

Research on the Construction of Analytical Model of "Children's Culture Generation Chain"

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ABSTRACT. Children's education is rooted in children's cultural life. Understanding and constructing children's culture in an all-round way is very important for the scientific implementation of children's education. Based on years of educational practice and theoretical research, the author attempts to construct a child culture chain analysis model with the focus on children's game life, in order to provide a proper perspective and path for the educators to fully understand children's culture.

KEYWORDS: Child culture chain, analytical model, sensitive point

1. Research Origin

In the past three decades, with the promulgation of the Convention on the Rights of the Child, the unique value of childhood has been increasingly respected. [1] There are three main clues in the study of children's culture in China. One is the study of children as a cultural subject, the other is the exploration of children's cultural content and structure, and the third is the existence of children's culture and the elucidation of the meaning of life. [2] Dao Kuan, a well-known literary research scholar, once commented: "Chinese cultural studies are biased towards pure theory and research, and they are not enough to care about real life; they are more focused on the culture of consciousness, and the concern for unconscious culture is almost zero. ". [3] Compared with domestic research, foreign research has begun to pay attention to children's life world. Bernstein, a new educational sociologist, explains children's cultural reconstruction and class duplication with the theory of language code placement. [4] William A. Cossalow, a well-known American scholar, and Alan Prout, a new British sociologist of childhood, both study children's life world from a sociological perspective. It can be seen that researchers at home and abroad are calling for children's cultural life world to be regarded as an ecological and holistic meaningful world, but these studies still fail to give a profound description of children's play life, and rarely reveal the mechanism of children's cultural development.

2. Definition of concept

2.1. The Occurrence of Children's Culture

As a culture of a specific group, children's culture is first built on the basis of their inherent nature, that is, children's play activities. [5] How to interpret the cultural process in children's play life? Fan Menan pointed out that it can be achieved by "experiential interpretation of life situations". [6] The author will make an experiential understanding of children's games in order to construct a cultural generation model.

2.2. Children's Cultural Sensitivity

In his book "A Brief History of Humanity", Dr. Herali proposed that since Homo sapiens had a language, they began to share each other's "gossip" to produce culture. Jaspers believes: "The interaction between people is the dialogue and openness between the two sides (I am with you), and this relationship with you is the core of human history and culture." [7] With this view, a group of children play together to develop each other's language symbols, and culture is generated. This paper calls this "linguistic symbol" the sensitive point of children's cultural development.

3. An Analysis Model of Children's Cultural Generation Chain

The author takes the 10-minute observation of children's constructive game process as an example. There are five children in this group. The author mainly selected three of them as the object of observation. The "separation" between adjacent records in Table 1 below indicates that the child is in a "silent" solo game.

Table 1 Visual Record of Children's Culture Occurrence

Fragment 1	"Well, long robots," said Xiaohong, a girl with a pseudonym, shaking her body happily as she played with the toys in her hands on the seat.
Fragment 2	There are many little boys across the street (alias) who are building their own toys with relish. "Long scissors! Long scissors! Scissors, my scissors!" The boy opposite Xiaohong is very happy with his "scissors" toys. He talks and sings happily and tries to narrate his "works".
Fragment 3	Then the boy stood up and said, "I have a lot of policemen." As he said, he muttered the sound of "beep-beep-beep-beep" in his mouth. The boy leaned over more, looked at it, pointed at one of the toys and said, "This is a policeman." He immediately said, "No, this is a bald wizard." But Duo Duo insisted on his view that "this is the police, the police were killed by bad people". Instead of fighting, Li Li Li played with his toys.
Fragment 4	"I'll give you some, give you some, give you some police." Take the toys in the box and put them behind the standing toys. After that, Li Li happily said, "I gave it, I gave it," while saying that he also used his hands to split the toys, followed by the standing "fleet" into a long strip. "Who are you?" he said,

	<p>standing up and talking to himself. "This is an old lady." Stand up and talk to yourself as if you were telling a story. After a while, Li Li Li began to "Drop - Drop" with toys in his hands pushing on the table like a car running. Too many of them leaned over and said, "You've caught the old lady?" The joy of standing up and playing is not taken care of. Duoduo said, "Have you caught the old lady yet?" Li Li said confidently that he had "caught it", so he continued to "tick".</p>
<p>Fragment 5</p>	<p>A lot of excitement, happy to say "scissors, I am a pair of scissors", while saying that they are still holding their hands and holding the toy for "scissing" action, it is very realistic, as if the "U" toy that you spelled is "scissors". Li Li looked at a lot of toys in his hand, but was unmoved, pointing to the toy in front of him and said: "There are two old blind people." A lot more fun. "The police are good, I am scissors." Li Li quickly turned his head and stared at the "U" toy in his hand. It was like thinking about why this toy can do the "scissors". After watching it for a while, I said to a lot: "I (the toy) has two old scorpions on top." A lot of this has come down. "I am coming, I will cut them off." Then I will cut the toys in my hand. Li Li quickly said: "Can't cut!". But a lot of cuts, cuts. The result was not cut. Li Li changed his mind and said: "I can't cut it!" "Drip-Drip" stood up and persuaded him to turn into his own game. "I found an old scorpion here." "I found that there are two old scorpions here." A lot of interesting and interesting sharing of their findings. "I am two tigers here," standing up and plausible. "There are two big monsters here." Many pointed to the toy in front of the stand and added two words "This is a robot" "This is a big monster." "Tiger--" "Bite, bite" standing with a toy seems to be a tiger that will "make a bite". "Scissors, scissors" said a lot, and also took the "tiger" in front of the stand and threw it into the frame. The mouth said "Come to the nest" "Throw them away!"</p>
<p>Fragment 6</p>	<p>"I am also a pair of scissors." Lili also made a "U" type toy, which is very similar to many, with both hands holding the side and "scissing" and recommending a lot. I took a lot of glances and didn't react much. "I caught a tiger" and immediately voiced, and I picked up a lot of words, "I caught another tiger." "I caught it!" It is as if you are the first to be caught. "I also caught it." A lot of vows, "cracked", and most of the toys in front of the "scissors" folder. "The tiger can't move!" Li Li said, staring at the tried and hard work. Seeing a lot of things did not move, added: "I can't move, it's too hard!"</p>
<p>Fragment 7</p>	<p>At the neighboring table, the toy with the "fish" pattern was asked by Xiaohong, and Xiaohong took one, and placed it in front of a lot. Soon, "I caught a fish", I am very happy to use my "U" toy as a clip. After seeing it, I hoped that "I want a fish." "She (Xiaohong) gave it to me" said a lot. "Give me a fish" and stand up to Xiaohong. Soon after standing up, I went to the "fish" from the neighboring table. "Now it has become a policeman again". He is very happy to talk to himself. "There is a fish" is also standing on his own words, "(fish) brother", standing as if thinking of something, muttering in his mouth. "This is a fish sister!" Xiaohong took the call. "Fish sister" Xiaohong stood up and held the fish in his hand to introduce his "discovery". At this time, "this is the fish brother", most of them held their own fish toys and rushed. "I am a fish brother" is also very happy to stand up. "I am a younger brother," said Li Li. "I am in the lake, look at it!" Xiaohong took the fish and "swimmed" in the frame. As a result, the big guys began to let their</p>

	fish swim in the "lake", the scene is very lively.
Fragment 8	"Police!" Lili picked up his own toy and said to himself. "Why do you want to become a policeman" asked a lot, "Transformed?" Seeing Lili did not answer, so he said two sentences. "Drip-Drip" stood up and began to whistle to his "car". I heard a lot of whistle and said, "Why do you want to become a policeman?" The voice just started to play with his own "scissors".

3.1. Judging the occurrence of children's culture

The British new educational sociologist Bernstein used the language code as the cultural meaning and structural unit [8] to analyze the stratification and re-engineering of social class. This paper uses the "symbol theory" and rational transformation to establish research tools, as shown in Table 2.

Table 2 Code analysis tool for children's culture

Code classification		Code structure	
Basic attribute	Value attribute	Organic unity	Mechanical unity
Mainly the objective attributes such as shape, shape and texture.	Mainly refers to subjective attributes such as function, value, and meaning.	Mainly refers to the migration or creative connection between the symbols (subcodes).	Mainly refers to the lack of "rich" or "update" links between symbols (subcode).

Among them, mechanical solidarity and organic solidarity were originally proposed by Durkheim Durkheim to explain social solidarity, that is, the way of communication and integration between people in society. [9] The dialogue between children in this article seems to be a "mechanical unity" when they do not agree with each other. If the dialogue "reciprocates" and further develops on the basis of identity, then it is "organic solidarity" and child culture takes place. Use the above table to determine whether our children's culture has occurred. See Table 3.

Table 3 Child culture occurrence judgment

Project	Classification		Architecture	Dialogue takes place	Cultural occurrence
	Basic attribute	Value attribute			
Fragment 1	Long robot	Play with	Mechanical coupling	No	No
Fragment 2	Long scissors	Cutting action	Mechanical Connection	No	No
Fragment 3	"Drip-police car", many police cars (standing)	Arguing: This is the police and this is the bald mage.	Mechanical Connection	Yes	No
Fragment 4	Policeman, old man driving	The police can arrest people; ask questions.	Organic Connection	Yes	Yes

Fragment 5	Scissors, police, old scorpion; tiger, monster, robot	"Scissors" help the police to catch the old scorpion; they can't cut it; they find each other differently.	Organic Connection	Yes	Yes
Fragment 6	Scissors	Scissors "clip"; can not be clamped.	Organic Connection	Yes	Yes
Fragment 7	(near table) small fish	The fish also has brothers and sisters and younger brothers.	Organic Connection	Yes	Yes
Fragment 8	"Drip-police car"	Inquiry	Mechanical Connection	No	No

3.2. Developing a clear line of children's cultural development

"Police", "scissors", "discoveries" (such as tigers, two monsters) and "little fish" are the main clues to the occurrence and growth of culture. According to the code clues that can make culture happen, we initially draw a simple map of children's culture occurrence chain, as shown in Figure 1.

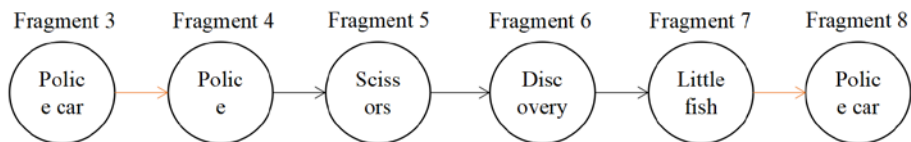


Figure 1 A clear-cut map of children's cultural development chain

3.3. Drawing the Dark Line Map of Children's Cultural Generation Chain

It is not difficult to analyze that children have certain basic attributes and value attributes to police, scissors, small fish and so on, and have certain life experience basis. In this game situation, children's understanding of their toys has a basis of life, although they have given new meaning to their toys. Such as the "ticking" of police cars, the police can catch bad people, the shape of scissors, scissors can cut things, small fish swimming in the pool, etc. These experiences are the points that promote children's identity, that is, the linguistic symbols that promote the development of children's culture, that is, the sensitive points of children's culture. In this episode, the sensitive points of children's culture are in turn the police arrested people (scissors "cutting people"), the "discovery", and the fish and sisters "water tour".

From this we find out the dark lines of the child's culture and sort out the chain, as shown in Figure 2.

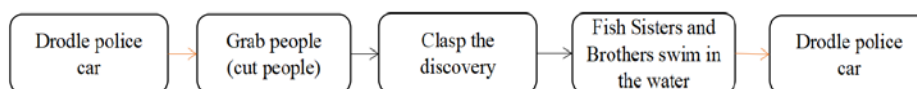


Figure 2 A Dark Line map of children's cultural development chain

4. Post promotion and outlook

For a long time, the observation, understanding and evaluation of children by teachers and even by many researchers are mostly focused on the level or stage of development. The purpose is to establish educational goals and contents, so as to improve or supplement the level of children's development. Under the influence of this scientific rationalism, children's true feelings in specific activities, feelings and experiences of life are regarded as subjective and superficial, but not valued. The starting point of this study is to express children's feelings, experiences and value judgments of life growth through life experience research. By establishing the analytical framework and methods of children's culture occurrence chain, this paper provides a reference for the wide development of preschool educators to understand children's growth from a cultural perspective and help children construct their main culture.

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