festivals and activities”* (Participant H)

*“Inside the building, each floor of the building exhibited the pictures and works which are beautiful rural scenery, Manchu customs, Manchu characters, Manchu paper-cut and so on.”*

(Participant H)

### **5.2.2 Traditional Manchu etiquette, norms and apparel**

Yongling Manchu primary school created its own school song and school badge with the image of the eagle which is the Manchu traditional totem, it symbolizes the free, unrestrained and courageous character of the Manchu people. Every Manchu pupil has a pamphlet about Manchu etiquette, such as the Manchu tradition greeting, appellation, the collocation of clothes and the etiquette of eating, Manchu pupils have become accustomed to getting along with others in the form of Manchu traditional etiquette in daily lives.

There are two subcategories for the traditional Manchu etiquette, norms and apparel: ***Manchu clothing matching and wear accessories, Manchu etiquette and norms in daily life and study*** (Details see Appendix B, Table 5.2.2).

About Manchu clothing matching and wear accessories. On Manchu traditional festivals, pupils in Yongling Manchu Primary School will wear Manchu traditional costumes,

traditional accessories to participate in activities and performances. As one of the participants (T2) said,

*“We teach students to dress and match accessories, they are very like it!”*(Participant T2)

About Manchu etiquette and norms in daily life and study. Manchu cultural etiquette curriculum was specially launched in the school, and *Manchu cultural etiquette handbook* was compiled to teach students to learn Manchu traditional etiquette and civilized language, and encourage students to use it in daily life and learning life. As the participant (H) said,

*“We also teach students traditional Manchu etiquette and norms, they do well in daily life and study”* (Participant H)

*“Therefore, they can learn how to respect others and self-discipline.”* (Participant H)

### **5.2.3 Interaction between campus culture and pupils**

Yongling Manchu primary school holds exhibitions and competitions of Manchu artwork regularly, it will be exhibiting pupils' Manchu cultural works of art, such as excellent photography, painting, calligraphy, paper cutting works. The works of the activities not only beautify the campus environment, making it full of the atmosphere of Manchu culture, and stimulate the Manchu pupils to discover and create Manchu cultural beauty. As a Manchu primary school, through the form of selected and exhibited the Manchu artworks from the pupils, which gives them a great deal of affirmation and encouragement. In addition, more pupils are influenced by what they constantly see and hear in primary school which makes them immersed in the Manchu culture.

There are two subcategories for the interaction between campus culture and pupils: ***Enhance the interest and aesthetics of pupils by enjoying Manchu Propaganda poster, Increase the ability and confidence of pupils by exhibit Manchu artworks*** (Details see Appendix B, Table 5.2.3).

About enhance the interest and aesthetics of pupils by enjoying Manchu Propaganda poster. The school will carefully design posters related to Manchu culture, attract students to watch and learn with exquisite pictures and novel designs, and stimulate the curiosity of pupils. Participants also have been expressed their concerns as followed.



*“Pupils will see the pictures and graffiti of Manchu culture every day, let them live in an atmosphere of Manchu art!”* (Participant H)

*“Of course, it’s colorful! My teacher told us that every painting tells us a Manchu story or a Manchu prophecy, we had learned some of them, it’s very interesting!”* (Participant PU1)

About increase the ability and confidence of pupils by exhibit Manchu artworks. Schools also regularly hold Manchu art exhibitions and competitions, show award-winning works for the public to appreciate and learn. Students are greatly encouraged. As one of the participants (PU2) said,

*“Tell you a little secret, our teacher praised me for writing the Manchu alphabet well and put it on the wall of the corridor!”* (Participant PU2)

### **5.3 School-based curriculum and teaching of Manchu art**

A multi-ethnic country has the function that transfers the human common cultural achievements, not only to transfer the excellent traditional culture of the dominant ethnic, but also transfer the excellent traditional culture of the minorities (Teng, 2001, p. 157-158). Education is regarded as one of the most effective ways to transfer the cultures. The curriculum is an important part of education in primary school. The word "curriculum" began as a Latin word which means "a race" or "the course of a race". There is no generally agreed upon definition of curriculum, it often refers specifically to a planned sequence of instruction, or to a view of the student's experiences in terms of the educator's or school's instructional goals. Curriculum as a set of learning goals articulated across grades that outline the intended mathematics content and process goals at particular points in time throughout the K–12 school program (Reys, Robert, Lapan, Richard, 2003, p. 74-95).

Ralph W. Tyler published of **Basic Principles of Curriculum and Instruction** (Tyler, 1949), he focused on four basic principles in the development of curriculum, they were widely welcomed in classrooms and curriculum texts since 1949. These four basic principles include:

- Defining appropriate learning objectives;
- Establishing useful learning experiences;
- Organizing learning experiences to have a maximum cumulative effect;
- Evaluating the curriculum.

**School-based Curriculum** is one type of the curriculum, it was originated in the United States and Britain, last for 20 years, School-based Curriculum is centered on the school and located in the social context. Developing a School-based curriculum should depend on the Department for Education, subject specialist, the headmaster of the primary schools, teachers and families, collection of all resources together to plan, implement and assesses the School-based Curriculum. In my opinion, the School-based Curriculum is designed according to the primary schools' own philosophy of education, the developing of the curriculum based on the local community, school curriculum resources and student development. Primary schools and teachers are as the main body to develop the school-based curriculum (Yao, 2017).

**The teaching of the school-based curriculum** is an important process of curriculum implementation. Teachers, students, curriculum content and environment, the interaction of the four elements constitutes a teaching activity. Different curriculums have different methods, and different teaching content has different teaching strategies. Teachers need to choose the appropriate method according to the specific situation of the learner, the characteristics of the subject content and the changes in the teaching environment. It is based on long-term, teacher-based explanations, and practical operations. The main forms of teaching activities are:

- *Lecture, discussion, audio-visual teaching methods*
- *Ways of exploring, discovering, operating, visiting, investigating, and practicing activities*
- *Play and simulate, the teaching method of the game*

The above teaching methods are not single and unchanging.

**School-based curriculum and teaching from the perspective of multicultural education**, Banks proposed that multicultural education requires changes in teaching methods and school environment. He explained the curriculum and teaching of multicultural education from five aspects of multicultural education curriculum design. These five aspects are the integration of content, the construction of knowledge, equal teaching, the reduction of prejudice and empowerment of the school culture and social structure (Wan, 2008). Multicultural education should be considered from these five aspects in order to enable students to learn the necessary knowledge and skills to effectively

participate in the global society and have the correct point of view. The specific explanation is as follows:

- *The integration of content is for the successful integration of multicultural education in each course, and it is necessary for teachers to apply content from various cultures in all subject areas;*
- *The construction of knowledge means that teachers can help students construct the knowledge taught by the school from their own ethnic and cultural experiences;*
- *Equal teaching is the use of various teaching strategies to promote the academic achievement of students of different races, cultures, genders and different social classes. Through diverse teaching modes and teaching methods, students have more chances of success;*
- *Reducing prejudice is a deep reflection on the different cultures reflected in schools, classrooms, textbooks, if they have a prejudice against other ethnic groups. Teachers can use different methods to help students develop positive ethnic attitudes to reduce prejudice;*
- *Empowered school culture and social structure mean that teachers should not only pay attention to the interaction between the ethnic groups in the classroom, but also pay attention to the ethnic interactions within the school, encourage the school administrators and students to interact positively between the ethnic groups, and create a kind of empowered School culture.*

**Manchu School-based Curriculum and teaching** like a tree grown from the traditional soil of the Manchu culture, deeply rooted in the Manchu culture, but also fully absorbing the nutrition of modern society, it is intertwined with the traditional and modern, guided by school education and Manchu cultural tradition. The Manchu School-based Curriculum and teaching is not only an important position to inherit the Manchu culture, but also a symbol to promote the spirit and value of the Manchu culture. The goal is to diversify understanding of curriculum content, differences in knowledge structure, equal educational opportunities, eliminate prejudice and discrimination, strengthen campus culture construction, and diversify teaching methods and educational evaluation.

In this study, the School-based curriculums and teaching of Manchu art included *Educational goals, Selection content of Manchu art education, School-based curriculum preparation, Teaching and learning methods, Teaching and learning evaluation, Interaction between Manchu pupil and family* (see Table 5.3).

**Table 5.3** School-based curriculum and teaching of Manchu art

Categories	Subcategories	Properties
Educational goals	<ul style="list-style-type: none"> <li>● Become a qualified human being</li> <li>● Become a qualified Manchu</li> <li>● Non-binding acquisition and comprehension</li> </ul>	Describe the goals of the Manchu art curriculum
Selection content of Manchu art education	<ul style="list-style-type: none"> <li>● Screening the classic and excellent essence</li> <li>● Adapt to the law of physical and mental development</li> <li>● Interesting and valued for pupil</li> <li>● Safety for pupil</li> </ul>	Describe the selection standard for Manchu art curriculum content
School-based curriculum preparation	<ul style="list-style-type: none"> <li>● Curriculum plan and standards of Manchu art</li> <li>● The textbook of Manchu art</li> <li>● The curriculum form of Manchu art</li> <li>● The curriculum resources of Manchu art</li> </ul>	Describe the implementation of the Manchu art curriculum
Teaching and learning methods	<ul style="list-style-type: none"> <li>● Teaching methods based on lecture methods and demonstration</li> <li>● Learning methods based on recitation and repeated operation</li> </ul>	Describe the teaching methods of Manchu art curriculum

Teaching and learning evaluation	<ul style="list-style-type: none"> <li>● Evaluation of the teaching process of Manchu art</li> <li>● Evaluation of learning outcomes of Manchu art</li> </ul>	Describe the teaching evaluation of Manchu art curriculum
Interaction between Manchu pupil and family	<ul style="list-style-type: none"> <li>● Encourage and recognize by parent</li> <li>● The interaction between pupil and parent</li> <li>● Worries and dilemmas by parents</li> </ul>	Describe the interaction between Manchu pupils and parents on the Manchu art curriculum

### 5.3.1 Educational goals

Multicultural education that adapts to the learning needs of all pupils and creates equal opportunities for learning and development for pupils of different cultural backgrounds, designed to eliminate discrimination and prejudice and promote social justice. In short, the school-based curriculum in minority areas is a kind of multicultural curriculum. It is dedicated to promoting the maximum development of academic, social and work students from different cultural backgrounds, and promoting social equity through educational equity.

There are three subcategories for the educational goals: *Become a qualified human being*, *Become a qualified Manchu*, *Non-binding acquisition and comprehension* (Details see Appendix B, Table 5.3.1).

About become a qualified human being. The initial educational goal of the school is to cultivate students to become qualified people, with a sound body, noble character, independent learning and rich spare time life. As one of the participants (H) said,

*“I just expect the pupils to be healthy and happy, form good study and living habits, adopted a positive outlook on life”* (Participant H)

About become a qualified Manchu. The ultimate goal is to form the tolerance and acceptance of different ethnic cultures, to learn and maintain a multicultural attitude, knowledge and skills, etc. Participants also have been expressed their concerns as followed.

*“I wanted pupils to learn Manchu language from an early age and let them know Manchu culture, planted the seeds of Manchu culture in their young hearts”* (Participant H)

*“I hope to make the Manchu culture to slowly influence and nourish them, let them realize that they are Manchus, the Manchu culture has not disappeared, arouse their interest in Manchu culture and pass it on to their next generation”* (Participant H)

*“What we regard as important is to let the pupils realize that the Manchu is still existed in the world, they are descendants of the Manchus”* (Participant D1)

*“We just hope that our Manchu pupils also like the art which the old generation handed down, so that they have a familiar and intimate feeling, the Manchu embroidery has its own features.”* (Participant T2)

About non-binding acquisition and comprehension. The study of Manchu art should be voluntary and free. The school did not list Manchu culture curriculums and Manchu art curriculums as examination subjects and did not force pupils to study. The main purpose was to let the Manchu culture gradually infiltrate pupils' hearts. Participants also have been expressed their concerns as followed.

*“Because Manchu language and Manchu culture are not exam content and I don't want to force them to learn”* (Participant H)

*“About the Manchu culture education for our pupils, I think we do not force pupils to learn Manchu traditional cultures”* (Participant D1)

### **5.3.2 Selection content of Manchu art education**

The multicultural curriculum is a curriculum that integrates the essence of each ethnic group into a curriculum in a multicultural context to reveal cultural diversity and multiple value choices. The knowledge in the curriculum must link the real needs of local people (McNeil, 1985, P. 384). School-based Curriculum, it should focus on the local social, local culture and economic development, combined with the tradition and advantages of the school, and the local pupils' interests and needs.

In order to make the education achieved connection between pupils and local nature of Manchu area, in order to make the Manchu pupils learn the knowledge of their living environment, we should sort out the Manchu cultural achievements as the important content of the local School-based curriculum, combined with Manchu civilization, and

make Manchu culture as a long-term teaching content. Therefore, improve the local pupils understand the Manchu culture, enhance national self-confidence, self-esteem and cultural pride is important.

There are four subcategories for the selected content of Manchu art education: ***Screening the classic and excellent essence, Adapt to the law of physical and mental development, Interesting and valued for the pupil, Safety for the pupil*** (Details see Appendix B, Table 5.3.2).

About screening the classic and excellent essence. Manchu art is extensive and complex. How to select the most classical and excellent elements from a variety of Manchu art is the most important issue in choosing the course content. Participants also have been expressed their concerns as followed.

*“The type of the curriculum we choose must be the most classic and excellent of Manchu culture, so we selected the Manchu culture curriculum, Manchu paper-cut curriculum, Manchu embroidery curriculum and Manchu Yangko curriculum”* (Participant H)

*“The purpose is to select the essence of Manchu culture and to teach these contents to students efficiently, we thinking about these issues all the time”* (Participant D1)

About adapt to the law of physical and mental development. The choice of curriculum contents must meet the physical and mental development requirements of Manchu pupils, and their understanding and operation abilities must be taken into account, which can arouse pupils' interest in learning and can be grasped and achieved like jumping up to pick apples and moving them. As one of the participants (H) said,

*“We prefer the Manchu art which easiest for pupils to accept, the selected curriculum must conform to the psychological and physiological development characteristics of pupils. The pupils like to learn these curriculums and it's good for their physical and mental development”* (Participant H)

About interesting and valued for the pupil. The choice of curriculum contents should be based on pupils' interests and hobbies, and the content of learning has its artistic value and importance. Participants also have been expressed their concerns as followed.

*“In total, the interesting is the best teacher for pupils, if only they like it, they are willing to continue to do it all, and the Manchu culture could be inheriting and develop forever!”* (Participant H)

*“It is rich in content, imaginative, profound meaning, it’s valuable for doing the Manchu history and Manchu culture research”* (Participant T2)

About safety for the pupil. Safety is the first guarantee of curriculum content selection. For example, scissors in the Manchu paper-cut curriculum and Manchu embroidery curriculum are dangerous for pupils under grade three, so they are only offered in grades 3 to 6. Participants also have been expressed their concerns as followed.

*“It must be safe for pupils”* (Participant H)

*“The tools used in Manchu paper-cut are mainly the large scissors for sewing, it’s only used for the high-grade pupils”* (Participant T1)

### **5.3.3 School-based curriculum preparation**

The multicultural curriculum is the core content of the implementation of multicultural education and is a curriculum designed to implement multicultural education. The implementation of the curriculum in ethnic minority areas should focus on and integrate the essence of various ethnic cultures with a broad vision. It should accommodate the understanding and harmony between Chinese culture and minority culture, and reflect the trend and requirements of cultural globalization with an open attitude.

Since 2009, Manchu primary schools are still exploring the effective path to develop a School-based curriculum and had already reward some achievements, set up and effectively implement the School-based curriculum about 10 years. In Manchu art curriculum design, curriculum content selection, teaching activities, all involved Manchu feature, maximize the Manchu language, culture, history and other elements into the curriculum, at the same time, use the results of the evaluation as a basis for revising the curriculum.

There are four subcategories for the School-based curriculum preparation: *Curriculum plan and standards of Manchu art, The textbook of Manchu art, The curriculum form of Manchu art, The curriculum resources of Manchu art* (Details see Appendix B, Table 5.3.3).

About the curriculum plan and standards of Manchu art. since 2009, Yongling Manchu primary school compiled a series of Manchu school-based teaching materials and reading books. Until now, Yongling Manchu primary school has set up 5 Manchu art curriculums,



they are Manchu Calligraphy Curriculum, Manchu Traditional Culture and History Curriculum, Manchu Paper-cut Curriculum, Manchu Embroidery Curriculum, Manchu Yangko and Folk Song Curriculum (popular rural folk dance and song). In addition, the school has also set up a Manchu traditional etiquette curriculum as a free choice of interest curriculum.

The two Manchu art curriculums which are Manchu Calligraphy Curriculum, Manchu Traditional Culture and History Curriculum, pupils learned from simple living expressions to finished articles, from Manchu stories to Manchu poetry. The three Manchu art curriculums which are Manchu Paper-cut Curriculum, Manchu Embroidery Curriculum and Manchu Yangko and Folk Song Curriculum should begin with the simulation of simple Manchu artworks and Manchu Yangko and folk song and gradually learn related skills and operations. Through skillful use and practice, the pupils can finally complete the Manchu artworks or perform Manchu traditional Yangko and folk songs and even achieve independent creation. In the process of learning, constantly improve the aesthetic standard and appreciation level of Manchu artworks and Manchu traditional Yangko and folk song, through learning to gradually master the Manchu cultural knowledge and the inner spirit of its expression, and form an internalized national character and enhance the national self-confidence. In addition, the school opened a second class for pupils who loved Manchu paper cutting and Manchu embroidery, the school had also set up the Manchu songs choir and the Yangko team. As one of the participants (H) said,

*“In Manchu art curriculum design, curriculum content selection, teaching activities, all involved Manchu feature”* (Participant H)

*“The Manchu Calligraphy Curriculum, Manchu Traditional Culture and History Curriculum set up from grade 1 to grade 6, once a week, there are 16 hours in a semester. About the Manchu paper-cut and the Manchu embroidery curriculum, they are faced on the pupils from grade 3 to grade 5, two classes in a week. The Manchu music curriculum and Manchu yangko curriculum (A Manchu traditional dance) will be held twice a week.....”* (Participant H)

About the textbook of Manchu art. About the textbook of Manchu art. At the beginning of the establishment and implementation of the Manchu culture curriculum, in order to strengthen the popularization and promotion of Manchu culture, arouse pupils' interest in learning Manchu culture and art, the local schools have compiled a large number

of popular and interesting teaching materials which are easy to understand. Such as Manchu Daily 100 sentences, Manchu Language textbooks, Manchu Culture and History textbooks, Manchu Traditional Stories textbooks, etc. Until now, the school has been compiled and published the Manchu Calligraphy Textbook, Manchu Traditional Culture and History Textbook and Manchu Paper-cut Textbook. The Manchu Embroidery Textbook, and Manchu Yangko and Folk Song Textbook are still in the process of compilation.

The compilation of Manchu art textbooks has its own unique characteristics. The school teaching and research group carefully studied and explored under the guidance and help of Manchu cultural inheritors and Manchu cultural experts. In order to inherit Manchu art, at the same time, considering the knowledge structure and learning characteristics of children. In terms of using the Manchu language, continue to use the standardized teaching system of Manchu in Qing Dynasty, taking into account the knowledge structure of modern pupils, try to use the daily life words of pupils, adopt a step-by-step approach, enhance pupils' confidence in learning. In terms of picture usage and content structure, use exquisite Manchu art pictures and Manchu folk pictures to improve students' interest and a small Manchu tradition game is designed at the end of each chapter. In terms of Manchu stories and poems, select the most classic content of Manchu culture which can be deeply rooted in the pupil's heart, making the contents of the textbooks informative, interesting and instructive, full of local color. Participants also have been expressed their concerns as followed.

*“From 2009 to today, we have compiled a series of popular and interesting teaching materials that are easy for pupils to understand, I think the students are more interested in Manchu art. Therefore, except Manchu 100 sentences, Manchu history, we also edited the Manchu language textbooks, Manchu Culture textbooks, Manchu paper-cut textbooks, etc. In terms of uses Manchu language expression, picture usage and selection of content” (Participant H)*

*“We integrate the Manchu traditional paper-cut with primary school art education. We designed the different stages of the Manchu paper-cut school-based teaching textbooks, it can be divided into three parts” (Participant T1)*

About the curriculum form of Manchu art. Manchu Calligraphy Curriculum, Manchu Traditional Culture and History Curriculum are set up from grade one to grade six, once a

week. The pupils in the third, fourth and fifth grades generally attend the Manchu Paper-cut Curriculum, Manchu Embroidery Curriculum and Manchu Yangko and Folk Song Curriculum, the three art curriculums are twice a week. In addition, the school also establishment of the second- class for pupils who loved Manchu art and would like to learn further. Every Wednesday afternoon, the second-class activities will be carried out such as the Manchu paper-cut and Manchu embroidery hobby pupils, the second-class improve their Manchu art skills and ensuring the enthusiasm of pupils for Manchu culture. Participants also have been expressed their concerns as followed.

*“For example, the normal art curriculum is usually four lessons a week, our teacher will use two lessons to teach us the important content of the national art curriculum, and use the else two lessons to teach us such as Manchu paper-cut, Manchu embroidery and other Manchu art curriculum.”* (Participant PU2)

*“Our school opened a second class for pupils who loved Manchu paper cutting and Manchu embroidery and wander further to learn”* (Participant H)

*“We have the second class for Manchu art curriculums, it’s set up in the spare time of us. In addition, we usually learn the Manchu art curriculum in our leisure time”* (Participant PU3)

About the curriculum resources of Manchu art. The school invited the Manchu song successor Song Xidong, the Manchu Yangko successor Luan Rongnian to school, teach the teachers, pupils and their parents the traditional Manchu song and Manchu Yangko. About the Manchu paper-cut course, the school invited the Manchu paper-cut inheritors Guan Shumei to the second class to teach Manchu paper-cut, the teachers, students and their parents are learned and discussed together. Colorful and varied Manchu traditional art curriculum makes pupils and their parents wander in the palace of Manchu art while having fun, through pleasant learning and interaction, gradually fell in love with Manchu culture. As one of the participants (H) said,

*“About the Manchu song, we invited the Manchu song successor Song Xidong to teach the pupils the Manchu traditional songs, we had invited the Manchu Yangko successor Luan Rongnian to our school, teach the pupils the traditional Manchu Yangko”* (Participant H)

### 5.3.4 Teaching and learning methods

The methods of Manchu art curriculum teaching and learning is important for Manchu art education. The ways and means to stimulate pupils' learning motivation are diversified. As long as teachers mobilize pupils' enthusiasm effectively, pupils may learn to take the initiative, and learning will be effective. Because pupils' study is mainly conducted in the classroom, the cooperative and competitive environment in the classroom is an important extrinsic factor that influences learning motivation.

There are two subcategories for the teaching and learning methods: *Teaching methods based on lecture methods and demonstration, Learning methods based on understanding memory and repeated operation* (Details see Appendix B, Table 5.3.4).

About teaching methods based on lecture methods and demonstration. In Yongling Manchu Primary School, the main teaching methods of Manchu art curriculums are lecture methods and demonstration methods, such as the use of scissors in Manchu paper-cut curriculum and the teaching of needle method in Manchu embroidery curriculum. Participants also have been expressed their concerns as followed.

*“To teach the above courses, we mainly use lecture methods, others such as group discussions, demonstrations and exercises, etc.”* (Participant D2)

*“We mainly to provide more complex graphics and simple methods of creation, infiltrate some history and theory of Manchu paper-cut, strengthen the appreciation of Manchu paper-cut works, teach pupils to use Manchu paper-cut forms to show their lives and feelings.”* (Participant T1)

*“In class, I show the pictures and close of Manchu embroidery, which greatly inspires their interest in the study. This course is currently only one teacher, Manchu embroidery is a very meticulous skill, the best way to teach is a hands-on professor”* (Participant T2)

About learning methods based on understanding memory and repeated operation. Manchu art curriculum skills learning and mastering need continuous practice and operation to realize and understand. Sometimes, the teachers and pupils are learning from the Manchu cultural successor at the same time, they are all the “students”. Therefore, the teacher-student relationship has been formed the mutual learning mode among the Manchu culture successor, teachers and students. Participants also have been expressed their concerns as followed.

*“Sometimes, the pupils will to be a “small teacher” in the class, they will give the Manchu stories for the teacher and other pupils.” (Participant D2)*

*“When she got home, she completed the normal study task firstly, then she will do the Manchu paper-cut and Manchu embroidery with her little friends” (Participant PA1)*

### **5.3.5 Teaching and learning evaluation**

There are two subcategories for the teaching and learning evaluation: *Evaluation of the teaching process of Manchu art*, *Evaluation of learning outcomes of Manchu art* (Details see Appendix B, Table 5.3.5).

About evaluation of the teaching process of Manchu art. For the learning process of the Manchu art curriculum, students evaluate it as "I like it", "very enthusiastic" and "attracted by.....", etc. Participants also have been expressed their concerns as followed.

*“Moreover, my daughter is very interested in Manchu culture, my daughter of grade three is very enthusiastic about learning Manchu culture” (Participant PA1)*

*“I like the Manchu embroidery best because I like to do handwork, like the Manchu art curriculum and enjoy them.” (Participant PU2)*

*“I was attracted by colorful Manchu culture and the heroic deeds of our ancestors, the songs and dances are also very interesting, they are unique and only belong to our own Manchu, so I began to like to study Manchu culture.” (Participant PU3)*

About the evaluation of learning outcomes of Manchu art. E.B. Page, American psychologist believes that students should be given appropriate feedback on the results of the study, and given the appropriate assessment, which will stimulate the motivation to learn. Psychologist E.B. Hurlock shows that by evaluating learning results and reward or punishment, appropriate recognition and reward are better than criticism and punishment, which can inspire students' learning motivation better and be helpful to enhance learning effect. In school, the Manchu art curriculums are not exam content and the teachers are not force them to learn. However, at the end of each semester, learning achievement exhibition and Manchu art competitions will regularly be carried out, the pupils also will be evaluated by the form of competition and rewards or punishments to maintain their intrinsic motivation.

In Yongling Manchu primary school, after several years of careful education, many children gradually like the course of Manchu culture. In spare time children's favorite activity is Manchu paper-cut, and they can sing three or four Han-Man Bilingual songs, practice Manchu handwriting, tell a story in Manchu, perform inch sub dance, play happy valley city, play the shagai game and so on. Participants also have been expressed their concerns as followed.

*“Because Manchu language and Manchu culture are not exam content and I don’t want to force them to learn”* (Participant H)

*“On the contrary, I think that my daughter has become more outgoing and attentive since she has studied so many Manchu art curriculums”* (Participant PA1)

*“The Manchu art curriculums she had learned are not the content of the exam, children can learn the Manchu art which she loves without pressure, it is also an art influence to her”* (Participant PA1)

### **5.3.6 Interaction between Manchu pupil and family**

As Bandura's observational learning theory (Bandura, 1977), in the Manchu family, the children observe their families in daily life and feel their own culture constantly, and by the influence of family or other adults they begin to learn Manchu culture. In the other hand, parents will also deepen the study of Manchu culture and Manchu art with the encouragement of children. Therefore, local Manchu pupils and their families are influenced by what they constantly see and hear in the Manchu cultural environment, and gradually love their own national traditional culture, thus forming the motivation of learning Manchu culture. Consequently, students' curiosity and interest in traditional Manchu culture are strengthened. If we want to make the Manchu pupils' final acquisition of Manchu culture and behave correspondingly in later life, parents should play a good role model, learn together and actively encourage their children.

There are three subcategories for the interaction between Manchu pupil and family: *Encourage and recognize by the parent, The interaction between pupil and parent, Worries and dilemmas by parents* (Details see Appendix B, Table 5.3.6).

About encourage and recognize by the parent. Some parents agree with and support their children to learn Manchu traditional arts, and take it for granted that they should learn their

own culture as Manchus, even because of this, they are interested in learning Manchu traditional arts. Participants also have been expressed their concerns as followed.

*“I think it’s very good for my child to learn the Manchu culture, she’ll know who his ancestors are and who she is, I think the child’s study in his early age will affect her whole life in future, so it’s very meaningful to learn Manchu culture in primary school”* (Participant PA1)

*“What’s more, these Manchu art curriculums are free, and we needn’t charge for all the materials such the scissors, red paper, sewing and dancing clothes for my son, so we have no financial pressure.”* (Participant PA2)

About the interaction between pupils and parents. Some parents, inspired by the pupils at home, also began to learn Manchu paper-cut, singing and dancing of Manchu. Some parents even attend other Manchu art training courses in their spare time to discuss and learn with their children. Participants also have been expressed their concerns as followed.

*“My daughter often shows us the Manchu songs and Yangko which she learned and tell us the stories about Manchu history.”* (Participant PA1)

*“I talk to my parents in Manchu language, they cannot understand, only my grandmother understands a little, I can teach them sometimes”* (Participant PU1)

About the worries and dilemmas by parents. On the contrary, some parents worry that learning Manchu art curriculums will affect their children's study and exams. They did not consider the importance and significance of learning their own culture. Even some families with financial difficulties prevent pupils from participating in the Manchu art curriculum. As one of the participants (PA2) said,

*“I’m worried about my son’s studies, and he’s going to take a junior middle school entrance exam a year later, I don’t think very clearly whether the extra learning of Manchu culture will affect the study……”* (Participant PA2)

## **5.4 Extracurricular activities of Manchu art**

The extracurricular activities of Manchu art organized by the social institutions and schools are also reflected in the Yongling Manchu primary school. Through a wide range of extracurricular activities to stimulate the school pupils to learn Manchu traditional culture and art. Carry out a variety of activities and extracurricular visits, strengthen the

pupils' physique, cultivate the pupils' interests and hobbies in Manchu art activities, at the same time, to cultivate pupils' good psychological quality and moral quality. Yongling Manchu Primary School has also carried out various Manchu art extracurricular activities.

In this study, the extracurricular activities of Manchu art included *Organized by Manchu primary school, Organized by Educational Institution and society* (see Table 5.4).

**Table 5.4** Extracurricular activities of Manchu art

Categories	Subcategories	Properties
Organized by Manchu primary school	● Class-break exercise	Describe the Manchu art extracurricular activities organized by Manchu primary school
	● Manchu traditional games	
	● Manchu Choir and Manchu Yangko Group	
	● Manchu art performance and competition	
	● Visit Manchu art educational base	
Organized by Educational Institution and society	● Manchu art training classes	Describe the Manchu art extracurricular activities organized by Educational Institutions and social organizations
	● Manchu art exhibition in Manchu festivals	
	● Fund support for Manchu art activities	
	● Carry out by social welfare organizations	

#### 5.4.1 Organized by Manchu primary school

The Yongling Manchu primary school integrated Manchu culture into the school extracurricular activities and carried out a variety of Manchu traditional games and visiting activities. For example, the school often organized pupils and their families to participate



the Manchu art and custom reports and lectures, the topic of the lectures such as “The origin of Manchus”, “Manchu’s costumes and diet”, “Manchu's festivals and customs”, etc.

There are five subcategories for organized by Manchu primary school: *Class-break exercise, Manchu traditional games, Manchu Choir and Manchu Yangko Group, Manchu art performance and competition, Visit Manchu art educational base* (Details see Appendix B, Table 5.4.1).

About class-break exercise. The class-break setting-up exercise consists of two parts, the first part is the National Children's Radio Gymnastics, the second part is Manchu dance with Manchu characteristics. As one of the participants (H) said,

*“For example, the class-break setting-up exercise consists of two parts, the first part is the National Children’s Radio Gymnastics, the second part is Manchu dance with Manchu characteristics”* (Participant H)

About Manchu traditional games. School also brought Manchu traditional games—Manchu Pearl Ball into physical education. During the holiday season are generally held Manchu pearl ball, jump camels, skating and other traditional sports activities and games. As one of the participants (H) said,

*“We carried out a variety of Manchu traditional games. Our school also brought Manchu traditional games—Manchu Pearl Ball into physical education”* (Participant H)

About Manchu Choir and Manchu Yangko Group. On the aspect of Manchu song and dance, set up children's national chorus and children's national dance team, and prepare the performance equipment and clothing for everyone, attend professional training and performance regularly. As one of the participants (H) said,

*“We set up a Manchu Song Choir of 80 people, this is the only Manchu Song Youth Choir in the whole province, set up a Manchu Yangko team of 30 people”* (Participant H)

About Manchu art performance and competition. In the traditional Manchu festivals, primary school pupils will participate in Manchu song and dance performance. In addition, the school will select and exhibit students’ Manchu cultural works of art regularly, such as excellent photography, painting, calligraphy, paper cutting works. As the Manchu primary school, through the selection and display of the Manchu art form of the primary school

students, which gives them a great deal of affirmation and encouragement, will promote the Manchu culture. As one of the participants (D2) said,

*“We organized the extracurricular activities full of Manchu elements for pupils. Every pupil is equipped with clothing and musical instruments, it’s for carrying out professional training and performance.”* (Participant D2)

*“We organized lots of activities for pupils. The Manchu art performance and Manchu culture competition in the Manchu special holidays and International children’s day, etc.”* (Participant D2)

About visit the Manchu art educational base. School often organized pupils to visit Manchu history museums, Manchu cultural museums, Manchu Museums of Arts and crafts, Manchu language and other museums. Through a variety of visits activities, in order to spread Manchu historical and cultural knowledge, strengthen pupils' and their parents' interests and hobbies in Manchu culture, at the same time, to cultivate students' good psychological quality and moral quality. As one of the participants (H) said,

*“Our school often organized pupils to visit Manchu history museums, Manchu cultural museums, Manchu Museums of Arts and crafts”* (Participant H)

#### **5.4.2 Organized by Educational Institution and society**

The Manchu primary school integrated the Manchu culture into social education, at the same time, the Educational Institution and society carried out a variety of Manchu traditional culture courses and visiting activities.

There are four subcategories for organized by Educational Institution and society: ***Manchu art training classes, Manchu art exhibition in Manchu festivals, Fund support for Manchu art activities, Carry out by social welfare organizations*** (Details see Appendix B, Table 5.4.2).

About Manchu art training classes. Manchu art education is also organized by the educational function department, for example, Manchu culture education is organized by Liaoning Provincial Department of Education and Fushun City Board of Education. The Fushun City Board of Education has established the Manchu language and Manchu art training institution in society such as the Manchu language night school and Manchu paper-cut class, more Manchu pupils and adults were encouraged to relearn their own culture,

they use the evening or weekend break time to participate in learning, not only re-access to the Manchu culture, but also made some like-minded friends. The Liaoning Provincial Department of Education also set up a series of training for teachers and students' parents, such as Manchu language and Manchu art, this has greatly stimulated the enthusiasm of them. Participants also have been expressed their concerns as followed.

*“The government has established the Manchu language and Manchu art training institution in society, such as the Manchu language night school and Manchu paper-cut class, more Manchu people were encouraged to relearn their own culture”* (Participant H)

*“Sometimes, I will go to some training classes such as Manchu paper-cut training class and Manchu Yangko groups in society which the Xinbin Bureau of Education set up”* (Participant PA1)

About Manchu art exhibition in Manchu festivals. Since 2014, due to the support of the social institutions, the Manchu traditional festival has been re-emphasized, the society related organizations and the Xinbin Manchu Association organized a large number of rich and colorful activities of the festival, enriched the lives of the Manchu people, so that the Manchu traditional festivals can continue to be handed down. The school students also participate in Manchu art performance held by the social institutions. On the aspect of Manchu paper-cut, during the International Children's Day, there is a total of sixty paper-cut works dedicated display in the Xinbin county exhibition center. During the "Manchu Folk Festival", teachers and students were invited to participate in paper-cut live performances and had a special display. In addition, such as in the traditional Laba Festival, local pupils will wear the national characteristics of the clothing and participate in festivals actively, offering a sacrifice to the kitchen god, hanging flags and being active in other activities to taste the Laba meat, spontaneously establishing teams to distribute Laba meat. As one of the participants (H) said,

*“In the traditional Manchu festivals, the pupils will participate in Manchu song and dance performance. For example, since 2014, the Manchu traditional festival has been re-emphasized, the county Party committee of Xinbin will organize a large number of rich and colorful activities of the festival, our pupils go to perform every year.”* (Participant H)

About the fund support for Manchu art activities. Education departments will regularly provide financial guarantees for the development of Manchu art education. As one of the participants (H) said,

*“In addition, the government will give us 12000 RMB per year of Manchu education activities, for us to carry out various Manchu art activities and competitions”* (Participant H)

About carry out by social welfare organizations. There are more and more social welfare organizations to do some efforts, they organized the Manchu pupils go to other cities to learn about the culture of other ethnic groups, held a series of cultural exchange activities. As one of the participants (H) said,

*“What makes us happier is that there are more and more social welfare organizations are beginning to help us, they will organize pupils to go to other cities to learn about the development of other ethnic groups”* (Participant H)

## 5.5 Teacher development and the Teacher- pupil relationship

In this study, the teacher development and the Teacher-pupil relationship included *Professional training of teachers, the Career development of teachers, the Teacher-pupil relationship in Manchu primary school* (see Table 5.5).

**Table 5.5** Teacher development and the Teacher-pupil relationship

Categories	Subcategories	Properties
Professional training of teachers	<ul style="list-style-type: none"> <li>● From inheritors and folk artists</li> <li>● From experts and research scholars</li> <li>● From excellent model school</li> <li>● From Manchu art night school</li> </ul>	Describe the various types of training accepted by Manchu art curriculum teachers
Career development of teachers	<ul style="list-style-type: none"> <li>● Enhance the professional skills and innovative ability</li> <li>● Conduct scientific research and application related projects</li> </ul>	Describe the career development of Manchu art curriculum teachers

	<ul style="list-style-type: none"> <li>● Broaden horizons and experience by multi-participation activities</li> <li>● Become a successor of Manchu culture</li> <li>● Become a research-oriented teacher of Manchu art education</li> </ul>	
Teacher- pupil relationship in Manchu primary school	<ul style="list-style-type: none"> <li>● Spiritual inspiration and encouragement</li> <li>● Persistence and courage to face failure</li> </ul>	Describe the interaction between Manchu art curriculum teachers and pupils

### 5.5.1 Professional training of teachers

In Yongling Manchu primary school, the teachers should not only teach National Curriculum but also teach Manchu culture knowledge. Therefore, it's important for teachers who both understand the Manchu culture, use Manchu language well and accept the regular teacher training. The most Manchu school teachers had participated the cultural training, through training, teachers learned the Manchu language, the values of the Manchu culture, understanding of different nationalities and cultures, it's better for them to respect for multiculturalism, and truly understand the correct attitude towards various cultures and methods.

There are four subcategories for professional training of teachers: *From inheritors and folk artists, From experts and research scholars, From excellent model school, From Manchu art night school* (Details see Appendix B, Table 5.5.1).

About from inheritors and folk artists. Due to the support from the government and schools, the Manchu art curriculum teachers attend the training under the guidance of the Manchu art inheritors, the Yongling Manchu primary school has invited 8 Manchu art inheritors came to the school for training such as the Manchu paper-cut inheritors Guan Shumei, the Manchu song successor Song Xidong and so on. Through training, teachers not only learned the Manchu artistic skills but also understand the true meaning of Manchu art. Participants also have been expressed their concerns as followed.

*“In the process, we also invited many inheritors of Manchu culture to come to our school to train the teachers”* (Participant H)

*“I accepted the specialized training of Manchu paper-cut from 9 years ago, my teacher is Manchu paper-cut city-level inheritors Guan Changsheng, I have taught the Manchu paper-cut for 7 years”* (Participant T2)

From experts and research scholars. The school will invite experts and scholars to come to the school to train teachers of the Manchu art curriculum, such as scholars from Northeast Normal University and experts from the Manchu Culture Research Institute. Participants also have been expressed their concerns as followed.

*“We are all under the guidance of the Manchu culture teacher of Northeast Normal University”* (Participant H)

*“We mainly take the way of invited the Manchu cultural experts and Manchu cultural successors training teachers in our school, they want to continue to learn to follow the Manchu outstanding experts”* (Participant D2)

From excellent model school. Teachers of the Manchu art curriculum will also visit other excellent ethnic primary schools and have cultural discussions with their teachers. Participants also have been expressed their concerns as followed.

*“Teachers will also attend regular training in other cities, training in other cities is usually carried out in the summer vacation and winter vacation”* (Participant D2)

*“Once arranged our Manchu paper-cut teachers to “Chinese paper-cut first village”, the Weixian County of Hebei province to visit and study, further feel broad and profound of the paper-cut culture, is dedicated to carrying forward our Manchu paper-cut culture.”* (Participant T1)

From Manchu art night school. Manchu art classes and Night schools organized by social education institutions have also enriched teachers' learning. As one of the participants (H) said,

*“The provincial and County Education Bureau will also actively organize Manchu language and Manchu art training in the night for teachers, this has greatly stimulated the enthusiasm of teachers”* (Participant H)

### 5.5.2 Career development of teachers

The career development of teachers is of great significance. It's important to cultivate multi-cultural professional teachers, the teachers should learn the extensive knowledge about ethnology, anthropology, psychology and the understanding of some basic concepts of culture. At the same time, the teachers as the main body of the developing of Manchu School-based Curriculum, they should enhance the practical ability in the multi-cultural backgrounds, such as select the teaching materials from the whole Manchu culture, skilled use Manchu language, create the teaching climate with Manchu feature, etc. In addition, some foreign teachers should better to eliminate stereotypes and ethnic prejudices against the Manchu culture, full of tolerance and acceptance under the multicultural background, deepen cultural understanding and cultural respect between teacher and student.

There are five subcategories for the career development of teachers: *Enhance the professional skills and innovative ability*, *Conduct scientific research and application related projects*, *Broaden horizons and experience by multi-participation activities*, *Become a successor of Manchu culture*, *Become a research-oriented teacher of Manchu art education* (Details see Appendix B, Table 5.5.2).

About enhance the professional skills and innovative ability. In Manchu primary school, Manchu culture teachers not only play the role of Manchu culture educator but also play the role of Manchu culture learners. Because the teacher needs to learn from the Manchu cultural successor the Manchu culture and Manchu artistic skills which are the brink of loss, through the process of internalizing and reorganized, and then teach to students. As one of the participants (D2) said

*“They are eager to improve their own quality, such as the knowledge point, skills and innovation, profound understanding and mastery of its connotation”* (Participant D2)

About conduct scientific research and application related projects. The teachers as the main body of the developing of Manchu art curriculum, they set up the Manchu art teaching and research group, they are discussing such as how to select the teaching materials from the whole Manchu art, how to use Manchu language, how to create the teaching climate with Manchu feature, diversified evaluation method, etc. As one of the participants (D2) said,

*“They want to pay more energy and time in Manchu school-based curriculum development and research, gradually forming their own research areas and expertise, have the corresponding research results” (Participant D2)*

About broaden horizons and experience by multi-participation activities. Teachers are eager to enrich their experience, expand their experience and prove their value by participating in various Manchu art activities. As one of the participants (D2) said,

*“Participate in more social activities, constantly enrich their own vision and experience, participation in various Manchu cultural activities, participate in various types of performances and competitions” (Participant D2)*

About become a successor of Manchu culture. Teachers should undertake the task that inherits the Manchu culture and art in their teacher-student relationship which closely linked to students’ lives. Not only focus on universal knowledge transfer, but also pay attention to the multicultural background of the students. Teachers should be aware of the importance of Manchu culture education to students and educate the life experience which adapts to the Manchu living environment and meet their cultural development needs. Participants also have been expressed their concerns as followed.

*“They are the people whom with a national mission, they want to invest in a wider social education to practice and grow” (Participant D2)*

*“I am honored to be a disseminator of Manchu culture” (Participant T2)*

About become a research-oriented teacher of Manchu art education. Teachers hope to be called scientific research-oriented teachers of Manchu art courses and gradually rise to the research and innovation of Manchu art. Participants also have been expressed their concerns as followed.

*“The teacher has completed a change to a research-oriented teacher” (Participant D2)*

*“I am now responsible for the management of our school’s research projects. I am now interested in scientific research and want to have further development in Manchu culture research.” (Participant T2)*



### 5.5.3 Teacher-pupil relationship in Manchu primary school

Teachers should help pupils acquire knowledge of different cultures in the social sciences, help students clarify cultural identity, establish positive ethnic attitudes, and have good teaching skills, that is, sensibility to different values behind knowledge. Students who perceive their relationship with their teacher as positive, warm and close are motivated to be more engaged in school and to improve their academic achievement (Hughes, Cavell, & Willson, 2001).

In addition, in Yongling Manchu primary school, the pupils are mainly Manchu people, but lots of school teachers are Han people, therefore, it is necessary for teachers and pupils to understand and respect each other's culture, enable pupils to strengthen their cultural identity and from childhood to cultivate their identity on the basic values of Manchu culture.

There are two subcategories for the Teacher-pupil relationship in Manchu primary school: *Spiritual inspiration and encouragement*, *Persistence and courage to face failure* (Details see Appendix B, Table 5.5.3).

About spiritual inspiration and encouragement. In the process of the Manchu art curriculum in Manchu primary school, the teacher's constant praise and encouragement are to stimulate the Manchu pupil's learning motivation, so that the Manchu pupil will get a sense of achievement, which will enhance self-confidence. Participants also have been expressed their concerns as followed.

*“I educate them the heedful and insist is the most important to learn Manchu embroidery. I encourage them to keep interesting and hold on, they will do the best!”* (Participant T2)

*“My teacher always emphasizes from grade one that we are the Manchus. Moreover, the teacher taught us that if we are not learning Manchu culture, our culture will slowly disappear, and we will be the hope of the Manchu people in the future”* (Participant PU2)

About persistence and courage to face failure. A major current perspective about motivation is based on self-efficacy theory, though the paper cutting is difficult for pupils, but pupils' belief that they are capable of mastering this task through the teachers' guidance. As one of the participants (T2) said,

*“Some pupils at the beginning of learning Manchu embroidery have some difficulties, some pupils’ palms sweating and trembling, I taught them to step by step and take it easy” (Participant T2)*

## 5.6 The barriers of Manchu art inheritance and development

In this study, the barriers of Manchu art inheritance and development included *Screening the educational elements of Manchu art, Scarce and sharply reduced Manchu art inheritor, Lack of academic guidance of Manchu art education, “Two-handed teacher”—heavy teaching tasks, Prejudice and misunderstanding of Manchu culture* (see Table 5.6).

**Table 5.6** The barriers of Manchu art inheritance and development

Categories	Subcategories	Properties
Screening the educational elements of Manchu art	● Complexity of the screening process	Describe the selection of Manchu art education content is difficult
	● Strict screening conditions	
Scarce and sharply reduced Manchu art inheritor	● Older generation are scarce and difficult to excavate	Describe it is difficult to excavate and cultivate the inheritors of Manchu culture
	● New generation are scarce candidates and long-term incubation period	
Lack of academic guidance of Manchu art education	● Guidance for textbook development and curriculum implementation	Describe the lack of professional and academic guidance in Manchu art education activities
	● Guidance for Manchu art education activities	
“Two-handed teacher”—heavy teaching tasks	● The National Unified curriculum	Describe the tasks of Manchu art curriculum teacher are too heavy
	● School-based curriculum for Manchu art	

Prejudice and misunderstanding of Manchu culture	<ul style="list-style-type: none"> <li>● Learning Manchu art is not important and difficult</li> <li>● Learning Manchu art affects study and exams</li> </ul>	Describe the prejudice and incomprehension of Manchu culture education
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### 5.6.1 Screening the educational elements of Manchu art

There are two subcategories for screening the educational elements of Manchu art : ***Complexity of the screening process, Strict screening conditions*** (Details see Appendix B, Table 5.6.1).

About the complexity of the screening process. The process of screening the classical elements of Manchu art is complex and long, which is subject to many constraints and constraints. Participants also have been expressed their concerns as followed.

*“We must screen Manchu art elements which are suitable for pupils to learn, it’s not an easy job”*  
(Participant H)

*“How to dig out the essence of Manchu traditional culture and teach it to pupils is important and complex”* (Participant D1)

About strict screening conditions. The conditions for selecting Manchu art elements as the content of the Manchu art curriculum are very strict and complex. As one of the participants (H) said,

*“I said before, the type of Manchu art we choose must be the most classic and excellent of Manchu culture, it’s easier for pupils to accept, conform to the psychological and physiological development characteristics of pupils”* (Participant H)

### 5.6.2 Scarce and sharply reduced Manchu art inheritor

There are two subcategories for scarce and sharply reduced Manchu art inheritor: ***Older generation are scarce and difficult to excavate, New generation are scarce candidates and long-term incubation period*** (Details see Appendix B, Table 5.6.2).

About the older generations are scarce and difficult to excavate. However, the modern Manchu primary school faces the dilemma that the Manchu cultural successors

are scarce, only a handful of old people in remote areas could master Manchu traditional art skills, such as the Manchu paper-cut, Manchu embroidery, Manchu traditional songs and dances. Participants also have been expressed their concerns as followed.

*“We tried our best to seek the old people who can speak Manchu language, the inheritors of Manchu art are scarce.”* (Participant H)

*“Because the number of Manchu native speakers are less than 100, more than 10 million Manchus have lost their native language, only a handful of old people in remote areas continue to use the Manchu language and Manchu words”* (Participant D1)

About the new generations are scarce candidates and long-term incubation period. The social and the Manchu schools have the responsibility to excavate the Manchu culture successor in a short time, and cultivate the teachers or other people with social responsibility to become the new generation of Manchu cultural successor, improve teachers' artistic quality, so that the Manchu traditional culture and skills can be passed on without interruption. As one of the participants (H) said,

*“We must hurry to find them and invited them to train our teachers and let Manchu art continue, it need a long period”* (Participant H)

### **5.6.3 Lack of academic guidance of Manchu art education**

There are two subcategories for the lack of academic guidance of Manchu art education: *Guidance for textbook development and curriculum implementation, Guidance for Manchu art education activities* (Details see Appendix B, Table 5.6.3).

About guidance for textbook development and curriculum implementation. The setting of curriculum objectives, curriculum planning and curriculum syllabus need the theoretical guidance of scholars and experts. Participants also have been expressed their concerns as followed.

*“The setting and implementation of Manchu art textbooks and curriculums must be innovative, we need a high level of Manchu education researchers to help and guide us.”* (Participant H)

*“I feel the formation of textbooks takes a long cycle and it's a responsible process, we need special guidance”* (Participant T2)

About guidance for Manchu art education activities. The establishment and development of Manchu art educational activities need the theoretical guidance of scholars and experts. As one of the participants (T2) said,

*“We need more professional guidance for Manchu art education activities from the Manchu experts”* (Participant T2)

#### **5.6.4 “Two-handed teacher”—heavy teaching tasks**

There are two subcategories for the “Two-handed teacher”—heavy teaching tasks: *The National Unified curriculum, School-based curriculum for Manchu art* (Details see Appendix B, Table 5.6.4).

About the National Unified Curriculum. In Manchu primary school, the teachers are the communicator of advanced knowledge, they teach the National Unified Curriculum. In addition, the teacher guides the pupils to pass the exam such as the High School Entrance Examination and College Entrance Examination, teachers and pupils bear the pressure of examination, otherwise, they will be eliminated. As one of the participants (H) said,

*“Because the teachers should not only teach National Curriculum and take part in the exams.”*  
(Participant H)

About the School-based curriculum for Manchu art. On the other hand, the teachers are also the cultural enlightenment of Manchu pupils, they also teach Manchu culture knowledge. Therefore, spreading social knowledge and inheriting Manchu culture are the two tasks that the teacher should undertake in their teacher-student relationship. Teachers should be the cultural initiator of Manchu students, expand the vision of Manchu culture education. As one of the participants (H) said,

*“Teach Manchu language and Manchu culture, it’s really a tough task for them”* (Participant H)

#### **5.6.5 Prejudice and misunderstanding of Manchu culture**

Banks’ multicultural curriculum reform is based on the negative impact of mainstream center curriculum. The content of the mainstream center depends on the experience of the mainstream culture and ignores the experience and history of other races, cultures, and religious communities. When racism is gradually emphasized and long-lived in society and

schools, the mainstream center curriculum becomes the only curriculum in school education. The mainstream center curriculum often cultivates a wrong sense of superiority of mainstream students, misleading their relationship with other ethnic groups, especially denying the opportunity for minority students to gain experience, guidance and benefits from their own ethnic groups.

There are two subcategories for the prejudice and misunderstanding of Manchu culture: *Learning Manchu art is not important and difficult*, *Learning Manchu art affects study and exam* (Details see Appendix B, Table 5.6.5).

About learning Manchu art is not important and difficult. In case of school, some parents also think that the Han culture is the dominant, but it's far from the actual life of Manchu pupils' experience, even some of the Manchu pupils pursue the Han culture, ignored even despise their own culture. Some other parents think that compares with the National Curriculum, the Manchu School-based Curriculum as a supplementary curriculum, the pupils should be guided by the mainstream education, ignoring the important function of Manchu traditional culture on the local pupils. As one of the participants (H) said,

*“Manchu language and Manchu culture are not included in the content of the entrance examination, so there are still some parents and teachers who do not understand or even object to it”* (Participant H)

About learning Manchu art affects study and exam. In modern China, there exist competition between the National curriculum and School-based Curriculum, the school and parents must focus on the National Curriculum, but some parents only use the enrollment rate as the educational evaluation standards. In fact, they under the press that uses unified textbooks and takes the unified examination. Some of the parents even think that studying Manchu culture will delay the normal study and examination. Participants also have been expressed their concerns as followed.

*“Some parents still think that studying Manchu culture will delay the normal study and examination of their children”* (Participant D1)

*“Manchu art curriculums will take the part-time of learning national curriculums and prepare for the junior middle school entrance exam”* (Participant PU3)

## **5.7 Summary**

In this chapter, the result of the study was presented from different perspectives. With data analysis, the concepts that were developed in the open coding step have been grouped into categories and subcategories. Relations among those subcategories and categories were explored in coding paradigms.

The coding paradigms of Manchu art inheritance and development in Manchu primary school have illustrated the relevant background of Manchu art education, the three main ways and contents to inherit and develop of Manchu art in primary school, the professional development of Manchu teachers and the relationship between teachers and pupils, and the challenge of Manchu art education implementation, these ideas and arguments come from all stakeholders (headmaster, the teachers in Director of teaching and research section, the Manchu art curriculum teachers, the pupils and parents ). These aspects fully reflect the true situation of the inheritance and development of Manchu art in Manchu primary schools.

## 6 DISCUSSIONS

"Culture" is not only an abstract symbol, but it has also been a part of human existence, to his way of life, behavior, values, ways of thinking, emotional expression, the psychological and spiritual significance has become his "self". Local primary inner affection for the traditional national culture is the lasting forces of nature and driving force to promote the learning of Manchu culture and develop Manchu culture, and thus gradually producing a sense of national pride and mission.

In this chapter, the results of the research have been further discussed. The chapter has been arranged into three parts. Part one, the pattern of inheritance and development of Manchu art in selected Manchu school, in this section, the main classification and characteristics of Manchu art education were described. Part two, challenges existing in the current pattern were discussed in this section. Part three includes some recommendations for better implementation of Manchu art education in selected Manchu school.

### 6.1 Pattern of Manchu art inheritance and development in case school

Case School as a typical Manchu primary school, the pattern of inheritance and development of Manchu art is representative. The pattern means a specific way in which something is done, is organized or happens. The pattern displayed the mode of Manchu art inheritance and development in Manchu primary school, it can be divided into six aspects, they are contextual factors, Manchu art education in campus culture, School-based curriculum and teaching of Manchu art, extracurricular activities of Manchu art, teacher development and the teacher-pupil relationship, the barriers of Manchu art inheritance and development. Informants involved in the coding paradigms were direct or indirect connection with Manchu art education. Actors included headmaster, teachers, pupils and parents, these different components were involved in this process at different extents.

The **contextual factors**, it reflects that under the background of multi-cultural background in China, under the advocacy of the state and Society for the prosperity and revival of national culture, and with the support of relevant national policies, all ethnic groups, especially ethnic minorities whose cultures are on the verge of disappearance,



should shoulder the responsibility of inheriting and developing national culture. Education is an important way to transmit culture, among which school education has the function of cultural transmission. It is a prerequisite for Manchu primary schools to inherit Manchu art.

The **Manchu art education in campus culture, School-based curriculum and teaching of Manchu art, extracurricular activities of Manchu art**, the three aspects are constituted the main pattern of Manchu art inheritance and development. In the construction of campus culture, the design, decoration and layout of school material culture are full of Manchu artistic elements, such as school buildings, graffiti prints, propaganda boards and Exhibition Halls. From the spiritual and cultural level of school, the school emblems and school songs, the dress of Manchu costumes, Manchu traditional etiquette and norms, permeate the spirit and value of Manchu culture. Pupils learn and live in such a campus environment and cultural atmosphere, and are infected and influenced by it. They are interested in and naturally master Manchu culture; In the aspects of the School-based curriculum and teaching, according to Taylor's teaching theory, Manchu art curriculum and teaching are also divided into four aspects: the goal of Manchu art education, the choice of content of Manchu art curriculum, the teaching method of Manchu art curriculum, and the evaluation of Manchu art education. In addition, the interaction and mode between pupils and their parents about Manchu art are expounded; In the aspect of extracurricular activities, including the activities carried out by school such as the school exercises, Manchu games, Manchu singing and dancing groups, all with Manchu artistic characteristics. It also includes the activities which carried out by society such as Manchu art evening school, Manchu art exhibition and competition, civil society activities, etc.

The **teacher development and the teacher-pupil relationship**, teachers of the Manchu art curriculum should not only transmit the knowledge of mainstream culture but also transmit the Manchu culture. They are not only the teachers but also the inheritor of Manchu culture. Therefore, professional training should not only consider the general knowledge of teaching methods and skills training but also the training of Manchu art and multi-culture. Its professional development should not only be an excellent teacher but also become a teacher with a multi-cultural perspective, proficient in Manchu art and good at

cultural research. More importantly, the way of communicating with Manchu students also needs to be adjusted and improved.

In addition, **the barriers of Manchu art inheritance and development.** Manchu primary school inheritance and development of Manchu art is facing five major difficulties and challenges, mainly concentrated in the gradual loss of Manchu culture and Manchu cultural inheritors, Manchu art elements and Manchu art curriculum mining and development difficulties, the tasks of teachers are too heavy and urgent need for academic guidance, prejudice and misunderstanding of Manchu art education.

## **6.2 Challenges existing in current patterns**

The inheritance and development of Manchu art in Manchu primary school also faces the following dilemmas:

### **6.2.1 The urgency of Manchu art inheritance and development in school**

Due to the rapid development of society, the strong influence of mainstream culture and foreign culture, the Manchu population is dispersed and mixed with other nationalities. The gradual decrease of the Manchu art inheritors of the older generation, the gradual disappearance of Manchu traditional customs and festivals, the excavation and protection of Manchu art is more urgent. How to discover the valuable Manchu artistic elements quickly and efficiently, how to integrate these valuable Manchu artistic elements with education into curricula and activities suitable for children's physical and mental development, how to carry out and teach these courses and interactions rich in Manchu artistic elements, how to evaluate and improve Manchu artistic education, these problems need to be explored and solved in a short time.

### **6.2.2 Target deviation**

China implements a three-level curriculum system, they are National Curriculum, Local Curriculum, and School-based Curriculum. Uniform National Curriculum makes school curriculums separate from pupils' daily life experiences and local livelihoods, resulting in a large number of "marginalized" pupils. Only focus on universal knowledge transfer,

resulting in primary schools cannot pay attention to the multicultural background of the pupils, the curriculum content cannot adapt the life experience of pupils and cannot meet their development needs (Yao, 2017).

The Manchu primary schools are also facing the same dilemma, schools should inherit the Manchu culture which closely linked to pupils' lives, and absorb the advantage of the school education that has been repeatedly practiced in modern cities. If there no traditional culture in minority schools' curriculum, if the curriculum is not satisfied with the living environment of minority and educational resources, the system of the curriculum in minority schools will lack the reliable and support (Li, 2003, p. 71) .

### **6.2.3 Systematic and meaningful of the textbook content**

Manchu culture rich and colorful, how can we select the classic cultural elements from all the cultural elements which worthy of generations, how to summary, sorting, classification the Manchu cultural elements, how to make these classic Manchu cultural elements exhibition the cultural value, these questions must be solving during the developing of Manchu school-based curriculum.

**First of all**, the Manchu School-based Curriculum is only focus on educating pupils the Manchu words, Manchu language, Manchu paper-cut and Manchu story, etc., has not yet formed a complete system, primary schools educated just a single aspect of knowledge, so that pupils learn the Manchu culture fragmentation; **Secondly**, the quality of the textbook still needs to enhance, the arrangement of the traditional cultural knowledge only stay on the surface, the Manchu ethnic psychology, customs, religion, in-depth value and belief are not revealed completely in the school-based curriculum; **Finally**, lack of textbooks written in their own language, even the Manchus have the Manchu language textbooks, traditional storybooks and paper-cut textbooks, but they are written by the Han characters. Because each language and word of the ethnic group represents a unique world view, culture, philosophy and way of thinking. Therefore, the textbook written by the Manchu characters is precious (Yao,2017).

#### **6.2.4 Multicultural accomplishment of teachers**

In Manchu primary school, the pupils are mainly Manchu people, but lots of school teachers are Han people, even there are few Manchu teachers, they never accept the formal system of Manchu culture knowledge training before. The teachers should not only teach National Curriculum but also teach Manchu culture knowledge. Therefore, lack of the teachers who both understand the Manchu culture, use Manchu language well and accept the regular teacher training is the dilemma.

**On the one hand**, teachers are lack of knowledge of ethnology, anthropology and psychology, lack of theoretical literacy and the understanding of some basic concepts of culture. **On the other hand**, the teachers as the main body of the developing of School-based Curriculum, they should enhance the practical ability in multi-cultural background, such as select the teaching materials from the whole Manchu culture, use Manchu language, create the teaching climate with Manchu feature, communicate with parents, diversified evaluation method, etc. In addition, some foreign teachers still have stereotypes and ethnic prejudices against the Manchu culture, lack of tolerance and acceptance under the multicultural background (Yao, 2017).

### **6.3 Recommendations**

The growth of Manchu pupils cannot be separated from their actual local place and cannot escape from the Manchu culture system. Therefore, it is valued to enhance the effects of the School-based curriculum, and make pupils understanding of Manchu culture and strengthen cultural consciousness. As the inheritance and development of Manchu culture, incentive measures (extrinsic motivation) in Yongling Manchu primary have the features of availability, short-time, relatively passiveness. Compared to extrinsic motivation, making students really love the national culture (intrinsic motivation) is more durable and stable. However, objectively speaking, the individual's innate interest is limited, and most attitudes, values and behaviors are acquired and cultivated; Also, it is an internalized process (internalization). The motivation for inheritance and development of Manchu culture initially needs strengthened external stimuli, then gradually develops pupils of Manchu culture interest and behavior control on learning, and ultimately through

the internal power manipulation, complete the true love of Manchu culture. For effective implementation of Manchu art education in selected school, improvements should be made to construct well-structured systems that can provide more comprehensive and appropriate supports for the development of Manchu art and Manchu culture (Yao, 2017).

### **6.3.1 Form the multi-participatory School-based Curriculum development mechanism, expand School-based Curriculum vision**

It's important to summon the resources together that participate, negotiation and promote the development of School-based Curriculum, the resources such as the local education authorities, teachers, students, and parents of the Manchu primary school, actively explore and work together to developing the school-based curriculum.

Breaking the situation that School-based Curriculum only educates in the classroom, it will be extended to children's family and social life, take a more flexible form of the curriculum to enable pupils to grow in educational life. At the same time, the schools are also can use the community of radio, television and other multimedia teaching, invite people with rich Manchu cultural experience to be school advisors (Yao, 2017).

### **6.3.2 Systematize and deepen the School-based Curriculum content with Manchu characteristics, enrich teaching activities**

In Manchu School-based Curriculum design, curriculum content selection, teaching activities, schools should involve Manchu feature, maximize the Manchu language, culture, history and other elements into the School-based Curriculum, systematize and deepen the content, meticulously select the content of the Manchu culture which can be deeply rooted in the people's heart and the most vital cultural content, use the results of the evaluation as a basis for revising the curriculum (Tyler, 1971, p.31), so that the School-based Curriculum can be developed full of distinctive national, local color. In addition, the Manchu rituals, folk games, social activities, etc., should add to the school-based curriculum content, so that Manchu primary schools and Manchu cultural traditions will establish more and more close relationships (Yao, 2017).

### **6.3.3 Cultivate multi-cultural professional teachers**

Due to the support from the government and schools, the experts in the Manchu region, the Manchu primary school teachers should participate in the training. Through training, teachers should learn the Manchu language, the values of the Manchu culture, understanding of different nationalities and cultures, only then can they eliminate cultural bias, respect for multiculturalism, and truly understand the correct attitude towards various cultures and methods. The harmonious teacher-student relationship is the soul of educational activities in Manchu primary school. In the relationship between teachers and students, only when Manchu students feel that teachers understand, support and encourage them, they think that learning itself is funny and happy. In this sense, the harmonious teacher-student relationship is the self-development that needs to improve the quality of education (Yao, 2017).

### **6.3.4 Emphasizing the importance of combining with Manchu family education**

Manchu school education has played a great role in the inheritance and development of Manchu culture. However, the family represents the primary living atmosphere for pupils. The behaviors and habits of Manchu parents will profoundly affect the acquisition of Manchu culture and art by pupils. The Manchu traditional culture and customs are also saved and integrated into the daily life of every household. For example, eating Manchu food Sachima and sauerkraut, wearing modified Manchu traditional dress, cheongsam and jacket, etc. The fathers of the Manchu will tell children about their own national traditional stories and legends, such as the emperors of the Qing Dynasty, the crow's story, the origins of the Man-Han banquet and so on.

**First of all**, Bandura thought most human behavior is acquired through observation, and during the period of childhood, observational learning is considered to be the most important, during which unique and simple daily life can easily become objects of observation; and consequently, Manchu primary pupils watch the family's daily behavior and learn them indirectly. **In addition**, in the observational learning process, the influence of authority is very important, especially parents or those people who are respectful or of high status and attractive example. Manchu pupils, through the observation of family or

other adult role models, grasp new behavior and symbolic characterization of role model roughly and then adjust themselves according to self-correction, gradually master the skill. **Finally**, Bandura emphasizes the role of vicarious reinforcement and self-managed reinforcement, which emphasizes the cognitive and subjective initiative in learning. They should be instructed on how to reproduce this behavior, and when they fail they should be pointed out objectively while any success should be rewarded.

### **6.3.5 Dialectical perspective on the inheritance and development of Manchu culture**

Popper's theory of knowledge provides a new way of thinking about the Manchu traditional culture (Popper, 2002), this is directly related to the inheritance and development of Manchu culture and Manchu art in schools. Manchu traditional culture has her value when she has been developing so far. Manchu traditional culture cannot easily be transplanted and lost. Once lost, it is difficult to recover. But when carrying forward the Manchu traditional culture, people should pay attention to absorb the spirit scientifically; namely, one should have a critical spirit for the traditional culture. In recognition of the advantages of Manchu traditional culture, meanwhile, we should have the spirit of seeking truth from facts and see the inherent flaws of Manchu traditional culture, and should not take everything "as tradition". We should be good at being critical about unreasonable traditional culture during the process of the development of civilization, and dare to admit mistakes and to reflect errors. We must respect and understand the traditional culture, which is based on careful study of traditional culture, criticism, interpretation, creation of tradition. If we do not criticize, explain the traditional culture, it is like a corpse, which will be no vitality and cannot develop.

In short, Manchu art education like a tree grown from the traditional soil of the Manchu culture, deeply rooted in the national culture, but also fully absorb the nutrition of modern society, it is intertwined with the traditional and modern, followed by school education and ethnic minorities cultural tradition. The inheritance and development of Manchu art is not only an important position to inherit the Manchu culture, but also a symbol to promote the spirit and value of the Manchu culture. Every ethnic group should build a rich and perfect ethnic culture pattern in school in order to achieve "Harmonious but Different".

## 7 CONCLUSIONS

Through the exploration and practice of Manchu art inheritance and development in selected Manchu primary school, according to the data collected and results of the research, the researcher summarized the current situation of Manchu art education and outlined the characteristics from campus culture, local-adaptive curriculum and extra-curricular Manchu activities, the challenges faced by the development were elaborated.

Only in this way can making Manchu culture to be respected, understood and inherited from the bud of pupils' personalities, to form their national character and morals. In the end, strengthening cultural confidence and consciousness, and cultivating them to be living inheritance subjects through enhancing the cognitive ability of Manchu culture inheritance subjects. It is obvious that the minority school is fulfilling-besides others-very intensively the culturally transmissive function, social integration function and intercultural function. These are really important to preserve and develop every culture in jeopardy.

Having clarified the barriers found in the coding paradigms of Manchu art education, suggestions about future practice can be proposed, including: (1) Form the multi-participatory School-based Curriculum development mechanism, expand School-based Curriculum vision; (2) Systematize and deepen the School-based Curriculum content with Manchu characteristics, enrich teaching activities; (3) Cultivate multi-cultural professional teachers; (4) Emphasizing the importance of combining with Manchu family education; (5) Dialectical perspective on the inheritance and development of Manchu culture.

Having gained knowledge of the characteristics and patterns of Manchu art education in selected schools, further research in this area is still needed.

Firstly, Manchu art education emphasized that all stakeholders should effectively participate in the development of Manchu art and the development of themselves as well. Family education and social education should be further explored.

Secondly, since this research adopted a qualitative paradigm, the researcher attempted to reflect on the practice from one perspective and provide an in-depth explanation. For more comprehensive understanding, further research with a larger number of participants can be conducted and a quantitative paradigm can be applied.



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## Appendix A

### Before the interview

- Briefly introduce the study to participants  
This conversation just for the use of educational scientific research;  
The main purpose of this interview;
- Ask the consents to be interviewed.

### Part one: Interview for the headmaster

1. Can you tell me the development history of Yongling Manchu primary school?
2. How to consider the integration of Manchu culture into school education?
3. At present, what is the situation of inheritance and development of Manchu culture in Yongling Manchu primary school?
4. How about the embodiment of Manchu cultural characteristics in campus landscape design?
5. How about the situation of school-based textbooks and the Manchu art curriculums?
6. How about the situation of carrying out extracurricular activities of Manchu art education?
7. How about the attitude and the measures of the community, government and the society about carrying out the Manchu culture education in Yongling Manchu primary school?
8. What are the dilemmas the school must be faced on at present?
9. What are the barriers of Manchu art inheritance and development?

### Part two: Interview for teachers

1. How do you think Manchu culture education?
2. What are the specials and difficulties in carrying out Manchu art education?
3. Could you introduce the Manchu Art curriculum which you charge of?
4. How about the compiling process of Manchu Art Curriculum textbooks?
5. How about the situation of Manchu art curriculum implementation?
6. To be a teacher, how do you get along with Manchu pupils?
7. How about the training that has been attended and the effect?

8. How about the plans for your future career development?

**Part three: Interview for pupils**

1. How do you think about the Manchu culture? Do you like it?
2. Do you like the campus environment of your school, what's your idea?
3. Do you like the Manchu art curriculum you are studying now? Why?
4. Have you participated in the extracurricular activities of Manchu characteristics? What's the feeling and advises?
5. Have you ever participated in a Manchu art competition or performance?
6. Will you continue to speak the Manchu language at home or in society?
7. Do you teach Manchu culture to your parents or others? Are you proud?

**Part four: Interview for parents**

1. What's your opinion about the pupils learning Manchu culture and art?
2. What do you think about the campus environment, Manchu art curriculum and extracurricular activities in school?
3. Do you think studying Manchu culture will affect the exam?
4. Do you have any interaction with your child about Manchu culture?
5. Are you interested in learning Manchu art under the guidance of the child?

## Appendix B

**Table 5.1.1 Category:** Needs of multicultural society construction

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**Interview for headmaster\H - § 3 references coded**

**Reference 1** – *“If I talk about our primary school, it must begin with the significant of our Xinbin Manchu Autonomous County”*

**Code:** Each ethnic group have excellent culture

**Reference 2** – *“In 1616, the first emperor of Qing Dynasty-Nurhachi whom established the Qing Dynasty here, this is the second time that our Manchu people dominate the Central Plains. In 1644, the Qing Dynasty moved the capital to Beijing, total lasted for 276 years. I’m proud of our Manchu.”*

**Code:** Each ethnic group have excellent culture

**Reference 3** – *“Yes, the social attitudes changed a lot”*

**Code:** Raises the awareness of the ethnic culture inheritance

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**Interview for teacher\D1 - § 3 references coded**

**Reference 1** – *“Starting in 2010, the country advocates a great cultural prosperity”*

**Code:** Advocates a great cultural prosperity

**Reference 2** – *“the whole society began to pay attention to the national culture, and this is a good beginning”*

**Code:** Advocates a great cultural prosperity

**Reference 3** – *“people gradually raise their awareness of ethnic cultural protection, we lived in a good age”*

**Code:** Raises the awareness of the ethnic culture inheritance

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**Interview for pupil and parent\PA1 - § 1 reference coded**

**Reference 1** – *“What’s more, I think it is our duty as a Manchu to learn the culture of our own nation.”*

**Code:** Raises the awareness of the ethnic culture inheritance

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**Interview for pupil and parent\PA2 - § 1 reference coded**

**Reference 1**– *“we should have the good spiritual heritage of ancestors handed down”*

**Code:** Raises the awareness of the ethnic culture inheritance

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**Interview for pupil and parent\PU3 - § 1 reference coded**

**Reference 1** – *“we cannot throw away the good traditions of our own ethnic group”*

**Code:** Raises the awareness of the ethnic culture inheritance

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**Table 5.1.2 Category: Policy support from Educational Institution**

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**Interview for headmaster\H - § 3 references coded**

**Reference 1** – *“the society and the government are more aware of the importance of national culture and indispensable”*

**Code:** Pay attention to the construction of ethnic culture

**Reference 2** – *“So, coupled with strong support from the community and the government, the development of our school is more rapid.”*

**Code:** Pay attention to the construction of ethnic culture

**Reference 3** – *“Especially since 2014, the country began to attach great importance to national culture and post some sort of related files later”*

**Code:** Formulating national policies

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**Interview for teacher\D1 - § 4 references coded**

**Reference 1** – *“since 2010, the Bureau of culture and people’s Affairs Commission in our county held a large number of Manchu cultural propaganda activities”*

**Code:** Carry out activities and provide financial protection

**Reference 2** – *“the local people increased the participation and awareness of Manchu cultural activities”*

**Code:** Carry out activities and provide financial protection

**Reference 3** – *“In addition, some activities funds will be provided for the local people to buy red paper and scissors”*

**Code:** Carry out activities and provide financial protection

**Reference 4** – *“On the college entrance examination policy, students whom are minorities will add an extra 5 points”*

**Code:** Minority students take extra points in the college entrance examination

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**Table 5.1.3 Category: Urgency of Manchu culture inheritance**

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**Interview for headmaster\\H - § 2 reference coded**

**Reference 1** – *“almost all the teachers in our school did not support it at that time, they considered that there not exist any people whom can speak Manchu language and write Manchu words”*

**Code:** Manchu culture inheritors reduced

**Reference 2** – *“the pupils will never use it in the future study process.”*

**Code:** Loss of words and language

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**Interview for teacher\\D1 - § 5 references coded**

**Reference 1** – *“in today’s social environment, we use Chinese in our daily communication, Manchu language has long been influenced and even replaced by the Chinese language”*

**Code:** Loss of words and language

**Reference 2** – *“it’s make Manchu language lack of communication place as time went on”*

**Code:** Loss of words and language

**Reference 3** – *“Not to mention the Manchu folk custom and traditional festivals, they are still on the edge of extinction”*

**Code:** Manchu folk custom and festivals reduced

**Reference 4** – *“The Chinese Museum of the Imperial Palace and the national library still have a large collection of historical materials written in Manchu characters, and its translation and editing work is in a difficult situation”*

**Code:** Translation and editing of Manchu ancient books

**Reference 5** – *“before 2009, the local people has no awareness to develop their ethnic group culture”*

**Code:** local people has no awareness

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**Interview for teacher\\T1 - § 1 reference coded**

**Reference 1** – *“as you know, if we don’t educate the pupils Manchu paper-cut, maybe several years later this Manchu art will be disappeared, what a pity thing!”*

**Code:** Manchu folk custom and festivals reduced

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**Interview for teacher\\T2 - § 1 references coded**

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**Reference 1** – *“I do not want to the Manchu culture and Manchu craftsmanship which I saw and learned when I was a child face the verge of disappearance.”*

**Code:** Manchu folk custom and festivals reduced

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**Interview for pupil and parent\PA2 - § 1 reference coded**

**Reference 1** – *“After all, it’s what our ancestors left behind, it is a pity if the Manchu festivals disappear in our generation”*

**Code:** Manchu folk custom and festivals reduced

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**Table 5.1.4 Category:** Cultural communication function of school

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**Interview for headmaster\H - § 6 references coded**

**Reference 1** – *“over the years, our school has been gradually integrated the Manchu culture into the school education”*

**Code:** Implement Manchu culture education

**Reference 2** – *“enrich pupils’ second class constantly, carried out ten years of Manchu culture education, it began in 2009, since then, I have been thinking about how to put Manchu culture into school education.”*

**Code:** Implement Manchu culture education

**Reference 3** – *“But at that time, the Yongling Manchu primary school had already obtained some achievements, such as we had a series of Manchu art school-based textbooks, we had set up 4 Manchu art school-based curriculums, the Manchu dance and calligraphy competitions attended by the pupils also won many awards, our approach has been recognized by teachers and parents”*

**Code:** Implement Manchu culture education

**Reference 4** – *“make the Manchu culture have qualified successors, it will inherit and develop in the future!”*

**Code:** Cultivate qualified successors

**Reference 5** – *“Yongling Manchu primary school is located in Xinbin Manchu Autonomous County which is the first established in China, the birthplace of the holy land of the Qing Dynasty, is the hometown of Manchu people”*

**Code:** School particularity and representativeness

**Reference 6** – *“Our primary school was founded in 1952, once called the Yongling Town Central Primary School. Before 2009, it was a rural primary school, from the beginning of September 2009, renamed the Yongling Manchu primary school, it was the earliest Manchu primary school in China, until now it’s also the only one Manchu primary school in Liaoning Province”*

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**Code:** School particularity and representativeness

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**Interview for teacher\D1 - § 2 reference coded**

**Reference 1** – *“we have compiled the reading book such as the Manchu 100 sentences, Manchu history, we begin to educated the Manchu culture to pupils at that time.”*

**Code:** Implement Manchu culture education

**Reference 2** – *“Until 2009, our school renamed the Yongling Manchu primary school, under the leadership of headmaster Huang”*

**Code:** School particularity and representativeness

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**Table 5.2.1 Category:** The form of Manchu art in campus culture

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**Interview for headmaster\H - § 6 references coded**

**Reference 1** – *“the school motto written by Manchu words beside the school gate”*

**Code:** The campus landscape and building design full of Manchu art elements

**Reference 2** – *“we really put a lot of effort into campus landscape design, it’s full of Manchu cultural characteristics, the walls around our school were covered with a total of hundreds of graffiti, they displayed the Manchu historical allusions and traditional customs with colorful graffiti.”*

**Code:** The campus landscape and building design full of Manchu art elements

**Reference 3** – *“Our buildings are full of Manchu characteristics, colorful and traditional”*

**Code:** The campus landscape and building design full of Manchu art elements

**Reference 4** – *“Beside the school, you can see the school publicity column, it shows photos of Manchu traditional culture and our pupils taking part in Manchu festivals and activities”*

**Code:** The school logo, publicity column and exhibition hall are Manchu art style

**Reference 5** – *“Inside the building, each floors of the building exhibited the pictures and works which are beautiful rural scenery, Manchu customs, Manchu characters, Manchu paper-cut and so on.”*

**Code:** The school logo, publicity column and exhibition hall are Manchu art style

**Reference 6** – *“We have invited a lot of Manchu cultural experts and artists to guide and help us”*

**Code:** The school logo, publicity column and exhibition hall are Manchu art style

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**Table 5.2.2 Category:** Traditional Manchu etiquette, norms and apparel

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**Interview for headmaster\H - § 2 references coded**

**Reference 1** – *“We also teach students traditional Manchu etiquette and norms, they do well in daily life and study”*

**Code:** Manchu etiquette and norms in daily life and study

**Reference 2** – *“Therefore, they can learn how to respect others and self-discipline.”*

**Code:** Manchu etiquette and norms in daily life and study

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**Interview for teacher\T2 - § 1 reference coded**

**Reference 1** – *“We will also teach students to dress and match accessories, they are very like it!”*

**Code:** Manchu clothing matching and wear accessories

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**Table 5.2.3 Category:** Interaction between campus culture and pupils

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**Interview for headmaster\H - § 1 reference coded**

**Reference 1** – *“pupils will see the pictures and graffiti of Manchu culture every day, let them live in an atmosphere of Manchu art!”*

**Code:** Enhance the interest and aesthetics of pupils by enjoy Manchu Propaganda poster

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**Interviwe for pupil and parent\PU1 - § 2 references coded**

**Reference 1** – *“Of course, it’s colorful! My teacher told us that every painting tells us a Manchu story or a Manchu prophecy, it’s very interesting!”*

**Code:** Enhance the interest and aesthetics of pupils by enjoy Manchu Propaganda poster

**Reference 2** – *“My sister study in other provinces said our school is the most beautiful school she ever seen, I am so happy!”*

**Code:** Enhance the interest and aesthetics of pupils by enjoy Manchu Propaganda poster

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**Interview for pupil and parent\PU1 - § 1 references coded**

**Reference 1** – *“Tell you a little secret, our teacher praised me for writing Manchu alphabet well and put it on the wall of the corridor!”*

**Code:** Increase the ability and confidence of pupils by exhibit Manchu art works

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**Table 5.3.1 Category: Educational goals**

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**Interview for headmaster\H - § 5 references coded**

**Reference 1** – *“I just expect the pupils to be healthy and happy, form good study and living habits, adopted a positive outlook on life”*

**Code:** Become a qualified human being

**Reference 2** – *“I wanted pupils to learn Manchu language from an early age and let them know Manchu culture, planted the seeds of Manchu culture in their young hearts”*

**Code:** Become a qualified Manchu

**Reference 3** – *“I just hope to make the Manchu culture to slowly influence and nourish them, let them realize that they are Manchus, the Manchu culture has not disappeared, arouse their interest in Manchu culture and pass it on to their next generation”*

**Code:** Become a qualified Manchu

**Reference 4** – *“We have always followed the motto of the three sentences: The quality of education is the foundation of setting up a school, Moral education is the soul of school, Inheriting Manchu culture is the mission of running a school.”*

**Code:** Become a qualified Manchu

**Reference 5** – *“Because Manchu language and Manchu culture are not exam content and I don’t want to force them to learn”*

**Code:** Non- binding acquisition and comprehension

---

**Interview for teacher\D1 - § 2 references coded**

**Reference 1** – *“what we regard as important is to let the pupils realize that the Manchu is still exists in the world, they are descendants of the Manchus”*

**Code:** Become a qualified Manchu

**Reference 2** – *“About the Manchu culture education for our pupils, I think we do not force pupils to learn Manchu traditional cultures”*

**Code:** Non- binding acquisition and comprehension

---

**Interview for teacher\T2 - § 1 reference coded**

**Reference 1** – *“We just hope that our Manchu pupils also like the art which the old generation handed down, so that they have a familiar and intimate feeling, the Manchu embroidery has its own features.”*

**Code:** Become a qualified Manchu

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**Table 5.3.2 Category: Selection content of Manchu art education**

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**Interview for headmaster\H - § 5 references coded**

**Reference 1** – *“I considered that the language is the soul of the ethnic group”*

**Code:** Screening the classic and excellent essence”

**Reference 2** – *“the type of the curriculum we choose must be the most classic and excellent of Manchu culture, so we selected the Manchu culture curriculum, Manchu paper-cut curriculum, Manchu embroidery curriculum and Manchu Yangko curriculum”*

**Code:** Screening the classic and excellent essence

**Reference 3** – *“we prefer the Manchu art which easiest for pupils to accept, the selected curriculum must conform to the psychological and physiological development characteristics of pupils. The pupils like to learn these curriculums and it’s good for their physical and mental development”*

**Code:** Adapt to the law of physical and mental development

**Reference 4** – *“In total, the interesting is the best teacher for pupils, if only they like it, they are willing to continue to do it all, and the Manchu culture could be inheriting and develop forever!”*

**Code:** Interesting and valued for pupil

**Reference 5** – *“it’s safety for pupils”*

**Code:** Safety for pupil

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**Interview for teacher\D1 - § 1 reference coded**

**Reference 1** – *“the purpose is to select the essence of Manchu culture and to teach these contents to students efficiently, we thinking about these issues all the time”*

**Code:** Screening the classic and excellent essence

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**Interview for teacher\D2 - § 3 reference coded**

**Reference 1** – *“There are total five types of Manchu art curriculums, Manchu Calligraphy Curriculum, Manchu Traditional Culture and History Curriculum, Manchu Paper-cut Curriculum, Manchu Embroidery Curriculum, Manchu Yangko and Folk Song Curriculum”*

**Code:** Screening the classic and excellent essence

**Reference 2** – *“The pupils can sing the Manchu traditional songs and jump Manchu court dance and inch dance from their young age.”*

**Code:** Interesting and valued for pupil

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**Reference 3** – *“it’s safety for the young children, too”*

**Code:** Safety for pupil

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**Interview for teacher\T1 - § 4 references coded**

**Reference 1** – *“Manchu paper-cut as an important part of the Chinese paper-cut art, Manchu paper-cut has been enlisted in to Masterpieces of the Oral and Intangible Heritage of Humanity by the United Nations Educational Scientific and Cultural Organization.”*

**Code:** Screening the classic and excellent essence

**Reference 2** – *“Manchu paper cut is a folk art that relies on folk festival activities and develops in production and life, it passed through centuries of inheritance, it’s gradually formed the unique artistic language and style under the specific cultural background and living environment.”*

**Code:** Screening the classic and excellent essence

**Reference 3** – *“The Manchu paper-cut mostly use Manchu customs and folklore as the theme, it’s use the original paper cutting techniques, the style is simple and natural, the lines are rough, and strong contrast between red and white, no picture, no draft, the cutting with hand, and the hand follow your heart.”*

**Code:** Screening the classic and excellent essence

**Reference 4** – *“The tools used in Manchu paper-cut are mainly the large scissors for sewing”*

**Code:** Safety for pupil

---

**Interview for teacher\T2 - § 4 references coded**

**Reference 1** – *“Manchu embroidery, commonly known as “needle embroidery”, “tie flowers”, it’s original popular in the rural areas where the Manchu people living in.”*

**Code:** Screening the classic and excellent essence

**Reference 2** – *“In the Qing Dynasty, embroidery is loved by people, whether in the court or in folk, both the clothing and daily appliances are all have the embroidery, the embroidery has become one of the most distinctive art of Manchu”*

**Code:** Screening the classic and excellent essence

**Reference 3** – *“In 2009, Manchu embroidery was selected to the list of national intangible cultural heritage. Manchu embroidery works are express the original art, retains the Manchu original thinking structure and the original shape, it is the basic carrier of Manchu handmade art in northeast of China.”*

**Code:** Screening the classic and excellent essence

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**Reference 4** – *“It is rich in content, imaginative, profound meaning, it’s valuable for doing the Manchu history and Manchu culture research”*

**Code:** Interesting and valued for pupil

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**Table 5.3.3 Category:** School-based curriculum preparation

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**Interview for headmaster\H - § 7 references coded**

**Reference 1** – *“In Manchu art curriculum design, curriculum content selection, teaching activities, all involved Manchu feature”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 2** – *“The Manchu language curriculum and Manchu culture curriculum set up from grade 1 to grade 6, once a week, there are 16 hours in a semester. Pupils learned from simple living expressions from grade 1 to grade 3, and in the high grades, they need to learn how to finish the Manchu article.”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 3** – *“About the Manchu paper-cut, the pupils learn this skill begin the grade 3, because they must use the scissors, it’s too dangerous for too young children.”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 4** – *“we worked together and compiled the school-based textbook which are named Daily language 100 and Manchu history. It was our first attempt.”*

**Code:** The textbook of Manchu art

**Reference 5** – *“from 2009 to today, we have compiled a series of popular and interesting teaching materials which are easy for pupils to understand, I think the students are more interested in Manchu art. Therefore, except Manchu 100 sentences, Manchu history, we also edited the Manchu language textbooks, Manchu Culture textbooks, Manchu paper-cut textbook, etc. In terms of uses Manchu language expression, picture usage and selection of content”*

**Code:** The textbook of Manchu art

**Reference 6** – *“Our school opened a second class for pupils who loved Manchu paper cutting and Manchu embroidery and wander further to learn”*

**Code:** The curriculum form of Manchu art

**Reference 7** – *“About the Manchu song, we invited the Manchu song successor Song Xidong to teach the pupils the Manchu traditional songs, we had invited the Manchu*

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*Yangko successor Luan Rongnian to our school, teach the pupils the traditional Manchu Yangko”*

**Code:** The curriculum resources of Manchu art

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**Interview for teacher\D2 - § 6 references coded**

**Reference 1** – *“strive to integrate the Manchu culture and quality education”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 2** – *“there are four arts classes one weeks for pupils, we choose two classes per week as the Manchu paper-cut curriculum. Because the scissors as the tool of Manchu paper-cut, it’s dangerous for young children, so we educate the pupils from high grade”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 3** – *“About the Manchu history curriculum, the aim of the curriculum is in order to promote the Manchu history and culture, so that pupils are familiar with the history and allusion of Manchu”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 4** – *“At last, the Manchu music curriculum and Manchu yangko curriculum (A Manchu traditional dance) will held twice a week, because it’s interesting and good for physical exercise, so we set up both of them from grade 3 to grade 5”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 5** – *“form a paper cutting group whom love the paper-cut, they have the special training in the second class, the second class held once a week”*

**Code:** The curriculum form of Manchu art

**Reference 6** – *“We are still on the Internet to set up a Manchu paper-cut discussion group. We also set up the Manchu embroidery group for pupils, they will accept the special training in the second class”*

**Code:** The curriculum form of Manchu art

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**Interview for teacher\T1 - § 7 references coded**

**Reference 1** – *“Under the value target of art education in primary school, inject the essence of Manchu paper-cut, dig the nutrients from the Manchu paper-cut, paper-cut language style, modeling techniques and performance techniques, research of Manchu paper-cut, pupils’ cognitive ability, the curriculum itself, the value of education, systematically studied the content of the paper-cut activities”*

**Code:** Curriculum plan and standards of Manchu art

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**Reference 2** – *“We integrate the Manchu traditional paper-cut with primary school art education. We designed the different stages of the Manchu paper-cut school-based teaching textbooks, it can be divided into three parts”*

**Code:** The textbook of Manchu art

**Reference 3** – *“After many practices, screening and modification, we have designed the content structure system of the Manchu paper-cut. The first part is “folding paper-cut”, it’s refers to the basic level of Manchu paper-cut, mainly for the pupils of grade three. The main goal is to give pupils a preliminary understanding of the form of Manchu paper-cut and master the basic skills”*

**Code:** The textbook of Manchu art

**Reference 4** - *“The second part refers to the improvement level of Manchu paper-cut, mainly for the pupils of grade four. The Manchu paper-cut learning of the pupils in grade three has laid a certain basis, so in the preparation of content, help pupils to further understand the Manchu paper-cut creation methods and the history of Manchu paper-cut.”*

**Code:** The textbook of Manchu art

**Reference 5** – *“The third part refers to the development level of Manchu paper-cut, which is mainly applicable to pupils of grade five. The pupils of grade five already have strong modeling ability and spatial imagination, so the goal of compiling textbooks is to strengthen the ability of shearing. The arrangement of Manchu paper-cut curriculums is from grade three to grade five of the pupils, every week have one class”*

**Code:** The textbook of Manchu art

**Reference 6** – *“Because of the pupils of grade three are younger, the textbooks are mainly composed of simple to complex drawings”*

**Code:** The textbook of Manchu art

**Reference 7** – *“Wednesday afternoon, the second-class activities are set for the Manchu paper-cut hobby pupils, especially improve their paper-cut skills.”*

**Code:** The curriculum form of Manchu art

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#### **Interview for teacher\T2 - § 3 references coded**

**Reference 1** – *“Not yet, the Manchu embroidery just set up not more than 2 years, we hope the pupils to learn this Manchu traditional art as soon as possible, the Manchu embroidery curriculum is faced on the pupils from grade 3 to grade 5, one class in a week”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 2** – *“our Manchu art teaching and research group is preparing the Manchu embroidery textbook”*

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**Code:** The textbook of Manchu art

**Reference 3** – *“they will learn more skill in the second class. At present, there are total 15 pupils in the second class, all the second classes usually set up in the afternoon of Wednesday, one class in a week.”*

**Code:** The curriculum form of Manchu art

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**Interview for pupil and parent\PU2 - § 3 reference coded**

**Reference 1** – *“We have different Manchu art curriculum, such as Manchu paper-cut, Manchu embroidery, Manchu history, Manchu songs and Yangko”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 2** – *“I also attended the second class of the Manchu embroidery curriculums, so I can make more complex patterns! Most of the Manchu art curriculum takes part time of national art curriculum, music curriculum, physical curriculum”*

**Code:** The curriculum form of Manchu art

**Reference 3** – *“for example, the normal art curriculum is usually four lessons a week, our teacher will use two lessons to teach us the important content of the national art curriculum, and use the else two lessons to teach us such as Manchu paper-cut, Manchu embroidery and other Manchu art curriculum.”*

**Code:** The curriculum form of Manchu art

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**Interview for pupil and parent\PU3 - § 3 references coded**

**Reference 1** – *“At the same time, we contacted the Manchu history curriculum, the Manchu music curriculum and Manchu yangko curriculum in our third grade”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 2** – *“Since the beginning of grade three, the school has also set up Manchu paper-cut curriculum and Manchu embroidery curriculum. There not so much Manchu art curriculums in grade 6”*

**Code:** Curriculum plan and standards of Manchu art

**Reference 3**– *“We have the second class for Manchu art curriculums, it’s set up in the spare time of us. In addition, we usually learn the Manchu art curriculum in our leisure time”*

**Code:** The curriculum form of Manchu art

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**Table 5.3.4 Category: Teaching and learning methods**

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**Interview for teacher\D2 - § 4 references coded**

**Reference 1** – *“teachers and pupils can share the paper-cut works to each other, expand the learning space.”*

**Code:** Teaching methods based on lecture methods and demonstration

**Reference 2** – *“To teach the above courses, we mainly use lecture methods, others such as group discussions, demonstrations and exercises, etc.”*

**Code:** Teaching methods based on lecture methods and demonstration

**Reference 3** – *“Manchu paper-cut teachers can communicate with pupils online in their spare time.”*

**Code:** Learning methods based on recitation and repeated operation

**Reference 4** – *“Sometimes, the pupils will to be a “small teacher” in the class, they will give the Manchu stories for the teacher and other pupils.”*

**Code:** Learning methods based on recitation and repeated operation

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**Interview for teacher\T1 - §1 references coded**

**Reference 1** – *“we mainly to provide more complex graphics and simple methods of creation, infiltrate some history and theory of Manchu paper-cut, strengthen the appreciation of Manchu paper-cut works, teach pupils to use Manchu paper-cut forms to show their lives and feelings.”*

**Code:** Teaching methods based on lecture methods and demonstration

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**Interview for teacher\T2 - § 3 references coded**

**Reference 1** – *“We also selected the pupils who loved the Manchu embroidery to build the Manchu embroidery group”*

**Code:** Teaching methods based on lecture methods and demonstration

**Reference 2** – *“In class, I show the pictures and close of Manchu embroidery, which greatly inspires their interest in study. This course is currently only one teacher, Manchu embroidery is a very meticulous skill, the best way to teach is hands-on professor”*

**Code:** Teaching methods based on lecture methods and demonstration

**Reference 3** – *“In addition, in Manchu embroidery study, “velvet embroidery” and “yarn embroidery” are the difficult skills to learn, I am thinking about how to educate the pupils in an interested and simple way”*

**Code:** Teaching methods based on lecture methods and demonstration

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**Interview for pupil and parent\PA1 - § 1 references coded**

**Reference 1** – *“when she got home, she completed the normal study task firstly, then she will do the Manchu paper-cut and Manchu embroidery with her little friends”*

**Code:** Learning methods based on recitation and repeated operation

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**Interview for pupil and parent\PU1 - § 2 references coded**

**Reference 1** – *“I also have the Manchu history classes, last week, I became a little teacher and tell the story to my classmates and teacher which named “The lucky bird of Manchu-Black crow”*

**Code:** Learning methods based on recitation and repeated operation

**Reference 2** – *“there are lots of pupils play with me that we can sing the Manchu song in a circle, we also wear the beautiful Manchu clothes sometimes!”*

**Code:** Learning methods based on recitation and repeated operation

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**Interview for pupil and parent\PU2 - § 2 references coded**

**Reference 1** – *“I’ve done a lot of Manchu embroidery bags for my friends and me, although there are only a few dogs or birds patterns, but I have a sense of achievement.”*

**Code:** Learning methods based on recitation and repeated operation

**Reference 2** – *“The “pearl ball” competition requires us to work together and cooperate with each other in the match, especially the close cooperation between the players”*

**Code:** Learning methods based on recitation and repeated operation

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**Table 5.3.5 Category: Teaching and learning evaluation**

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**Interview for headmaster\H - § 1 reference coded**

**Reference 1** – *“Because Manchu language and Manchu culture are not exam content and I don’t want to force them to learn”*

**Code:** Evaluation of learning outcomes of Manchu art

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**Interview for pupil and parent\PA1 - § 3 references coded**

**Reference 1** – *“Moreover, my daughter is very interested in Manchu culture, my daughter of grade three is very enthusiastic about learning Manchu culture”*

**Code:** Evaluation of the teaching process of Manchu art

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**Reference 2** – *“On the contrary, I think that my daughter has become more outgoing and attentive since she has studied so many Manchu art curriculums”*

**Code:** Evaluation of learning outcomes of Manchu art

**Reference 3** – *“the Manchu art curriculums she had learned are not the content of the exam, children can learn the Manchu art which she loves without pressure, it is also an art influence to her”*

**Code:** Evaluation of learning outcomes of Manchu art

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**Interview for pupil and parent\PA2 - § 1 reference coded**

**Reference 1** – *“I think it’s worthwhile.”*

**Code:** Evaluation of learning outcomes of Manchu art

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**Interview for pupil and parent\PU1 - § 1 references coded** **Reference 1** – *“Yes, I like. It’s interesting! They all like it, I am very happy! But my favorite is Manchu music class and Manchu Yangko class.”*

**Code:** Evaluation of the teaching process of Manchu art

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**Interview for pupil and parent\PU2 - § 2 references coded**

**Reference 1** – *“I like the Manchu embroidery best, because I like to do handwork, like the Manchu art curriculum and enjoy them. We all interested in it! What’s a pity, only once a week!”*

**Code:** Evaluation of the teaching process of Manchu art

**Reference 2** – *“Because I like Manchu embroidery, some of my embroidery works had been participated in the competition such as the “Manchu small expert competition”, “Children Manchu embroidery competition”, I obtain the second place in the competitions, so as to win the final victory of the match”*

**Code:** Evaluation of learning outcomes of Manchu art

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**Interview for pupil and parent\PU3 - § 4 references coded**

**Reference 1** – *“I was attracted by colorful Manchu culture and the heroic deeds of our ancestors, the songs and dances are also very interesting, they are unique and only belong to our own Manchu, so I began like to study Manchu culture.”*

**Code:** Evaluation of the teaching process of Manchu art

**Reference 2** – *“although this is a very detailed, time-consuming study. But I think to learn our Manchu culture is as the same important as to learn the national curriculum, and the Manchu culture needs us more!”*

**Code:** Evaluation of the teaching process of Manchu art

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**Reference 3** – *“However, at that time I could not deeply understand what the teacher said, and even complained when I was learning Manchu characters, because it was really difficult.”*

**Code:** Evaluation of learning outcomes of Manchu art

**Reference 4** – *“But once I complete my work, I have a great sense of achievement, I take more efforts on studying Manchu culture, but you gain more, and it’s valued to be proud of”*

**Code:** Evaluation of learning outcomes of Manchu art

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**Table 5.3.6 Category:** Interaction between Manchu pupil and family

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**Interview for pupil and parent\PA1 - § 4 references coded**

**Reference 1** – *“I think it’s very good for my child to learn the Manchu culture, she’ll know who his ancestors are and who she is, I think the child’s study in his early age will affect her whole life in future, so it’s very meaningful to learn Manchu culture in primary school”*

**Code:** Encourage and recognize by parent

**Reference 2** – *“I encourage her to participate in various performances and competitions of Manchu art, it’s good for her development.”*

**Code:** Encourage and recognize by parent

**Reference 3** – *“often show us the Manchu songs and Yangko which she learned and tell us the stories about Manchu history. Ha-ha, my daughter taught me some Manchu art skill, such as Manchu paper-cut and Manchu embroidery. I often do it with her”*

**Code:** The interaction between pupil and parent

**Reference 4** – *“I have my own Manchu paper-cut works, but it’s only the simple pattern, they are all encouraged by my daughter and I’m starting to be interested, too.”*

**Code:** The interaction between pupil and parent

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**Interview for pupil and parent\PA2 - § 5 references coded**

**Reference 1** – *“Actually, I really support my son learning Manchu culture, I was very happy when he got the commendation of the Manchu paper-cut competition. But I am glad that my son can learn some of our Manchu’s own things”*

**Code:** Encourage and recognize by parent

**Reference 2** – *“What’s more, these Manchu art curriculums are free, and we needn’t to charge for all the materials such the scissors, red paper, sewing and dancing clothes”*

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*for my son, so we have no financial pressure. I'm busy with my work, so we didn't pay much attention on it, but I also support him!"*

**Code:** Encourage and recognize by parent

**Reference 3** – *"My son will show the Manchu songs and Yangko to us, but we cannot understand"*

**Code:** The interaction between pupil and parent

**Reference 4** – *"I'm worried about my son's studies, and he's going to take a junior middle school entrance exam a year later, it's very important for my family and his future, because my family is not very rich, my son will have a good job in the future and a good development is the best hope for our family"*

**Code:** Worries and dilemmas by parents

**Reference 5** – *"I don't think very clearly whether the extra learning of Manchu culture will affect the study, my son is too playful to concentrate on his studies, therefore, that's not all for that reason. That's just because he doesn't have good enough grades, so I have no good mood to stress the importance of learning Manchu culture"*

**Code:** Worries and dilemmas by parents

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**Interview for pupil and parent\PU1 - §3 reference coded**

**Reference 1** – *"My parents said they have missed but I cannot miss it anymore"*

**Code:** Encourage and recognize by parent

**Reference 2** – *"I talk to my parents in Manchu language, they cannot understand, only my grandmother understands a little, I can teach them sometimes"*

**Code:** The interaction between pupil and parent

**Reference 3**– *"However, I always sing the Manchu songs to my family, I am the little superstar in my home! Parents must insist on the habit to learn the Manchu culture"*

**Code:** The interaction between pupil and parent

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**Interview for pupil and parent\PU2 - § 2 reference coded**

**Reference 1** – *"my parents are proud of me!"*

**Code:** Encourage and recognize by parent

**Reference 2** – *"we jumped the Manchu traditional yangko, my family all came to refuel me. My grandmother was played the game on her early age, aha!"*

**Code:** The interaction between pupil and parent

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**Interview for pupil and parent\PU3 - § 3 reference coded**

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**Reference 1** – *“my family saw my Manchu paper-cut works were very happy, and they said they felt a sense of kinship.”*

**Code:** Encourage and recognize by parent

**Reference 2** – *“When I learned something new about the Manchu art, I will show it to my family, they always follow me. My mother is doing the best, she learned all the skills of the Manchu paper-cut and Manchu embroidery what I had taught her; she also thinks I taught slowly, so she also enrolled the paper-cut training class in the county, she can be my teacher now!”*

**Code:** The interaction between pupil and parent

**Reference 3** – *“stimulate your family to study Manchu art”*

**Code:** The interaction between pupil and parent

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**Table 5.4.1 Category:** Extracurricular activities organized by Manchu primary school

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**Interview for headmaster\H - § 4 reference coded**

**Reference 1** – *“For example, the class-break setting-up exercise consist of two parts, the first part is the National Children’s Radio Gymnastics, the second part is Manchu dance with Manchu characteristics”*

**Code:** Class-break exercise

**Reference 2**– *“We carried out a variety of Manchu traditional games. Our school also brought Manchu traditional games—Manchu Pearl Ball into physical education, during the break, there will be a special physical education teacher who will lead the pupils to play the traditional game of Manchu.”*

**Code:** Manchu traditional games

**Reference 3** – *“set up a Manchu Song Choir of 80 people, this is the only Manchu Song Youth Choir in the whole province, set up a Manchu Yangko team of 30 people”*

**Code:** Manchu Choir and Manchu Yangko Group

**Reference 4** – *“Our school often organized pupils to visit Manchu history museums, Manchu cultural museums, Manchu Museums of Arts and crafts”*

**Code:** Visit Manchu art educational base

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**Interview for teacher\D2 - § 3 reference coded**

**Reference 1** – *“the Manchu games such as Pearl ball, rolling the hoop and other”*

**Code:** Manchu traditional games

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**Reference 2** – *“we organized the extracurricular activities full of Manchu elements for pupils. Every pupil is equipped with clothing and musical instruments, it’s for carry out professional training and performance.”*

**Code:** Manchu art performance and competition

**Reference 3** – *“We organized lots of activities for pupils. The Manchu art performance and Manchu culture competition in the Manchu special holidays and International children’s day, etc.”*

**Code:** Manchu art performance and competition

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**Interview for pupil and parent\PU2 - § 3 references coded**

**Reference 1** – *“the competition of the Pearl ball, it’s time for our extracurricular activities, you might be never seen it before, it’s a Manchu game! You can join us!”*

**Code:** Manchu traditional games

**Reference 2** – *“Pearl ball, it’s an extracurricular activity of Manchu characteristics”*

**Code:** Manchu traditional games

**Reference 3** – *“Yes! Last year, our teacher had brought us to the performance of the “Banjin festival” (To celebrate the birth of Manchu) and the International Children’s Day”*

**Code:** Manchu art performance and competition

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**Table 5.4.2 Category:** Extracurricular activities organized by  
Educational Institution and society

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**Interview for headmaster\H - § 5 references coded**

**Reference 1** – *“The government has established the Manchu language and Manchu art training institution in society, such as the Manchu language night school and Manchu paper-cut class, more Manchu people were encouraged to relearn their own culture”*

**Code:** Manchu art training classes

**Reference 2** – *“a large number of Manchu cultural public activities will be organized such as Manchu song and dance charity performance and Manchu art exhibition.”*

**Code:** Manchu art exhibition in Manchu festivals

**Reference 3** – *“In the traditional Manchu festivals, the pupils will participate in Manchu song and dance performance. For example, since 2014, the Manchu traditional festival has been re-emphasized, the county Party committee of Xinbin will*

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*organize a large number of rich and colorful activities of the festival, our pupils go to perform every year.”*

**Code:** Manchu art exhibition in Manchu festivals

**Reference 4** – *“In addition, the government will give us 12000 RMB per year of Manchu education activities, for us to carry out various Manchu art activities and competitions”*

**Code:** Fund support for Manchu art activities

**Reference 5** – *“What makes us happier is that there are more and more social welfare organizations are beginning to help us, they will organize pupils to go to other cities to learn about the development of other ethnic groups”*

**Code:** Carry out by social welfare organizations

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**Interview for teacher\D1 - § 1 reference coded**

**Reference 1** – *“During the winter vacation and summer vacation, they will also hold the Manchu paper-cut competition and the Manchu art performance for the students, and raise their affection for the national culture from a young age”*

**Code:** Manchu art exhibition in Manchu festivals

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**Interview for pupil and parent\PA1 - § 1 reference coded**

**Reference 1** – *“Sometimes, I will go to some training classes such as Manchu paper-cut training class and Manchu Yangko groups in society which the Xinbin Bureau of Education set up”*

**Code:** Manchu art training classes

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**Table 5.5.1 Category: Professional training of teachers**

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**Interview for headmaster\H - § 3 reference coded**

**Reference 1** – *“In the process, we also invited many inheritors of Manchu culture to come to our school to train the teachers”*

**Code:** From inheritors and folk artists

**Reference 2** – *“we are all under the guidance of the Manchu culture teacher of Northeast Normal University”*

**Code:** From experts and research scholars

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**Reference 3** – *“the provincial and County Education Bureau will also actively organize Manchu language and Manchu art training in night for teachers, this has greatly stimulated the enthusiasm of teachers”*

**Code:** From Manchu art night school

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**Interview for teacher\D1 - § 4 references coded**

**Reference 1** – *“in the process of teaching Manchu culture, our school had invited Manchu music teacher Jin Biao whom come from Ji Lin province, under their guidance it could be train more Manchu cultural inheritors”*

**Code:** From inheritors and folk artists

**Reference 2** – *“the Manchu traditional culture expert Wang Shuo whom the professor of Northeast Normal University and other experts in all aspects of Manchu culture to guides us”*

**Code:** From experts and research scholars

**Reference 3** – *“send the teachers out to study, they did well and kept going until now.”*

**Code:** From excellent model school

**Reference 4** – *“The government has launched some training courses in the community, such as Manchu language version, Manchu paper-cut class, we can study at night free of charge”*

**Code:** From Manchu art night school

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**Interview for teacher\D2 - § 3 references coded**

**Reference 1** – *“We had invited the Manchu paper-cut successor Guan Shumei, Manchu embroidery successor Zhang Ying, Manchu traditional songs successor Song Xidong, Manchu yangko successor Luan Rongnian, Manchu language successors Wang Shuo and Jin Biao to our school, give the teachers the special training, sometimes, the pupils and their parents will take part in the trainings.”*

**Code:** From inheritors and folk artists

**Reference 2** – *“We mainly take the way of invited the Manchu cultural experts and Manchu cultural successors training teachers in our school, they want to continue to learn follow the Manchu outstanding experts”*

**Code:** From experts and research scholars

**Reference 3** – *“Teachers will also attend regular training in other cities, training in other cities is usually carried out in the summer vacation and winter vacation”*

**Code:** From excellent model school

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**Interview for teacher\T1 - § 2 references coded**

**Reference 1** – *“We had invited the National-level inheritors Guan Sumei, aha, she is my tutor; and City-level inheritors Guan Changsheng came to our school, gave the training for teachers and pupils, we have visited a number of Manchu paper-cut artists, learning Manchu paper-cut skills”*

**Code:** From inheritors and folk artists

**Reference 2** – *“Once arranged our Manchu paper-cut teachers to “Chinese paper-cut first village”, the Weixian County of Hebei province to visit and study, further feel the broad and profound of the paper-cut culture, is dedicated to carry forward our Manchu paper-cut culture.”*

**Code:** From excellent model school

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**Interview for teacher\T2 - § 3 references coded**

**Reference 1** – *“I accepted the specialized training of Manchu paper-cut from 9 years ago, my teacher is Manchu paper-cut city-level inheritors Guan Changsheng, I have taught the Manchu paper-cut for 7 years”*

**Code:** From inheritors and folk artists

**Reference 2** – *“the Manchu embroidery inheritors Zhang Ying (Manchu name is Aisin Gioro. Wen Fang) was invited to our school and gave us the lectures and training about the Manchu embroidery for one month, I was very interested in it, I think both Manchu paper-cut and the Manchu embroidery as the manifestation of Manchu art, they must be interlinked.”*

**Code:** From inheritors and folk artists

**Reference 3** – *“Coincidentally, our school also wants to bring this Manchu art form into the classroom, so I learned the Manchu embroidery from Zhang Ying for 2 years and became a Manchu embroidery curriculum teacher. I also slowly fall in love with this art, but now I’m still in the state that learning and teaching simultaneous.”*

**Code:** From inheritors and folk artists

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**Interview for teacher\T2 - § 1 reference coded**

**Reference 1** – *“if we want to fully popular Manchu embroidery, we must be training more teacher”*

**Code:** From inheritors and folk artists

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**Table 5.5.2 Category: Career development of teachers**

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**Interview for teacher\D1 - § 1 reference coded**

**Reference 1** – *“our school established the Manchu traditional culture teaching and Research Group”*

**Code:** Conduct scientific research and application related projects

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**Interview for teacher\D2 - § 6 references coded**

**Reference 1** – *“Yes, they have had thinking about their future career development, total mention it. They are eager to improve their own quality, such as the knowledge point, skills and innovation, profound understanding and mastery of its connotation”*

**Code:** Enhance the professional skills and innovative ability

**Reference 2**– *“teachers are not only disseminators of knowledge, but also spreaders of the Manchu traditional culture, hold the Manchu culture lectures and courses for the Manchu people”*

**Code:** Enhance the professional skills and innovative ability

**Reference 3** – *“they want to pay more energy and time in Manchu school-based curriculum development and research, gradually forming their own research areas and expertise, have the corresponding research results”*

**Code:** Conduct scientific research and application related projects

**Reference 4** – *“participate in more social activities, constantly enrich their own vision and experience, participation in various Manchu cultural activities, participate in various types of performances and competitions”*

**Code:** Broaden horizons and experience by multi-participation activities

**Reference 5** – *“they are the people whom with national mission, they want to invest in a wider social education to practice and grow”*

**Code:** Become a successor of Manchu culture

**Reference 6** – *“the teacher has completed a change to a research-oriented teacher”*

**Code:** Become a research-oriented teacher of Manchu art education

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**Interview for teacher\T1 - § 2 references coded**

**Reference 1** – *“Manchu art successor and the Manchu paper-cut county-level inheritors”*

**Code:** Become a successor of Manchu culture

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**Reference 2** – *“I am honored to be able to undertake the task to inherit our Manchu art and I am enjoying it”*

**Code:** Become a successor of Manchu culture

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**Interview for teacher\T2 - § 3 references coded**

**Reference 1** – *“In September 2013, we declared a provincial project, our Yongling Manchu primary school research group is preparing the summary report of the project which named ‘A Study on the Development of Local School - based Curriculum of Rural Manchu Primary School’”*

**Code:** Conduct scientific research and application related projects

**Reference 2** – *“I am honored to be a disseminator of Manchu culture”*

**Code:** Become a successor of Manchu culture

**Reference 3** – *“I am now responsible for the management of our school’s research projects. I am now interested in scientific research and want to have further development in Manchu culture research.”*

**Code:** Become a research-oriented teacher of Manchu art education

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**Table 5.5.3 Category:** Teacher- pupil relationship in Manchu primary school

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**Interview for teacher\T2 - § 2 references coded**

**Reference 1** – *“I educate them the heedful and insist is the most important to learn Manchu embroidery. I encourage them keep the interesting and hold on, they will do the best!”*

**Code:** Spiritual inspiration and encouragement

**Reference 2** – *“Some pupils in the beginning of learning Manchu embroidery have some difficulties, some pupils’ palms sweating and trembling, I taught them step by step and take it easy”*

**Code:** Persistence and courage to face failure

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**Interview for pupil and parent\PU3 - § 1 references coded**

**Reference 1** – *“my teacher always emphasizes from grade one that we are the Manchus. Moreover, the teacher taught us that if we are not learning Manchu culture, our culture will slowly disappear, and we will be the hope of the Manchu people in the future”*

**Code:** Spiritual inspiration and encouragement

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**Table 5.6.1 Category:** Screening the educational elements of Manchu art

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**Interview for headmaster\H - § 2 reference coded**

**Reference 1** – *“we must screen Manchu art elements which are suitable for pupils to learn, it’s not an easy job”*

**Code:** Complexity of the screening process

**Reference 2** – *“I said before, the type of Manchu art we choose must be the most classic and excellent of Manchu culture, it’s easier for pupils to accept, conform to the psychological and physiological development characteristics of pupils”*

**Code:** Strict screening conditions

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**Interview for teacher\D1 - § 1 reference coded**

**Reference 1** – *“how to dig out the essence of Manchu traditional culture and teach it to pupils is important and complex”*

**Code:** Complexity of the screening process

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**Table 5.6.2 Category:** Scarce and sharply reduced Manchu art inheritor

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**Interview for headmaster\H - § 3 references coded**

**Reference 1** – *“I still persuaded several senior teachers and we tried our best to seek the old people whom can speak Manchu language, the inheritors of Manchu art are scarce”*

**Code:** Older generation are scarce and difficult to excavate

**Reference 2** – *“nowadays, there are fewer and fewer inheritors of Manchu Art”*

**Code:** Older generation are scarce and difficult to excavate

**Reference 3** – *“we must hurry to find them and invited them to train our teachers and let Manchu art continue, it’s need a long period”*

**Code:** New generation are scarce candidates and long-term incubation period

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**Interview for teacher\D1 - § 2 references coded**

**Reference 1** – *“Because the number of Manchu native speakers are less than 100, more than 10 million Manchus have lost their native language, only a handful of old people in remote areas continue to use the Manchu language and Manchu words”*

**Code:** Older generation are scarce and difficult to excavate

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**Reference 2** – *“Despite all this, people who are proficient in Manchu culture are still rare, our difficulty is how to dig out the inheritors of the traditional Manchu culture”*

**Code:** Older generation are scarce and difficult to excavate

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**Interview for teacher\T1 - § 1 reference coded**

**Reference 1** – *“In China, there has the National-level inheritors Guan Sumei, Provincial-level inheritors Che Shimei, City-level inheritors Guan Changsheng, and seven County-level inheritors. It is not an easy thing to invite them, they are not young.”*

**Code:** Older generation are scarce and difficult to excavate

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**Table 5.6.3 Category:** Lack of academic guidance of Manchu art education

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**Interview for headmaster\H - § 1 reference coded**

**Reference 1** – *“the setting and implementation of Manchu art textbooks and curriculums must be innovative, we need a high level of Manchu education researchers to help and guide us.”*

**Code:** Guidance for textbook development and curriculum implementation

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**Interview for teacher\T2 - § 2 reference coded**

**Reference 1** – *“I feel the formation of textbooks takes a long cycle and it’s a responsible process, we need special guidance”*

**Code:** Guidance for textbook development and curriculum implementation

**Reference 2** – *“we need more professional guidance for Manchu art education activities from the Manchu experts”*

**Code:** Guidance for Manchu art education activities

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**Table 5.6.4 Category:** “Two-handed teacher”—heavy teaching tasks

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**Interview for headmaster\H - § 2 reference coded**

**Reference 1** – *“Because the teachers should not only teach National Curriculum, but also teach the Manchu art curriculum.”*  
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**Code:** The National Unified curriculum

**Reference 2** – *“Teach Manchu culture, it’s really a tough task for them”*

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**Code:** School-based curriculum for Manchu art

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**Interview for teacher\D2 - § 1 reference coded**

**Reference 1** – *“the teachers undertake lots of teaching tasks”*

**Code:** The National Unified curriculum

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**Table 5.6.5 Category:** Prejudice and misunderstanding of Manchu culture

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**Interview for headmaster\H - § 2 references coded**

**Reference 1** – *“there is still a bias in the evaluation of education”*

**Code:** Learning Manchu art is not important and difficult

**Reference 2** – *“Manchu language and Manchu culture are not included in the content of the entrance examination, so there are still some parents and teachers who do not understand or even object to it”*

**Code:** Learning Manchu art is not important and difficult

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**Interview for teacher\D1 - § 2 reference coded**

**Reference 1** – *“it is perhaps more difficult to promote the cultural consciousness of the pupils’ parents”*

**Code:** Learning Manchu art is not important and difficult

**Reference 2** – *“some parents still think that studying Manchu culture will delay the normal study and examination of their children”*

**Code:** Learning Manchu art affects study and exams

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**Interview for pupil and parent\PA1 - § 1 reference coded**

**Reference 1** – *“And her academic record is very good, I think this is not an important factor affecting the examination of children”*

**Code:** Learning Manchu art affects study and exams

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**Interview for pupil and parent\PU3 - § 1 reference coded**

**Reference 1** – *“Manchu art curriculums will take part time of learning national curriculums and prepare for the junior middle school entrance exam”*

**Code:** Learning Manchu art affects study and exams

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