

Original Paper

A Localized Study of Daoming Bamboo Weaving in Big Ideas-Oriented Junior High English Teaching

Shengjie Diao¹

¹ Sichuan Normal University, Chengdu, Sichuan, China

Received: June 28, 2026

Accepted: July 20, 2026

Online Published: August 4, 2026

doi:10.22158/wjeh.v8n3p89

URL: <http://dx.doi.org/10.22158/wjeh.v8n3p89>

Abstract

Cultural education is a core vehicle to cultivate English core competencies outlined in the 2022 Compulsory Education English Curriculum Standards. From the dual Big Ideas dimension, this research integrates Daoming Bamboo Weaving, a local intangible cultural heritage, into teaching activities of PEP Grade 9 English Unit 5. Text analysis indicates the textbook only contains general folk culture materials with scarce regional cultural content. Daoming Bamboo Weaving fits the unit's language learning schedule, supporting the construction of localized teaching systems covering listening, speaking, reading and writing. This study retains the textbook's original teaching framework and optimizes unit design, balancing language training and local cultural learning. It proposes a layered teaching model for intangible cultural heritage, providing operable references for embedding regional heritage into junior high English classes and fulfilling disciplinary cultural education targets.

Keywords

Big Ideas, Daoming Bamboo Weaving, Localization

1. Introduction

Within core competency curriculum reform, cultural education serves as a core objective of junior high English teaching. This study selects *PEP Go for it!*, a task-based compulsory textbook organized by unit themes. Its cultural materials mostly cover universal folk customs, lacking regional intangible cultural heritage (ICH) suited to local contexts. Grade 9 Unit 5 centers on handicrafts and takes passive voice as the core grammar, which fits traditional craft teaching. Yet the textbook excludes Sichuan local cultural resources, limiting the cultivation of students' regional cultural identity. As national ICH, Daoming Bamboo Weaving matches the unit theme well and makes up for the shortage of localized textbook resources. Existing teaching practices are unsystematic, with few complete unit designs guided by Big Ideas and consistent with the original textbook structure. To tackle this problem, this

study hierarchically embeds Daoming Bamboo Weaving into the unit under content-related and language-related Big Ideas while retaining its original framework, so as to build a unit teaching model integrating linguistic training and English expression of local culture.

2. Literature Review

2.1 Policy Basis and Definition of Core Concepts

The *2022 Compulsory Education English Curriculum Standards* define four core competencies of English: language ability, cultural awareness, thinking capacity and learning ability, and point out English is both instrumental and humanistic (Ministry of Education of the People's Republic of China, 2022). It advocates whole-unit teaching to balance Chinese and foreign cultural input, correcting the common bias that overemphasizes language drills while ignoring local cultural education.

Mei and Wang (2025) interpret the revised standards and state that English teaching should cultivate patriotic students capable of cross-cultural communication. They believe local ICH materials can fix the uneven proportion of Chinese and Western cultural content in textbooks. Chen and Du (2026) analyzed all texts and illustrations of PEP junior high English textbooks and discovered that cultural contents are limited to universal folk arts such as paper-cutting and traditional festivals, without any record of Western Sichuan regional crafts like Daoming Bamboo Weaving. The shortage of localized resources blocks regular regional cultural teaching in unit classes.

Combining the research of Wang et al. (2021), Cheng and Zhao (2016) and Shao and Cui (2017), this paper defines three core concepts for the study.

First, Big Ideas in English teaching. The academic circle divides Big Ideas into content-related and language-related ones. They integrate unit texts, vocabulary and cultural activities, and connect teaching, learning and assessment through backward design to avoid fragmented knowledge. For craft-themed units, content Big Ideas cover raw materials, production processes and cultural connotations, while language Big Ideas focus on process narration and passive voice application (Wang et al., 2021).

Second, localized English teaching. Classroom studies by Zhao and Wang (2026) and Wan (2026) show full textbook revision is unnecessary. Teachers can embed layered local cultural materials into students' daily life scenarios, forming two learning paths: local cultural input and English output. This approach coordinates language training and the cultivation of regional cultural identity.

Third, the educational value of Daoming Bamboo Weaving, the core carrier of this study. Existing ICH research has recorded its complete craft flow from raw bamboo to finished products. Inspired by Wan's (2026) research on Yiyang Bamboo Weaving, regional handicrafts can provide multi-modal resources including physical crafts and artisan interviews, solving students' difficulty in introducing local culture in English.

2.2 Research on Localized English Teaching under the Orientation of Cultural Education

Cheng and Zhao (2016), alongside Wang and Ge (2022), have examined cultural education in domestic English teaching. Their shared conclusion points out that over-reliance on Western cultural content creates biased cross-cultural learning: students can grasp basic English skills yet fail to introduce local traditional crafts appropriately. Scholars attribute this dilemma to three practical barriers: inadequate teacher competence in localized curriculum development, a lack of regional cultural materials in official textbooks, and few layered unit designs ready for classroom use. Practical teaching trials in Haiyan, Yiyang and other areas prove culture-rooted local materials ease students' speaking anxiety and encourage active class involvement. Overseas systematic reviews from Southeast Asia (Ratri et al., 2024; Tantri, 2024) further support this view: content close to learners' daily culture cuts cognitive pressure and boosts learning motivation.

By sorting domestic and international empirical results, three layered research gaps are identified. For one, most localized teaching cases draw on cultural resources from Jiangsu, Zhejiang and Hunan provinces. Their regional backgrounds differ sharply from Sichuan, so relevant design schemes cannot be copied locally. For another, most existing papers only stay at theoretical analysis, without complete, layered and coherent whole-unit teaching plans. Finally, current localization strategies fall into two extreme modes: fully rewriting unit content or casually adding scattered after-class materials. Few studies offer a moderate solution to embed intangible cultural heritage step by step while keeping the original textbook structure intact. Therefore, more practical research is needed in this field.

2.3 Research on Whole-Unit Teaching in Junior High English from the Perspective of Big Ideas

Wang's research team (2021), Chen and Jiang (2022) and Shao and Cui (2017) laid the theoretical foundation for whole-unit teaching guided by Big Ideas, forming consistent viewpoints among domestic foreign language educators. Scholars agree that Big Ideas build systematic cognitive links to unify scattered linguistic and cultural knowledge in a unit, improve students' all-round competencies, and provide a standard path to carry out the requirements of the new curriculum standards in unit teaching.

Wang's team (2021) sorted out a five-step operation flow for Big Ideas unit design: text analysis, hierarchical extraction of core Big Ideas and sub-ideas, thematic framework construction, layered activity planning, and process evaluation. Chen and Jiang (2022) adjusted this theoretical system to fit daily teaching with PEP junior high textbooks. From curriculum theory, Shao and Cui (2017) also confirmed that backward design and integrated arrangement of teaching goals, activities and assessments determine the practical effect of Big Ideas teaching.

A review of available unit teaching cases points out three interrelated research shortages. Most Big Ideas designs merely rearrange original textbook texts and rarely add local intangible cultural heritage (ICH) as auxiliary materials, separating relevant theories from localized cultural teaching practice. No targeted hierarchical system of Big Ideas and sub-ideas has been built for craft-themed units. In addition, most lesson plans only involve listening and reading input links, failing to form a full learning

cycle covering cultural perception and English expression; output tasks for knowledge transfer are far insufficient.

2.4 Research on ICH Integration into Junior High English Classroom Practice

Frontline domestic educators Wang and Zhou (2025) and Chen and Du (2026), together with Southeast Asian EFL systematic review by Tantri (2024), share identical practical conclusions. Instead of repetitive pattern drills, teachers can design project and inquiry tasks around intangible cultural heritage (ICH) handicrafts, which delivers language practice and traditional cultural inheritance at the same time.

Most existing teaching cases adopt universal folk culture carriers including paper-cutting and traditional festivals. Wan (2026) further designed project lessons taking Yiyang Bamboo Weaving as the core theme. Nevertheless, an overall review of current studies identifies four persistent flaws. First, ICH resources are only used as temporary extra materials for single lessons, rather than integrated into complete unit planning. Second, all bamboo weaving teaching designs target other regions; no systematic bilingual materials or full unit schemes are available for Daoming Bamboo Weaving. Third, classroom activities lack Big Ideas as the central logic, leading to scattered and disconnected teaching links. Fourth, present designs overfocus on receptive input training, with inadequate productive tasks like cultural writing and class sharing. This gap stops students from mastering the ability to introduce local ICH in English, a key target of cultural education.

2.5 Synthesis of Research and Entry Point of This Study

This paper sorts domestic studies concerning Big Ideas, local culture and ICH, together with Southeast Asian reviews of localized English teaching, and sums up three core research gaps. First, mismatched regional teaching carriers. Current English teaching designs about bamboo weaving only focus on Yiyang in Hunan Province. No systematic whole-unit plan takes Daoming Bamboo Weaving as the core carrier for Western Sichuan junior high students, so these off-site cultural materials cannot match local students' daily life experience. Second, flawed unit design logic. Existing ways to integrate ICH fall into two extremes: fully replacing textbook content or adding scattered extended reading. Few studies provide a design mode that retains the original textbook framework and embeds ICH resources layer by layer, nor has a full dual Big Ideas framework (content and language) been built for craft-themed units. Third, incomplete teaching implementation chain. Most ICH teaching activities merely attach importance to language input, lacking a full learning path: language awareness, meaning comprehension, cultural immersion, transfer and application. Relevant teaching rarely sets independent sessions for students to express local culture in English.

To fill the above research vacancies, this research chooses Chongzhou Daoming Bamboo Weaving as the localized teaching carrier. Based on Wang's team's (2021) dual Big Ideas theory, it retains the complete unit structure of PEP textbooks and adopts layered, step-by-step ICH integration. The design forms a closed teaching loop covering knowledge input, thematic inquiry and creative output,

supported by graded bilingual resources, scaffolded learning tasks and multi-dimensional evaluation standards, which makes up for the practical defects in prior research.

3. Research Design and Methodology

3.1 Overall Research Design

This research keeps the unit's original task framework and core language training contents intact. It only substitutes parallel cultural materials and adds supporting extended resources. The whole teaching arrangement follows the cognitive sequence "language awareness—meaning comprehension—cultural immersion—transfer and application" to arrange Daoming Bamboo Weaving learning content step by step.

For Section A in the early stage of the unit, the textbook's original pictures, sentence patterns and grammar exercises stay unchanged. We merely add simple vocabulary and sample sentences about Daoming Bamboo Weaving to let students get initial contact with this local craft. In Section B at the middle stage, listening passages about handicrafts from other regions are replaced with a matching extended reading passage about Daoming Bamboo Weaving. This material leads students to dig deeper into the craft's raw materials, manufacturing procedures and cultural meanings. In the final writing session, the textbook's writing task structure remains the same; only the theme is switched to an introduction of Daoming Bamboo Weaving. An information sorting chart is provided as a writing scaffold to help students finish English compositions about local culture.

Content-related Big Ideas and language-related Big Ideas run through all class activities as the core logical clues. This design fulfills both the unit's language practice targets and local cultural education demands, forming a complete localized unit teaching scheme suitable for Grade 9 students in Western Sichuan.

3.2 Instructional Design Rationale and Core Principles

The localized unit design for Daoming Bamboo Weaving takes curriculum policies and teaching theories as its basis. Combined with textbook characteristics and local students' learning conditions, three consistent implementation principles are defined to form a coherent design logic.

First, principles derived from curriculum policies. The *2022 Compulsory Education English Curriculum Standards* list cultural awareness as one of four core competencies. It demands teachers integrate daily local culture into lessons and help students introduce regional heritage to external audiences. Following this requirement, the study sticks to the principle of balanced development of linguistic ability and all-round literacy. All extended bamboo weaving materials and classroom tasks support both language drills and cultural understanding, balancing students' language improvement and cultural identity cultivation.

Second, principles derived from teaching theories. This research is built on Wang Qiang et al.'s (2021) dual Big Ideas theory and constructivism. Dual Big Ideas unify scattered teaching content via content and language clues, while constructivism advocates knowledge construction based on students' familiar

daily life. Two implementation rules are formed accordingly: layered progressive integration and adaptation to local student backgrounds. Bamboo weaving knowledge is arranged from simple to complex across Section A, Section B and the writing module. Professional craft terms are cut and ICH reading texts simplified. Making use of local students' familiarity with Daoming Bamboo Weaving effectively reduces learning difficulty.

Third, principles derived from textbook characteristics. PEP Grade 9 Unit 5 centers on handcrafts and manufacturing processes, with the simple present passive voice as key grammar. Its built-in cultural materials only cover nationwide folk customs, with no regional Western Sichuan ICH resources included. To fit regular teaching schedules and avoid overloading students, the study follows the principle of optimizing around the textbook's main teaching line. The complete lesson structure, core grammar and reading-writing assignments are retained; only similar craft-related materials are replaced, and lightweight supplementary resources are added without changing the original teaching rhythm.

Combining policy, theoretical and textbook dimensions, this research sets a three-dimensional evaluation standard matched with curriculum requirements, textbook systems and Grade 9 students' learning backgrounds in Western Sichuan. The standard checks all adjusted teaching links to guarantee the design complies with official curriculum rules, matches textbook arrangements and can be smoothly applied in daily classrooms.

3.3 Complete Development Process of Instructional Design

Following the overall design ideas and localized implementation principles mentioned above, this research develops a full ICH teaching unit for Daoming Bamboo Weaving. The whole design keeps the textbook's original teaching framework and proceeds through four core stages: text analysis, material revision, layered cultural embedding and systematic framework sorting.

First, this paper thoroughly analyzes all texts in PEP Grade 9 Unit 5 and sorts out the teaching value of every module in Section A and Section B. The unit takes simple present passive voice as core grammar, and revolves around raw materials and handmade crafts as its main thematic line. An analysis of cultural content shows the textbook only includes nationwide folk arts like paper-cutting and kites, with no coverage of Western Sichuan regional crafts. Three feasible ways to add local cultural resources are summarized accordingly: partial vocabulary supplementation, replacement of thematically similar materials and extended reading expansion. These three modes clarify how ICH content can be inserted into different teaching sessions reasonably.

Second, the research screens and simplifies Daoming Bamboo Weaving materials in accordance with Grade 9 students' cognitive ability. Complicated professional craft steps are cut off, while core information including bamboo raw materials, key weaving skills and the heritage's cultural significance is reserved. These contents are rearranged into standardized bilingual resources matching vocabulary, sentence pattern, reading and writing lessons, forming a localized resource pool applicable to all lesson types in this unit. All bamboo weaving teaching content is arranged from easy to difficult matching students' learning rules. Section A supplements basic vocabulary and grammar points about bamboo

weaving to consolidate students' foundational knowledge without changing the original class arrangement. In Section B, listening scripts about generic handicrafts are replaced with Daoming Bamboo Weaving audio materials; extended reading passages and discussion questions are also added to enrich textbook content. For the writing part, the original task framework remains unchanged. The writing theme is shifted to Daoming Bamboo Weaving, and supporting background information is offered to guide students to sort logic and complete English expression of local culture.

Last, this research integrates the unit's internal thematic logic chain: artifact – craft production – cultural connotation. Combined with dual Big Ideas theory, the overall unit teaching structure is optimized. All sub-Big Ideas and matched classroom tasks are defined explicitly. By arranging teaching sequences in line with learning objectives, a complete localized unit design is finalized. It fits the original textbook layout, adapts to local teaching environment, and realizes language skill training and cultural education at the same time.

4. Research Findings

This chapter displays all teaching schemes formed by embedding Daoming Bamboo Weaving ICH resources into PEP Grade 9 Unit 5. Three core visual design results are introduced in sequence: the unit's dual Big Ideas framework, a full five-period teaching schedule, and progressive inquiry question chains for reading lessons. This chapter further evaluates the rationality of the design from three perspectives—curriculum standards, textbook system and local students' learning traits—to elaborate the overall structure and matching features of the teaching unit.

4.1 Design Outcomes of the Dual Big Idea Framework for the Unit

Guided by the unit's internal thematic logic “object—craft—culture” and Wang Qiang et al.'s (2021) dual Big Ideas system covering content and language dimensions, this paper summarizes the general unit Big Idea and breaks it down into layered sub-ideas paired with output-oriented classroom activities. Figure 1 demonstrates the full logical structure of this unit.

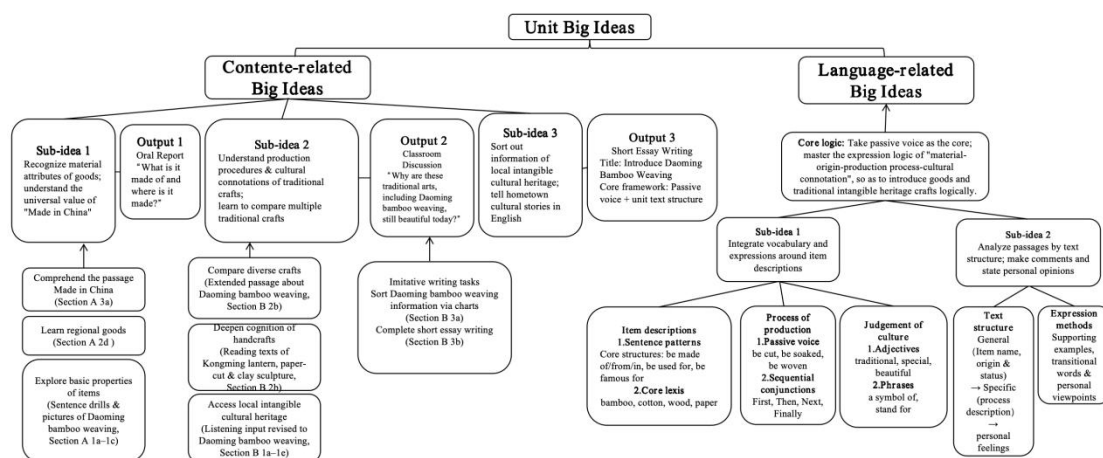


Figure 1. Diagram of Unit Big Ideas

The unit's core Big Idea unfolds along two research directions: the raw materials, manufacturing workflows and cultural significance of traditional handmade crafts. The whole framework splits into two coordinated logic lines, namely content-focused Big Ideas and language-focused Big Ideas.

Content Big Ideas are sorted into three progressive sub-ideas aligned with students' cognitive rules. The first one helps learners recognize basic materials of different craftworks to build preliminary cognition of artifacts. The second pushes students to compare production features of Chinese and foreign crafts and carry out cross-cultural analysis. The third explores the cultural meanings of local intangible cultural heritage and leads students to dig into hometown handicrafts. Each sub-idea matches a targeted output task: simple question-and-answer practice about craft objects, comparative group discussion on crafts, and short passages introducing local ICH. Together they form a thematic exploration path that deepens step by step.

By contrast, language Big Ideas revolve around the unit's key grammar—the simple present passive voice—and contain two sub-modules. The first covers sentence structures for static descriptions, including materials, origins and product looks. The second builds expression frameworks to narrate manufacturing steps and assess cultural value.

These two sets of Big Ideas advance side by side and coordinate closely. All listening, speaking, grammar, reading and writing lessons fulfill thematic exploration and language practice goals at the same time. This design avoids the drawbacks of scattered, separated knowledge teaching, unifies all unit content under a complete structure, and forms consistent logical thinking for classroom inquiry.

4.2 Design Outcomes of Tiered Lesson Planning for the Unit

The design retains the textbook's original lesson schedule, section order and core teaching tasks, and arranges Daoming Bamboo Weaving resources layer by layer across five class periods in line with the cognitive route “language awareness—meaning comprehension—cultural immersion—transfer and application”. Table 1 clearly lists the specific embedding modes, matched reading materials and graded learning targets of each module.

Table 1. Unit Lesson Schedule

Section & Period	Types	Content & Bamboo Weaving Integration	Objectives	Details
Section A (1a–2d)Period 1	Listening & Speaking	Learn material & origin expressions; introduce Daoming bamboo weaving images & basic sentences for initial exposure.	Perception Basic output	Master material & origin phrases; conduct simple Q&A; build basic awareness of Daoming bamboo weaving.
Section A (3a–4c)Period 2	Reading	Read text on the global influence of “Made in China”.	Comprehension Value recognition	Understand the text and the global status of Chinese manufacturing.

Section B (1a–1e)Period 3	Listening & Speaking	Replace Weifang kite theme with Daoming bamboo weaving; practice listening & speaking on Comprehension origin, materials and core process.	Follow and retell the weaving Craft exploration process; describe production using passive voice.
Section B (2a–2e)Period 4	Reading	Original text on traditional crafts; add a Daoming bamboo weaving extension text for structural & cultural comparison.	Grasp cultural connotations of traditional crafts; understand the ICH value of bamboo weaving and strengthen cultural identity.
Section B (3a–Self Check)Period 5	Writing	Write on “Introducing Daoming Bamboo Weaving” with personal Transfer views; integrate unit language & cultural knowledge.	Apply unit knowledge to write a bamboo weaving introduction; achieve integrated language & cultural output.

This lesson plan features distinct layered cultural embedding arrangements. The two periods of Section A are designed for initial contact with local heritage. Only a handful of Daoming Bamboo Weaving examples are added to the textbook’s built-in pictures, sentence drills and grammar exercises. The core dialogue and intensive reading passages remain intact; local craft examples merely act as scaffolding for vocabulary and sentence training without changing the section’s core teaching goals.

Section B’s two class periods move on to deeper cultural exploration. The fixed activity flow — vocabulary matching, listening practice, retelling and group discussion — stays unchanged. Original listening scripts about kites are fully substituted with recordings covering Daoming Bamboo Weaving’s raw materials and production steps. An extra expository reading passage consistent with the textbook’s writing style is compiled, paired with comparative inquiry tasks. The final writing session follows the textbook’s standard mode of chart sorting plus short composition, only switching the writing theme to an introduction of Daoming Bamboo Weaving. The information chart works as a writing scaffold to help students transfer and express local cultural knowledge in English.

The entire lesson sequence does not introduce any additional independent teaching sections. All locally extended content is embedded within the original teaching segments of the textbook, arranged progressively according to cognitive difficulty, thereby balancing the original teaching pace with the gradual learning demands of local ICH.

4.3 Design Outcomes of Tiered Inquiry Question Chains for the Reading Section

Targeting Section B’s reading session about traditional crafts, this design adopts the three-level learning framework of Activity-based Approach to English Learning. Combining the textbook passage *Beauty in*

Common Things and the supplementary reading concerning Daoming Bamboo Weaving, I developed stepwise inquiry question chains, whose full logical structure is displayed in Figure 2.

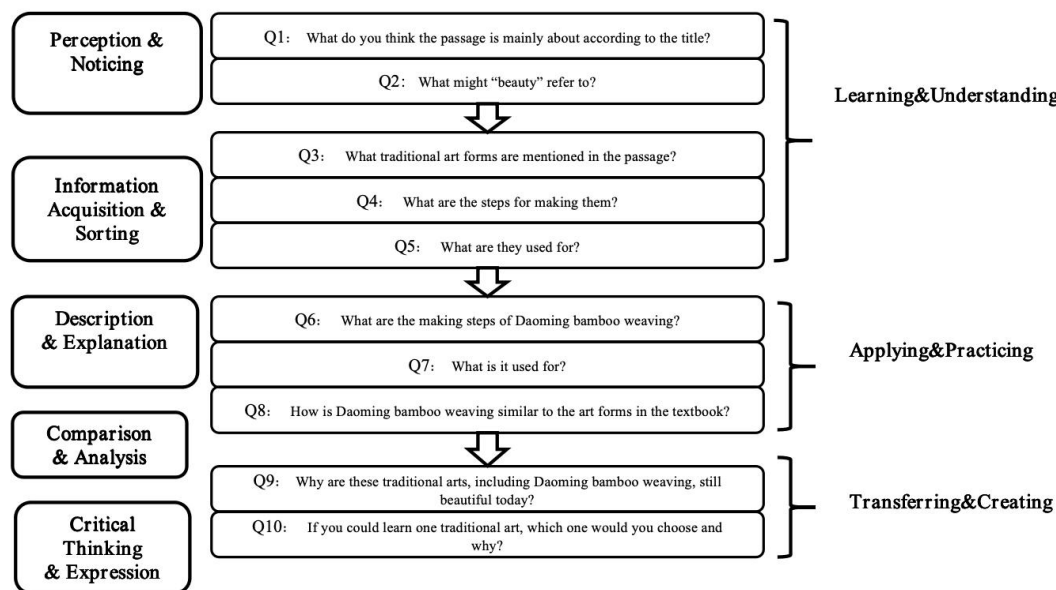


Figure 2. Diagram of Inquiry Question Chains for Reading Texts

All inquiry questions are arranged following the three competency levels defined by the Activity-based Approach to English Learning: Learning and Comprehending, Applying and Practicing, Transferring and Creating.

Questions for the first level focus on observation and information sorting. They lead students to capture basic facts including craft raw materials and manufacturing procedures, and help them grasp core reading strategies for expository texts about traditional handicrafts. The second level centers on text analysis and comparative thinking. Students transfer reading frameworks learned from the textbook passage to the supplementary article about Daoming Bamboo Weaving, and compare shared traits between local Sichuan crafts and mainstream folk arts across China. The third level adopts open-ended questions for critical thinking. Combined with students' daily experience, these questions guide them to reflect on the inheritance value of local intangible cultural heritage in modern times.

The series of questions forms a comparative inquiry path covering the two reading materials. Its unified questioning logic matches the textbook's original reading teaching process, so teachers do not need to redesign the classroom inquiry framework. Adding only the localized craft reading text realizes the shift from universal folk culture research to local ICH exploration. In this way, reading ability training and immersive local cultural education can be achieved simultaneously.

4.4 Post-Hoc Alignment Analysis of the Design Outcomes

Consistent with the three evaluation criteria set in Section 3.2, this paper judges the rationality of the unit design from three perspectives: textbook framework, local student characteristics and curriculum

standard guidance. After finishing unit segmentation, graded material adaptation and layered ICH embedding, the completed Daoming Bamboo Weaving teaching scheme meets the preset matching standards in three dimensions: thematic content, linguistic system and teaching logic. The design makes up for the textbook's shortage of regional cultural materials and realizes deep fusion of local intangible heritage and daily English teaching.

In terms of thematic content matching, the finished design satisfies both textbook and student-oriented standards raised before. The whole unit takes traditional handicrafts as its theme but only contains nationwide folk culture cases without any Western Sichuan regional features. As a typical handmade craft, Daoming Bamboo Weaving fits the unit's thematic logic perfectly. Replacing homogeneous craft materials fills the blank of localized ICH teaching. Meanwhile, adopting heritage familiar to local students shortens their cultural understanding barrier and fulfills the student-adaptation requirement put forward in Section 3.2.

For linguistic system coordination, the design strictly follows the textbook's original language training framework and verifies the prior matching expectation. This unit focuses on sentence structures for introducing raw materials and production steps, with simple present passive voice as core grammar. All simplified, graded language materials about bamboo weaving conform to Grade 9 knowledge scope without extra difficult grammar points. Expanded cultural content can therefore consolidate the unit's basic language learning goals.

When it comes to educational logic compliance, the design fully carries out the curriculum standard's demand for cultivating students' cultural awareness, matching the standard-related evaluation rules in Section 3.2. Following the learning sequence "language awareness—meaning comprehension—cultural immersion—transfer and application", Daoming Bamboo Weaving knowledge is added gradually into Section A, Section B and the writing part. It forms a complete learning chain covering cultural input, internal understanding and English expression. The scheme can improve students' language ability and strengthen their cultural confidence at the same time, reaching the two core educational targets required by curriculum documents.

To sum up, the finalized unit design complies with the triple evaluation benchmarks of curriculum standards, textbook system and local student backgrounds. It closely integrates with the original unit teaching structure and can be directly applied in regular junior high English classrooms.

5. Discussion

5.1 *Intrinsic Rationality of the Design*

Combining English teaching theories, second language acquisition research and the requirements of the 2022 Compulsory Education English Curriculum Standards, this section analyzes the design's rationality and logical consistency from three angles: cognitive learning routes, unit organizational structure and local resource integration methods. It further explains why this Daoming Bamboo

Weaving localized design can improve students' language ability, spread regional traditional culture and adapt to conventional classroom teaching at the same time.

The four-stage progressive learning route conforms to junior high students' second language acquisition rules and layered cultivation goals for core literacy. The study builds the learning sequence "language awareness—meaning comprehension—cultural immersion—transfer and application", and arranges bamboo weaving knowledge step by step in vocabulary, reading and writing modules. From the perspective of language acquisition, the shift from cultural input to independent language output fits learners' regular cognitive law of internalizing knowledge before expression. Besides, this layered design targets the prominent defect of current ICH teaching: many teachers only use intangible heritage as occasional extra reading materials and set few output tasks, so cultural learning stays shallow. By constructing a complete learning cycle inside the original textbook arrangement, the design helps students consolidate English knowledge and gradually master the skill of introducing hometown heritage in English, achieving coordinated progress in language ability and cultural identity.

The dual Big Idea framework (content Big Ideas and language Big Ideas) conforms to the mainstream whole-unit teaching concept. Mei and Wang (2022) point out that scattered traditional teaching separates language knowledge and cultural study, leading to disordered class activities and scattered teaching goals. This research sets two main logical lines: content Big Ideas organize Daoming Bamboo Weaving cultural materials, while language Big Ideas integrate core grammar and descriptive sentence patterns. Local heritage resources are merged into the integral unit framework instead of being treated as isolated attachments. The dual structure connects all teaching activities, straightens out classroom logic, eliminates separation between language drills and cultural learning, and verifies the practicability of Big Idea theory in localized teaching.

The similar-material replacement mode adapts to the actual restrictions of junior high English teaching. Middle schools in counties generally suffer from tight class schedules, inadequate bilingual cultural resources and obstacles to long-term extracurricular expansion. Creating independent ICH courses outside textbook routines will greatly burden teachers and students, which is hard to popularize in daily teaching. This research replaces homogeneous folk craft content in textbooks while keeping the original class schedule and core language tasks, so no extra class time is needed. Meanwhile, complicated professional vocabulary is deleted, and bamboo weaving content is simplified to match Grade 9 students' English level. The design introduces Western Sichuan regional features without raising learning difficulty, balancing cultural education needs and frontline teaching reality and guaranteeing long-term operability.

To sum up, this localized unit design is backed by mature pedagogical and linguistic theories. The layered learning path, dual Big Idea structure and replacement integration mode coordinate and complement each other. The design complies with curriculum standards, matches adolescents' language and cognitive traits, and fits local classroom conditions. Accordingly, the whole design possesses solid internal rationality.

5.2 Contributions and Extensions to Existing Research

Chapter 2 reviews studies concerning localized English teaching, Big Idea-oriented lesson design, and localized EFL teaching in Southeast Asia. Relevant literature reveals that scholars have explored the application of local cultural materials, Big Ideas teaching and regional cultural integration, yet few researchers have built systematic unit designs that combine Western Sichuan intangible cultural heritage with the handicraft-themed unit in PEP textbooks. This research addresses this research gap from two dimensions: the selection of localized teaching carriers and the full-cycle unit design.

First, existing studies on bamboo weaving English teaching mostly center on Yiyang Bamboo Weaving in Hunan Province (Wan, 2026). Its regional cultural background differs greatly from the daily life of Sichuan students, so such teaching plans cannot be easily applied to classrooms in Western Sichuan. This research selects Daoming Bamboo Weaving as the teaching carrier and develops layered unit schemes tailored to local conditions in Western Sichuan. It fills the vacancy of Sichuan-based bamboo weaving teaching cases and provides operable localized references for local junior high English teaching.

Second, numerous domestic studies integrating ICH into English lessons tend to regard folk customs and handicraft materials as scattered after-class supplements. Few scholars have designed holistic schemes covering the whole teaching unit. Most existing designs prioritize listening and reading input, while systematic output tasks for students to introduce local culture in English remain insufficient (Wang & Zhou, 2025; Chen & Du, 2026). Guided by the dual Big Idea framework, this study constructs a complete learning path ranging from basic vocabulary recognition and comparative reading to final themed writing about bamboo weaving. The integrated learning chain of input, inquiry and output makes up for the common defect of insufficient cultural expression training in previous studies.

In addition, most empirical studies of Big Idea teaching only rearrange original textbook texts and rarely embed regional ICH resources into complete lesson arrangements (Wang et al., 2021; Chen & Jiang, 2022). By distributing Daoming Bamboo Weaving resources hierarchically across all sessions of the Grade 9 handicraft unit, this study enriches practical examples for integrating local ICH resources into craft-themed unit teaching.

5.3 Practical Implications for Integrating Regional ICH into English Units

Based on the full-cycle design practice and alignment verification of the Daoming Bamboo Weaving localized unit, as well as established findings in localized English teaching research, this section summarizes practical classroom guidelines for frontline teachers in four dimensions: textbook adaptation, local material processing, classroom activity design, and unit assessment design.

In terms of textbook adaptation, teachers are not required to restructure the original unit framework, core grammar system, or reading and writing tasks. Instead, they can adopt a lightweight revision strategy that replaces homogeneous cultural content while retaining the original teaching structure. This approach effectively addresses common classroom constraints such as limited instructional time and

heavy curriculum burdens. Existing studies suggest that independent school-based cultural courses are difficult to implement in routine teaching, whereas theme-based, in-situ textbook modification offers stronger operability for junior high English classrooms (Lin et al., 2024). Consistent with this principle, the present study only substitutes general folk-culture materials in PEP Unit 5 while fully preserving the passive voice teaching sequence, requiring no extra class time and ensuring high replicability for ordinary teachers.

With regard to local material processing, regional ICH resources need deliberate simplification and grade-based screening. Overly technical craft procedures and redundant historical descriptions should be removed, while accessible core content—including craft materials, basic production steps, and cultural implications—should be retained to match junior high students' cognitive experience. From a cognitive perspective, students construct cultural schemas based on familiar daily objects; overly specialized heritage content creates unnecessary linguistic and comprehension barriers (Lin et al., 2024). Early studies on “local cultural aphasia” further indicate that students' inability to introduce hometown traditions in English largely stems from ungraded, academically mismatched cultural materials (Cao, 2007). Accordingly, this study simplifies Daoming Bamboo Weaving content by excluding professional jargon and complicated techniques, reserving only life-related bamboo craft knowledge to reduce students' cognitive load.

Classroom activities should be systematically organized under unit Big Ideas and follow the progressive learning logic of “perception—comprehension—immersion—transfer”. Balanced input and output tasks are essential to resolve the longstanding problem of “receptive-only cultural learning”. Previous classroom observations reveal that most localized cultural teaching remains limited to visual and textual input, lacking systematic output training, which gradually causes students' failure to express local culture in English (Kang, 2023). In contrast, this unit establishes a complete tiered task chain from vocabulary recognition and comparative reading to final themed writing. It forms a continuous cultural expression pathway and realizes the goal of enabling students to narrate local heritage stories in English.

In terms of unit assessment, process-oriented evaluation should move beyond rigid vocabulary and grammar checking to integrate cultural understanding and cultural expression as core evaluation dimensions. Current English assessment overemphasizes linguistic accuracy while overlooking students' cultural interpretation and critical thinking, failing to fully reflect core competency development (Kang, 2023). Local ICH teaching can adopt visualized tools such as information charts and inquiry tasks to achieve multidimensional evaluation, covering linguistic accuracy, cultural completeness, and personal critical reflection. This assessment model aligns with competency-based evaluation reform and makes students' cultural growth visible and assessable.

6. Conclusion

This study integrates Daoming Bamboo Weaving ICH resources into PEP Grade 9 English Unit 5 based on the dual Big Idea theory and constructivist learning theory. It addresses the textbook's lack of Western Sichuan regional cultural resources by adopting a tiered integration approach while preserving the original unit structure, core grammar framework and key teaching tasks. Guided by content-related and language-related Big Ideas, this design establishes a complete learning chain of “language awareness—meaning comprehension—cultural immersion—transfer and application”, which aligns with curriculum standards, textbook systems and local students' learning contexts. This research provides a feasible localized teaching paradigm for Western Sichuan bamboo weaving-themed English units, optimizes the input-output integration path for ICH-based English instruction, and enriches practical cases of Big Idea-oriented craft unit teaching. Limited to textual design development, this study has not undergone classroom empirical validation; future studies can conduct teaching experiments to optimize the design and extend the model to other local ICH resources in Sichuan.

References

- Cao, G. S. (2007). The phenomenon of local cultural “aphasia” in secondary English teaching and its countermeasures. *Journal of Hubei Institute of Education*, (3), 97-99+102.
- Chen, F., & Jiang, J. L. (2022). Whole-unit instructional design for junior high English based on Big Ideas in English discipline. *Teaching Monthly-Middle School Edition (Foreign Language Teaching)*, (5), 35-42.
- Chen, G., & Du, X. Y. (2026). The educational value and implementation strategies of excellent folk culture illustrations in PEP junior high English textbooks. *Journal of Neijiang Normal University*, 41(1), 20-26. <https://doi.org/10.13603/j.cnki.51-1621/z.2026.01.004>
- Cheng, X. T., & Zhao, S. Q. (2016). The substantive connotations of English core competencies. *Curriculum, Teaching Material and Method*, 36(5), 79-86. <https://doi.org/10.19877/j.cnki.kcjcjf.2016.05.012>
- Lin, P. X., Pei, T., Zhang, J. L., Li, X. Y., Xu, S. T., & Xie, L. D. (2024). The significance and strategies of integrating local ethnic culture into secondary English teaching: A case study of Yao culture in northern Guangdong. *English Square*, (20), 133-136. <https://doi.org/10.16723/j.cnki.yygc.2024.20.005>
- Mei, D. M., & Wang, Q. (2022). New developments in compulsory education English curriculum in the new era: An interpretation of the Compulsory Education English Curriculum Standards (2022 Edition). *Basic Education Curriculum*, (10), 19-25.
- Ministry of Education of the People's Republic of China. (2022). *Compulsory education English curriculum standards* (2022 Edition). Beijing: Beijing Normal University Press.
- Ratri, D. P., Widiati, U., Astutik, I., & Jonathan, P. M. (2024). A systematic review on the integration of local culture into English language teaching in Southeast Asia: Current practices and impacts on

- learners' attitude and engagement. *Pegem Journal of Education and Instruction*, 14(2), 37-44.
- Shao, C. Y., & Cui, Y. H. (2017). Instructional design for core competencies: A Big Idea perspective. *Global Education Outlook*, 46(6), 11-19.
- Tantri, N. N. (2025). Local culture integration in English language teaching materials. *PEBSAS: Jurnal Pendidikan Bahasa dan Sastra*, 3(3), 33-41.
- Wan, Y. (2026). Project-based learning design for "rural memories" in junior high English based on nature education: A case study of Yiyang Bamboo Weaving. *New Curriculum Review*, (1), 37-45.
- Wang, J. M., & Zhou, W. (2025). Interdisciplinary project-based learning in junior high English from the perspective of ICH transmission. *Research on English Teaching in Primary and Secondary Schools*, (5), 32-36.
- Wang, Q., & Ge, X. P. (2022). The 2022 English curriculum standards: Breaking the teaching dilemma of "language" without "culture". *Primary and Secondary School Management*, (6), 24-27.
- Wang, Q., Zhou, M., & Cai, M. K. (2021). Whole-unit instructional design for senior high English based on Big Ideas. *Foreign Language Teaching in Primary and Secondary Schools (Middle School Edition)*, 44(1), 1-7.
- Zhao, Z. C., & Wang, X. L. (2026). The educational mechanism and practical exploration of integrating "Haiyan culture" into junior high English reading teaching. *Reading*, (31), 21-23.