

The Article Study Value of Chinese Traditional Recitation Method

—Also Discussing the Uniqueness of Li Jinxi's "Reading Viewpoint" in Writing Education

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Keywords: Reading Method, Liu Dakui, Article Study's Value, Writing Teaching, Li Jinxi.

Abstract: "Recitation " is not only an important method of Chinese reading, but also plays an important role in the teaching of article writing. It is Liu Dakui of Tongcheng School in Qing Dynasty who really linked reading with writing to study, and revealed the article study value. However, he talked about "nourishing the vital energy" from the angle of language form, but did not talk thoroughly about the article study value of reading. To sum up, the article study value of reading mainly lies in the cultivation of language sense and the application of style techniques. During the May Fourth Movement, people began to reflect deeply on traditional teaching, and the recitation method was repeatedly criticized, and its position in Chinese teaching was in jeopardy. Ye Shengtao, Xia Mianzun and other Chinese educators explicitly advocate recitation in writing teaching. Among them, Li Jinxi combined "recitation" with speaking and writing to build a teaching system that is mutually connected and promoted. His unique and insightful view of recitation viewpoint in writing teaching has brought a lot of inspiration to today's writing teaching.

1. Introduction

Recitation is not only an important method of Chinese reading, but also plays an important role in writing teaching. In recent years, with the "classic reading" fever heating up year by year, the traditional reading teaching has begun to reverse the decline in modern times, and is receiving unprecedented attention from the Chinese community and even the whole society. However, unfortunately, people only see the role of "recitation" in understanding and tasting classic poems, they lack due understanding of its article study value in promoting written expression, and its role in writing teaching has not been paid more attention to in application. Now, with the increasing importance of writing ability, it is necessary for us to re-examine the traditional "recitation method", understand its article study value and its important role in writing teaching.

2. The Historical Review and Think of Chinese Traditional Recitation Method

"Recitation " has a long history and respected status in the history of Chinese education, and has a profound practical foundation and unique cultural charm. The ancients paid attention to "sound education" which was passed on by word of mouth, and "yue" became an important element of sound education, which accumulated the original experience for the generation of "recitation". According to historical records, there was "recitation m" as early as Zhou Li: "Da Si Le teaches Guozi with music language: Xing Dao, Feng Song and Yan Yu"^[1]. The "music language" here means the combination of music and language, and "Xing Dao, Feng Song and Yan Yu" are all included in the "music language", in which "Feng" and "Song" communicate with each other, which means "recitation". Duan Yucai made an incisive analysis of this: "The times are the same as the back, which means that you can't read;" Recite non-direct reciting, And to sing with the sound festival "^[2]. It means that "recitation" is not only a reading method that can express tone and intonation, cadence and rhythm, but also an expression way that combines scenery with emotion and conveys emotion with sound. Although similar words such as chanting and reading were derived later, the original meaning of "recitation" resorting to sound is unchanged.

During the Spring and Autumn Period and the Warring States Period, with the rise of private schools, reciting poetry became an important part of school education. In "The Analects of Confucius", there is a saying that "recite 300 poems and give them administration"^[3], in which "recite" means to read them well. In "Mo Tzu", there is "300 poems are recited, 300 poems are stringed, 300 poems are sung and 300 poems are danced"^[4], which embodies the aesthetic characteristics of the integration of poetry, music and dance in pre-Qin poetry. There is also a record in "Historical Records" that "there are 350 pieces, all of which are string songs by Confucius"^[5]. It can be seen that Confucius was good at reciting and asked his disciples to be familiar with it during the Spring and Autumn Period. Because of the convenience of recitation, it has been regarded as an important reading method from generation to generation. In "Lun Heng", Wang Chong put forward that "when you are familiar with the speaker, you should see the wonderful things" and "when you accumulate years, you can see the Tao deeply"^[6], which means that you can understand the subtle meaning only when you are familiar with the book, and you can understand it more thoroughly when you read it for a long time. "Han Shu" records that "a student who can satirize more than 9,000 words is a history"^[7], and reciting has become an important criterion for selecting officials at that time. In "Yan's Family Instructions", Yan Zhitui verified the different pronunciations of modal particles in the north and the south, but it was difficult to make such a textual research if it was not for repeated reciting and tasting. Han Yu's "Jin Xue Jie" said that he "never stops singing in the texts of six arts"^[8], which shows that "oral diligence" plays an important role in Chinese learning.

Zhu Xi, the founder of Neo-Confucianism of Cheng and Zhu in Song Dynasty, developed "recitation" as an important teaching method. Zhu Xi proposed that there are six methods of reading, and recitation is the first key. He said in "Instructions for Children" that reading "needs to read every word loud and clear, without mistaking a word, without missing a word, without being forced to memorize it, but only by reciting it several times, which is naturally catchy and unforgettable for a long time."^[9] He also advocates that reading should be "heart-to-heart", "eye-to-eye" and "mouth-to-mouth", and that "heart-to-heart" is the most important among the "three to". At that time, people attached great importance to reciting, and Cheng Duanli of Yuan Dynasty said in "Reading by Year Schedule": "Each paragraph should be carefully read 200 times, silently read 100 times and recited 100 times."^[10] even if we get rid of exaggeration, it is hard to imagine today. In the Ming and Qing Dynasties, with the acceleration of western learning and the spread of practical thought, the ancient method of "recitation" has gradually shown signs of decline, but researches on recitation has not been stopped. For example, according to children's characteristics, Wang Shouren put forward the idea of "reading aloud, speaking every word, Deduction repeatedly, suppress its syllables, broaden and empty its mind, if it is long, it will be consistent with righteousness and propriety, and the day of wisdom will be bright"^[11], and its discussion on recitation has touched the psychological level of students. On the whole, however, Chinese teaching in the Ming and Qing Dynasties has evolved into a vassal of the imperial examination system, and the examination content is limited to the "Four Books" and "Five Classics". Examinations take the forms of inking meanings, pasting scriptures, writing righteous texts, etc., which urges students to "memorize the scriptures and recite them carefully". Recitation teaching has also entered a dead end in this rote memorization. In 1902, the Constitution of King James School formulated by the Qing government stipulated: "When teaching the law, explaining is the most important thing, reading is the second, and when reciting it, it is necessary to choose critical experiments. If reciting is the responsibility, it will be nerve-racking. Be a precept."^[12] Since then, teaching method has been paid more and more attention, while reciting has gradually faded out of the stage of Chinese teaching. Even though today's Chinese curriculum reform attaches importance to recitation, its status is far from that of ancient times.

"Recitation method" went through thousands of years from Pre-Qin to Qing Dynasty and finally declined, which has its complicated and profound internal reasons. With the development of the times, today's school education has developed from single-subject teaching to multi-subject teaching. Written language and spoken language are basically the same, and the training objectives of Chinese discipline are obviously different in ancient times. The examination system and examination content have also undergone qualitative changes. It is no longer feasible to simply copy

the ancient recitation teaching method. In addition, people have only realized the important role of "recitation" in understanding the text content, consolidating and accumulating knowledge, and savoring chewing language, while seldom estimating the value of recitation method from the perspective of article study and writing teaching, which virtually underestimates the important role of recitation in Chinese teaching. Therefore, we should look at the ancient teaching of recitation teaching method from a historical perspective, absorb its essence, discard its dross, and pass on the heritage left by our ancestors.

3. The Article Study Value of Recitation and its Application in Writing Teaching

After 1990s, with the society's emphasis on traditional culture and the upsurge of Chinese studies, various forms of poetry reciting and classic reading activities continued. At the beginning of the 21st century, the great discussion on Chinese education made us realize that recitation plays an important role in improving Chinese literacy, and people are paying more and more attention to this ancient method. However, if our understanding of recitation remains at the reading level of understanding, taste and accumulation, the value of recitation will be greatly reduced, and its position in Chinese class will be hard to be consolidated. Therefore, it is necessary to evaluate the value of recitation in article study and writing teaching.

In fact, the ancients didn't fail to realize the important role of recitation in writing. The so-called "when writing poetry, we must recite more ancient and modern poems (Ouyang Xiu language)"; The so-called "familiar with 300 Tang poems, can't write poems, can also sing (Preface to 300 Tang Poems by Sun Zhu of Qing Dynasty)" and so on. There is also no lack of generations of scholars who have been brought up by reading aloud. For example, at the age of about ten, Cao Zhi can "read 100,000 words of poetics and ci fu" and "recite thousands of words of excellent novels (Records of the Three Kingdoms, Weishu Shijiu, Biography of Chen Si Wang Zhi)"; Han Yu, who never stops singing in the texts of Six Arts (Han Yu's Jin Xue Jie); Bai Juyi, who has "day class fu, night class book (Bai Juyi's Yu Yuan Jiu Shu)" "and even" sore tongue "; Even Ouyang Xiu, who wants to "recite the sound of irony" when going to the toilet (Ouyang Xiu's Return to the Field, Vol.2), and so on, have made brilliant achievements in literature, and all of them have benefited from the diligent recitation in their boyhood to varying degrees. However, most of the above are experiences, which have not yet risen to the theoretical level. Truly linking recitation with writing, It is Liu Dakui of Tongcheng School in Qing Dynasty who reveals the article study value of recitation. On the basis of the traditional "Wen Qi Theory", he put forward the famous theory of "seeking Qi by sound" from the angle of "nourishing Qi", and advocated that "when reading the ancient characters, he set himself up to speak for the ancients, and when he swallowed and vomited, he was left to himself instead of me. After getting to know each other well, my air is that of the ancients. The syllables of the ancients are all in my throat kiss, and those who are close to my throat kiss are the similarities with the syllables of the ancients, which naturally sonorous and Shisheng Jin over time. "[13] Liu Dakui emphasized that recitation should be used to feel the literary atmosphere and accumulate the literary atmosphere, and he thought that when people are familiar with each other and become their own, they can naturally write good articles. However, Liu Dakui has not yet realized the role of recitation in learning the style and techniques of articles. Later, Zhang Yuzhao added to this: "Therefore, it is necessary to satirize and recite deeply and for a long time, so that I can integrate with the ancients, and then I can deeply understand the beauty of nature, which is extremely capable. I want from the ancients, by the gas and its meaning, and its words and method, and Yu hu its deep. "[14] he noticed that recitation plays a more comprehensive and systematic role in appreciating the purpose, language, style and skills of the article than Liu Dakui. Of course, both Liu Dakui and Zhang Yuzhao talked about "nourishing qi" from the angle of language form, and the method of "seeking qi according to sound" is only an important method of accumulating and nourishing literary spirit, which is somewhat formalistic. As for the direct effect of recitation on writing, they are vague and not thoroughly discussed. After Liu Dakui, Yao Nai, Zeng Guofan, Cui Xuegu, Tang Biao, etc. also discussed the recitation method, but to a great extent, they were influenced by the

theory of "seeking qi according to sound", which was mostly the experience of writing articles, and there was not much new content.

What are the benefits of recitation? To sum up, the article study significance of recitation mainly lies in the cultivation of language sense and the application of style techniques. Language sense, originally a linguistic term, has become a hot topic in the field of Chinese education. Its essence is a kind of language cultivation. It is a kind of direct and keen comprehension and the ability to use language and characters cultivated in people's long-term language use and speech practice. Ye Shengtao and Lv Shuxiang, Chinese educators of the older generation, all emphasize the importance of training language sense, and think that language sense is the most important and core task of Chinese. Chinese ability, including writing ability, naturally comes up. Language sense can only be acquired through a large number of verbal practices, including chanting, pondering, trying to figure out, analyzing and appreciating, among which recitation is the most consistent with the psychological law of language sense generation. From a psychological point of view, recitation is a multi-functional speech activity, including visual and auditory activities. There are also pronunciation organs involved, which establish a kind of reticular signal transmission with the brain through three nerve channels: eye, mouth and ear, so that the intensity of signal stimulation and the speed and firmness of "internalizing" the written language system far exceed those of other speech methods such as silent reading and talking. Students can not only reserve and accumulate abundant language materials through recitation. It can cultivate a good sense of written language and the ability to master language, thus laying a solid foundation for composition teaching. In addition, recitation plays a unique role in the acquisition of style and structure patterns. This kind of speech activity in which many physiological functions of eyes, mouth, ears and brain participate and coordinate actions together. It can subtly "transfer" the writing schema and style techniques of classic model essays into the cognitive structure of the mind, thus avoiding the boring of rational analysis and mechanical indoctrination. In a sense, the accumulation of stylistic schema and writing mode is more important than the accumulation of language and materials. The problem of "unable to write" is more difficult to solve than the problem of "having nothing to write". By reading aloud, students can not only reserve language materials and cultivate a good sense of language, but also become familiar with the structural diagrams and writing modes of various styles, which makes them rely on and depend on the layout of articles and clear their thinking, so that the starting point of writing is high and the progress is fast. It also laid the foundation for "making an export into a chapter" and "putting a pen to paper" in the future. Just as Tang Biao of Qing Dynasty said in *Reading Composition Spectrum*: "If you read an article very well, it will be changed with me. I don't know if it is the article of people, but also my article. When I write a composition, I can say whatever I want, and I should write it out, as if it were a spring, and it would be endless."^[15] In view of this, in ancient times, writing came forth in large numbers, which was inseparable from attaching importance to recitation.

As mentioned earlier, although the theory of "seeking qi by sound" has limited understanding of the article study value of recitation, it has a great influence on later generations, which directly inspired the reference of "Wen Qi Theory" and the application of "Recitation Method" in composition teaching after the May Fourth Movement. The article speech co-authored by Xia Mianzun and Ye Shengtao in 1938 is the earliest discussion on the issue of "literary style" after the May 4th movement; "Wen Qi is something you can't see or smell. The only way to appreciate it seems to be to recite it with your mouth."^[16] The book clearly puts forward the application of recitation in writing teaching, emphasizing that "to appreciate the momentum of articles, reciting is the only way"^[17]. Later, Tang Tao's "Article Cultivation" also talked about "Wen Qi", and his views are generally similar to those of Xia. They all emphasize the feeling and accumulation of literary spirit in recitation. During this period, Zhu Ziqing also made a systematic discussion on recitation, holding that "understanding and appreciation are most of the purposes of reading, while the other part of recitation is to serve as an example or standard of writing."^[18] He proposed that "recitation can not only help writing, but also help speaking"; Recitation can "accelerate the growth of Mandarin", "Promote students' understanding and appreciation in reading, and help students

straighten out the context in writing."^[19]In Zhu Ziqing's view, recitation can not only cultivate "language context", but also help students form "context", which provides an optional framework for writing. It is worth mentioning that Li jinxi, a heavyweight in Chinese education during this period, also emphasized reading.His "recitation viewpoint" on writing teaching is unique and insightful, which brings a lot of inspiration to today's writing teaching.

4. The Uniqueness of Li jinxi's "Recitation Viewpoint" and the Educational Value of Writing

During the May Fourth Movement, people began to reflect deeply on traditional teaching, and the classical recitation method was criticized many times, and its position in Chinese teaching was in jeopardy. On the other hand, although schools at all levels attach great importance to Chinese teaching, Chinese is the first language from primary school to university, but in fact, "the worst result is Chinese"^[20], and the composition level is even worse. To this,In "The Importance of Reading Chinese in Primary and Secondary Schools", Li jinxi clearly pointed out that the poor performance of Chinese at present is due to "the learner ignores technology first"^[21], and the so-called "technology first" here refers to recitation technique. Li jinxi thinks that Chinese is "the study of oral language", and recitation is indispensable to learning Chinese. In view of the problems existing in Chinese teaching at that time,He said bitterly, "Now the recitation of Mandarin textbooks is even worse, and the technical training of recitation has been completely eliminated"^[22]. He repeatedly stressed that "composition is the technical training of Chinese", and "composition really needs to improve, and it also needs the technical training of recitation besides writing"^[23]. On the connotation of "recitation",Li jinxi thinks that "recitation is a kind of" publication "of children combining sound with meaning"^[24], and emphasizes that" recitation "is not only a reading of sounds, but also a way of verbal expression. Specific to the recitation technique, he put forward that "to combine sound with meaning, it is necessary to practice the reading of theory-pay attention to the intermittence and importance of word class and sentence reading;To express the meaning and interest of literature, it is necessary to practice aesthetic reading-paying attention to the suppression of sound and emotion. "^[25]Among them," aesthetic reading "is what he called" beautiful speaking style ",that is," the tone of the words is correct, and the words are superior, high and low, slow, restrained and tolerant, which is no different from the natural aesthetic speaking, but superior. "^[26]it can be seen that,Li jinxi not only thinks that recitation is the combination of sound and meaning, but also emphasizes the need to use standard pronunciation, standard Mandarin and the way of speaking to read vernacular Chinese, which is closely related to the Mandarin and vernacular Chinese movements during the May Fourth Movement.

As an accomplished master of linguistics in the 20th century, Li jinxi's research on Chinese education often starts from the perspective of modern linguistics. The reason why he proposed to strengthen recitation in composition teaching was that the fundamental reason for the low writing level at that time was that composition lost contact with speech, and words and language were out of joint. In his view, "the words were originally unified,Language has always been divergent, and writing a unified text with divergent languages will naturally lead to such abnormal diseases."^[27]therefore, to fundamentally solve this problem, we must first train the basic techniques of writing in vernacular Chinese. Therefore, he repeatedly stressed that "composition is really progressing, and it is unsuccessful to practice writing alone. Chinese teachers must pay attention to speaking and reading.Pay attention to the technical training of recitation vernacular model essays during speaking and reading time."^[28] Li jinxi emphasized the importance of reading for writing from the language level, which was not only his special status as a master of language, but also related to his aesthetic standard of "impassability". There is a famous "three principles" in Li jinxi's composition teaching thought,That is, "writing is more important than speaking and reading", "correcting mistakes before seeking beauty" and "writing is better than writing"^[29], among which "correcting mistakes before seeking beauty" can be regarded as an important standard of writing teaching. Li jinxi pointed out sharply in "the Reform Case of Composition Teaching in Schools at All Levels": "As for the basic tools of 'Chinese' No.400, teachers and students are still not familiar with it.However, by subjective and private opinions at the moment, he blindly made general

criticism on No.800 "Literature and Art". Before the problem of "pass" and "impassability" is solved, just talk nonsense about "beauty" and "not beauty".^[30]Li jinxi believes that language should be based on understanding and using language, therefor the minimum requirement of students' composition is to make the language smooth and accessible. This is another important reason why he strongly emphasizes recitation training. In fact, in today's writing teaching, we still haven't got out of the embarrassment that Li jinxi said: many students graduated from college, and when they wrote articles, they still got sick and incoherent; Ten years' Chinese study has failed to solve the primary problem of "impassability", This is a great shame for our composition teaching. There are many reasons for this phenomenon, but it has a lot to do with ignoring normative expression and belittling recitation training. In this sense, composition teaching attaches importance to recitation training, and the direct benefit comes from language expression first, which is also the place where Li jinxi has great wisdom.

Li jinxi's vision of Chinese education is relatively broad. Instead of talking about recitation in isolation, he combines recitation with speaking and writing, and constructs a teaching system that is mutually connected and promoted. In this system, teachers can freely and randomly combine the three, but the goal is clear, that is, to highlight the root of "language training". The ultimate goal is to promote the all-round development of listening, speaking, reading and writing ability. He put forward the "trilogy" of speaking and reading Chinese: first, "ear treatment", that is, in speaking and reading teaching, students should not read textbooks first, but put the whole content into students' ears, so that students can have a general understanding of the whole text through listening training. Then "oral administration", That is, let students recitate the way of "beautiful reading", and correct their pronunciation,, tone and mood at any time. After these two steps, the content understanding and literary appreciation of vernacular Chinese have reached a certain level, and finally, it is "the rule by eyes", that is, the in-depth study of this article through silent reading. In Li jinxi's view, The training of these three links is a gradual process from easy to difficult. Students can achieve "sound into the heart" from ear to mouth and from mouth to heart, and mobilize and link all the sensory organs together, so they can naturally be "handy" when writing, and their speech expression ability will be better developed. It also tells us that there are many ways to train writing ability. It should not be confined to formal writing classes, but should open up a fast track to improve writing ability in the communication of reading, speaking and writing, and cultivate their mental ability of free creation. However, among these three links, Li jinxi paid special attention to the relationship between recitation and writing, and thought that not speaking recitation would affect both appreciation and writing. He paid special attention to recitation classical Chinese, It is pointed out that "classical Chinese needs more training in mouth and ears than vernacular Chinese, and 'sounds enter the heart'", and it is advocated that "vernacular Chinese must be recitation, and classical Chinese should be recited savagely, only then can 'technology be the first' be completed"^[31]. The first major principle in Li jinxi's "three principles" of writing teaching is "writing is more important than speaking and reading", which holds that reading teaching is not for reading. The purpose is to point to verbal expression and writing ability, which is quite different from the viewpoints of "reading standard" and "reading is not for writing articles" advocated by Ye Shengtao and Zhang Zhigong. Unfortunately, this view of Li jinxi has not been recognized by future generations, and it is precisely Ye Shengtao's thought of "reading standard" that is leading today's Chinese teaching. More than half a century has passed, and it is no longer necessary for us to judge what is right or wrong. The realistic situation of Chinese teaching, especially composition teaching, is enough to explain everything. It's time for us to bring up Li jinxi again, and it's time for us to attach importance to the recitation method.

5. Conclusion

To sum up, "recitation" has a long history and respected status in the history of Chinese education, and has a profound practical foundation and unique cultural charm. It is Liu Dakui of Tongcheng School in Qing Dynasty who really links recitation with writing and reveals the article study value of recitation method.. However, they talk about "yang qi" from the angle of language

form, do not thoroughly discuss the article study value of recitation. The article study significance of recitation mainly lies in the cultivation of language sense and the application of style techniques. During the May Fourth Movement, people began to reflect deeply on traditional teaching, and the recitation method was repeatedly criticized, and its position in Chinese teaching was in jeopardy. Ye Shengtao, Xia Mianzun and other Chinese educators explicitly advocate recitation in writing teaching. Among them, Li Jinxi's "recitation viewpoint" is unique and insightful, which brings a lot of inspiration to today's writing teaching. Entering a new era, with the inheritance of excellent classic culture being promoted to the national strategy, Chinese teaching, especially writing teaching, is also facing rare opportunities and brand-new vision. We have reason to believe that "recitation", which is an ancient and classic method, will revive its glory and reappear its glory in the "Chinese Classic Reading Project" and writing teaching in the new era.

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