

# *Teaching Exploration of the Ancient and Modern Implications of Modern Chinese Prose*

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**Abstract:** Under the background of China's new curriculum reform, prose teaching cannot be ignored. Combining modern prose with classical aesthetic expressions, or connecting modern prose words with ancient classical Chinese and poetry, are several teaching forms to realize the integration of ancient and modern Chinese teaching. The significance lies in that classical expression can deepen students' understanding and expression of modern prose, and transforming modern prose into ancient poetry restores and co-creates emotions through both ancient and modern aspects. The comparison of ancient and modern characters allows students to experience and create new to have a whole new sense of words. Pay attention to let students go deep into modern prose in the process of Chinese teaching, eliminate the deep and difficult thoughts and barriers to ancient classical Chinese culture, inherit ancient and modern Chinese excellent culture, and promote the formation of students' core literacy.

## **1. The situation of Chinese modern prose teaching**

### **1.1 The direction of teaching**

Modern prose is the carrier for the author to express his emotions. The teaching of prose is not only for teaching knowledge, but more importantly, it combines the cognitive needs of students, enhances the emotional resonance between students and the works, and transforms the procedural structural explanation into a student-oriented experience.

The first point of the evaluation suggestion in the "Chinese Curriculum Standards for Ordinary Senior High Schools" indicates that the fundamental purpose of Chinese curriculum evaluation is to comprehensively improve students' core literacy in Chinese subjects. The Chinese classroom teaching process of using ancient poetry to excavate modern prose takes into account the four aspects of "language construction and application", "thinking development and improvement", "aesthetic appreciation and creation", "cultural inheritance and understanding" required by the core literacy of ordinary high school Chinese. Especially in the expression and creation of beauty, one should be able to use the language of the motherland to express one's own aesthetic experience, express one's own emotions, attitudes and concepts, and express and create a beautiful image in one's heart; pay attention to the effect and aesthetic feeling of language expression.

The teaching requirements of the seventh unit of the Chinese compulsory course in Chinese high

school put forward that we should pay attention to the description of natural scenery and life thinking in the works, understand the author's perspective of observing, appreciating and expressing natural scenery, and analyze the methods of blending situations and combining emotions with reason. It is also necessary to chew repeatedly to feel the beauty of the words of the work. In response, excellent teachers have adopted many new teaching forms<sup>[1]</sup>.

## 1.2 Reflections on the teaching of ancient and modern Chinese prose

The combination of ancient and modern discussed in this article refers to modern teaching that takes modern prose as the main body and incorporates classical and traditional elements.

Modernity and tradition are a pair of difficult kinks that run through the entire process of the modernization of Chinese language education. As for the relationship between classicism and modernity, there are both conflicting aspects and historical continuity aspects. Modernity and tradition are not incompatible, but should be a relationship between foundation and development, gene and evolution, historical inheritance and innovation transformation.

In the process of students' reading and comprehension, the proses that describe the scenery and express emotions are mainly based on analysis, and it is enough to understand the beauty of the scenery in the prose. In the same way, the appreciation of ancient poetry is also based on the introduction. Students in the first year of high school are more exposed to ancient landscape poetry to form the ability to read, and the ability to master the main points of analysis is the goal of this unit of teaching. When teaching prose with the integration of ancient and modern, for senior one students, there is no need to set high and difficult teaching goals, such as requiring students to have the ability to accurately analyze the language of prose, and to involve the subtle skills of planning the layout of the essay. Similarly, when appreciating and creating ancient poetry, it is not necessary to force students to follow strict and complex rhythms, but to pay more attention to students' understanding and experience of different cultural situations from ancient to modern.

There is no fixed method for prose teaching, and it can be more efficiently linked with the college entrance examination in the limited class hours, so that students can get in touch with more poems in class, and lead students step by step into the world of appreciation, so that students are not afraid of prose and ancient poems, and let students like poems to have some insights in reading poems. In class, it is especially important for students in ordinary high schools to let students boldly analyze and dare to express.

## 2. Create artistic conception with heart

Teachers pay attention to creating classical aesthetics and expressions in the teaching process, helping students deepen their understanding of modern prose, requiring teachers to have in-depth understanding and preparation for modern prose texts and extensive traditional culture. Teachers "enlighten Tao through articles", and then go deep into the students, "to explain the articles with Tao".

### 2.1 Appropriateness of classical expressions

Traditional Chinese language education always emphasizes "understanding", which is more perceptual than intellectual analysis. These limitations may make it difficult for students to fully tap the emotions contained in the writer's words when facing the text. For senior one students, the prose written by writers in vernacular is delicate and subtle, sometimes in a situation that can only be understood but cannot be expressed in words<sup>[2]</sup>.

When the meaning is still unfinished, classical Chinese can be used to expand the vernacular and

deepen students' understanding of the text. For example, In the demonstration class of 2021 Chinese teaching evaluation activities in Zhejiang high school, Teacher Shou Tinger's class "Classical Aesthetic Expression in Modern Chinese Prose", students talked about the experience of the sentence "I have traveled thousands of miles to catch up with Qingdao from Hangzhou, and even more so from Qingdao to Peiping. I just want to have a full taste of this 'autumn', the autumn flavor of this old capital" In class, the students only grasped the word "traveled thousands of miles ", and pointed out the author Yu Dafu's love for autumn in the old capital from the distance of time and space. But the students haven't clearly grasped this kind of love, so the author uses "taste" to describe it. Even though the teacher pointed out the word "full taste" in the comment, indicating the author's deep affection for the autumn of the old capital, "full taste" is different from "have a full taste" in the Chinese experience.

When teaching, language art is difficult to grasp, and there are often situations where words are not intended. Classical Chinese has been inherited in one continuous line since ancient times in terms of vocabulary system and grammatical system. It pays attention to tempering the language, emphasizes "minor words and great meaning", and has a strict and concise style. In addition to those ancient and difficult classical Chinese and harsh sentences, in the teaching of modern prose, the expression in ancient prose can be used to explain the meaning that cannot be well expressed in teaching. The word "not far away" comes from "Mencius · King Hui of Liang". In Chinese learning, students' cognition and sensitivity to traditional Chinese idioms are relatively clear in modern articles and a lot of modern vocabulary, and the inheritance of traditional Chinese culture is also carried out imperceptibly<sup>[3]</sup>.

Chinese teaching should "focus on experiencing the unique Chinese feelings of the Han people. "This natural closeness to the Chinese nation's literary culture makes it feasible for modern prose to be expressed in a classical form. The exploration and pursuit of classical expression can help students get closer to the connotation, or humanity, that Chinese teaching wants to seek. This expression is both classical and modern. Chinese teaching requires special emphasis on students' emotional input and perceptual experience, but it also requires necessary knowledge guidance and rational improvement.

## 2.2 Delicacy of classical sentiments

Prose must contain sentiments, and only real sentiments can move people. Real sentiments is the soul of prose, which lays the foundation for the classical beauty of Chinese prose. Most of the time, we regard "scene blending" as a writing method. When presenting and appreciating with articles alone, no matter whether the scene or the emotion comes first, there is no difference in the eyes of readers. Wang Guowei has a saying in "Human Ci Hua" called "separation". When the expression of emotion and scene is sufficient, it is called "no separation", and when it is not sufficient, it is called "separation". Therefore, "scene blending" is not only a means of expression, but its ultimate goal is to achieve a specific effect, that is, outpouring of emotion. For students, the word "not far away" in Chinese can be directly associated with a person traveling thousands of miles, and this feeling can mobilize the emotions of the students themselves.

In order to penetrate modern prose, one can seek help from classical literature. In the teaching of prose, especially the teaching of lyrical prose, we can properly explore the fusion of classical implication and modern aesthetics. In the lyrical prose, we are looking for the historical resonance of the thoughts and emotions of ancient Chinese literati. Most of the writers of that generation have been exposed to the education and influence of traditional culture since childhood. As modern literary works and art, those works that are widely circulated and have a long-lasting influence also absorb and display classical elements well. A sentence in "Huainanzi Shuoshan" quoted in "Autumn

in the Old Capital" is called "A single leaf of the phoenix tree is autumn in the world", which adds to the interest of the article. In "Moonlight in the Lotus Pond", Emperor Liang Yuan's "Ode to Cailian" and the Yuefu poem "Xizhou Song" in the Southern Dynasties also brought historical scenes to the lotus pond. Modern prose is the direct monologue of the author's heart, and the understanding and experience of "emotion" is the focus of in-depth study of modern prose. Calling for students' emotional resonance is to arouse the waves of students' emotions and trigger students' emotional experience. The experience is inseparable from the real entry into the situation depicted by the author while appreciating, so that there is a subtle fit between the objective words and the subjective mind.

Sentiment is the life of prose, each prose has certain sentiment, teachers should study repeatedly in advance, according to the content of the prose, perceive the sentiment contained in the prose, and grasp the sentiment tone in the prose. The sentiments in the works can be grasped from a comprehensive and overall perspective, such as "Autumn in the Old Capital" is "clear, quiet, and sad", and "Moonlight in the Lotus Pond" is quiet and hazy. On this basis, the teacher deeply studies a certain prose and grasps the sentiments of the prose. Mrs. Shou Tinger designed three activities, namely "tasting 'colors for the objects' and understanding 'Affections-Coloratio'" "sightseeing 'fasting of the heart' and appreciating 'aesthetics'" and "mastering 'magical methods' and writing 'manuscripts'". "colors for the objects" and "Affections-Coloration" come from the literary theory work "The Literary Heart and the Carving of Dragons" written by Liu Xie, a literary theorist in the Southern Dynasties. The wonderful classical expression shakes the hearts of the students, and they are influenced by aesthetics, so they naturally rise sentiments from the article.

The characteristic of Chinese classical aesthetics is that it takes "imagery" or "artistic conception" as the basic aesthetic category. Mrs. Shou Tinger used classical Chinese expressions in his teaching, and created a classical situation for modern works without changing the original appearance of modern works. Whether it is the "sad beauty" in "Autumn in the Old Capital" or the "mellowness" in "Moonlight in the Lotus Pond", all reflect the author's unique aesthetic taste and aesthetic mood, which is "heart fasting". The term "fasting of the heart" comes from "Zhuangzi Human World" called "Xinzhai" in Chinese. Hui said: "Dare to ask Xinzhai." Zhongni said: "If you have a will. If you don't listen to it with your ears, you listen to it with your heart. If you don't listen to it with your heart, you listen to it with your breath. Those who have Qi are also those who are empty and treat things. Only Tao gathers the emptiness. The emptiness is the heart." This kind of appreciation magnifies the artistic conception in the prose, from the perspective of appreciation, reduces the fuzzy sense of imagination, as if you are in it, and can use the knowledge you have learned to analyze the image, understand the combination of the old and the new, so that the old can be consolidated and the new can be deepened.

### **3. Give humanistic care with poetry**

The transformation of prose into poetry is the hand in hand of ancient times and modern times, and composing poems for prose shows a kind of emotional care for the prose. To turn modern prose into ancient poetry means that students stand at the intersection of ancient and modern times, and through the front and back sides, jointly restore and experience the emotion of prose. It is also a process for students to create poetry together with the author after cognition.

#### **3.1 The teaching form of poetry and prose transformation**

In addition to the "Lyric Expression Through Scenery" mentioned in Chinese modern prose, the relationship between sentiment and scenery is important in ancient poetry. Those poems purely describe scenery are difficult to resonate with the public. Even in ancient Chinese poetry that purely

describes scenery, the relationship between various scenery or their respective shapes still should be grasped through the author's life experience to grasp the order of organization and arrangement of images. From this point of view, there is no absolute poetry of scenery. There are studies in prose, one is cultural heritage, and the other is literary accomplishment. Poetry and prose are both unique in terms of literariness, and they can collide spark in Chinese teaching because of their common characteristics<sup>[4]</sup>.

The comparative teaching of ancient prose and modern prose is more common, but in the demonstration class of 2021 Chinese teaching evaluation activities in Zhejiang high school, Mr. Zhang Zeping took a different approach in the lesson "Taking Poetry as the Approach and Writing Poems for Writing", combining poetry and prose for comparison, seeking "the same origin of poetry and prose". The comparison between ancient and modern poetry and prose has rich resources to be tapped and has a broad space for development. When teachers conduct comparative teaching between ancient and modern poetry, they must first find the point of comparison between the two, that is, the two must be comparable. For example, for an ancient essay, the teacher can find a modern essay with a similar theme for comparison, vice versa. Regarding the specific connotation of "poetry and prose of the same origin" in classroom teaching, Mr. Zhang Zeping summarized the three aspects of "classical imagery", "elegant language" and "rhythmic rhythm" according to the students' answers, seeking the classical charm of modern landscape prose.

The teacher chose form of intercommunication between poetry and prose to guide students to experience prose, create and understand poetry. Unique perspective and vivid text abandon the standard evaluation, which are refreshing. Judging from the students' creations, the two essays have certain variations, which are actually the radiance of the students' personalities. Ancient poetry has carried thousands of years of Chinese culture. From modern prose, we can experience the elegant charm of Chinese culture from ancient times to the present, and lead students to actively enter poetry, get close to the ancients, show their hands boldly, and let classical poetry infiltrate the modern spirit. The exterior and interior of each other radiate new vitality<sup>[5]</sup>.

### 3.2 Teaching methods of supplementary poems and prose

The in-depth study and integration of modern prose, supplemented with expansive materials can lead the teaching in a deeper direction. Extended materials generally refer to those written materials that expand and extend text learning in addition to the content of textbooks. The teacher chooses to add expansive materials at the right time to effectively cooperate with the study of the text, so as to expand, integrate and explore emotions. In this session, the teacher combined the ancient poem with modern prose: Liu Yuxi's "Answer to the New Cicada of the Criminal Ministry" with Zhu Ziqing's "Moonlight in the Lotus Pond", and Wang Ji's "Into Ruoye River" with Yu Dafu's "Autumn in the Old Capital" to seek the coincidence of sentiments. By excavating the rich teaching resources of the connection points contained in ancient poetry and modern prose, it ignites the spark of students' wisdom, enlightens their hearts, and enables them to accept literary heritage while sublimating their spiritual realm.

## 4. Conclusion

Through the appreciation and analysis of the two prose highlights of "Moonlight in the Lotus Pond" and "Autumn in the Old Capital", students enter the atmosphere of scene blending. From the perspective of "Cicada", they visually feel the characteristics of the two articles break through the limitations of cognition, deepen understanding, and then point out the theme of this lesson—classical charm, and laying the groundwork for appreciating the beautiful pictures in poetry. Teachers can create in-depth learning situations through their own descriptive language, teaching

aids, and teacher-student communication, so as to promote students to increase knowledge, develop thinking, and strengthen understanding of texts through reflection, which is also conducive to students' migration and application of knowledge in new situations. On this basis, it is natural to undertake the link of "writing poems and expressing emotions", which is also the focus of teaching: let students create two modern prose in the form of ancient poems, the direct purpose is to examine students' associations, thinking and expression ability. Association makes students feel pleasant, and the result of association is that students' thinking goes beyond the work itself. In the process of analyzing poetry, it also promotes students to analyze the prose taught from this to that, from the outside to the inside, from the known to the unknown.

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