
On the Correction of the Trend of "Pan Chinese Language"

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Abstract:"Pan Chinese" is a negative trend in current Chinese language teaching. If it continues to develop, it will largely erode the intrinsic value and fundamental connotation of the Chinese language discipline. To correct this tendency, the Chinese language subject should first be given a reasonable positioning; Secondly, it is important to understand what should be taught in Chinese language classes; Thirdly, in communication and cooperation with other disciplines, Chinese language education should adhere to its disciplinary stance and maintain a clear disciplinary self-awareness.

Keywords: "Pan Chinese"; Discipline positioning; content of courses; Discipline awareness

1. Provide a reasonable positioning for the Chinese language subject

The so-called disciplinary positioning, in short, is to clarify the scope, value, and status of a certain discipline. It mainly involves grasping the function of the discipline, because "the reason why things exist and have a foothold, and then have independent or even noble disciplinary status, is largely determined by their unique 'function'".

The emergence of "pan Chinese" is fundamentally due to a lack of accurate understanding of the unique functions of the Chinese language discipline, which confuses the differences between this discipline and other disciplines, resulting in mistaking the content of other disciplines for the content of cost disciplines. This is related to the positioning of Chinese language as "culture" since the new curriculum reform.

"Cultural theory" holds that "Chinese language is the carrier of culture, and Chinese language teaching is a form of cultural teaching.". This statement was not originally wrong. However, using "culture" to refer to the function and ownership of the Chinese language discipline is somewhat inappropriate. In the Modern Chinese Dictionary, "culture" is defined as the sum of material and spiritual wealth created by humanity in the process of social and historical development. Can the Chinese language discipline dominate the world and undertake all the tasks of cultural education? Obviously impossible. Some people also say that Chinese language teaching inherits the use of language to express oneself. However, which subject is not inheriting culture expressed through language? Isn't geography, biology, chemistry, mathematics, and so on all inheriting cultures expressed in language? It can be seen that the positioning of "cultural theory" cannot highlight the uniqueness of Chinese language education, and it is also easy to generalize and blur the function of the Chinese language subject, thus opening the door to the "pan linguistic culture" of Chinese language teaching activities. For a while, under the name of "culture", knowledge from other disciplines was incorporated into the Chinese language garden, "Chinese language has become a basket, into which everything can be packed.". It is more accurate to say that such a class is a general cultural class, but it is not worthy of the name of a Chinese language class because it has lost the individuality of a Chinese language class.

Given the above, we advocate positioning the Chinese language subject as language literacy education. The rationality of this positioning lies in highlighting the unique value and function of the Chinese language discipline. Other disciplines may also involve language literacy issues, such as understanding the meaning of questions in math classes, but in their view, language is merely a medium and means rather than an end; From a natural perspective, only Chinese language classes

can enhance the language quality of learners (its core is the ability to understand and use the Chinese language and writing, as well as good language and writing cultivation) as the teaching purpose itself, always pointing to it and striving to achieve it, which is the qualitative regulation that distinguishes Chinese language from other disciplines. As early as 1942, Mr. Ye Shengtao clearly pointed out that "the use of language and writing is indeed a necessary ability for modern citizens to live, and this ability is not the responsibility of other disciplines to impart and train, which is the exclusive responsibility of the Chinese Academy of Arts."

We believe that instead of letting the Chinese language discipline lose its "self" in the overall competition, it is better to let it take on the "special responsibility" of cultivating students' understanding and use of the Chinese language and writing. Only in this way can the Chinese language discipline focus on promoting the growth of young people's language quality and make achievements to prove its unique value and noble status. If so, it may effectively prevent Chinese language teaching from falling into the wrong path of pan Chinese and non Chinese.

2.Open discipline, aiming for "Chinese language"

The purpose of correcting "pan Chinese" is to make Chinese education move towards itself, become the true self, and focus on cultivating the language quality of young people. However, this does not mean establishing disciplinary barriers and closed boundaries, let alone isolating the Chinese language discipline from other disciplines or the external environment. The Chinese language curriculum once built its own disciplinary barriers, attempting to resist the invasion of external factors with a rigorous disciplinary system, but ultimately led to its own closure, rigidity, and withering. In fact, the trend of integrating human knowledge is strengthening, and it is obviously inappropriate to isolate a certain discipline. "The more a discipline develops its autonomy, the more it has more and more complex connections with the outside world. At the same time, because it is open to the outside world, it nourishes its autonomy through continuous exchange of material, energy, and information with other disciplines, which can make the discipline far away from rigidity and thus have vitality."

However, the openness and integration of disciplines do not necessarily mean the complete elimination of disciplinary boundaries or the elimination of disciplinary independence. Even in the increasingly integrated human knowledge, it is still necessary to "continue to adhere to the disciplinary framework", because "the disciplinary framework is necessary for human understanding of the world's division of labor, a necessary organizational form for knowledge research and learning, and an important tool for human management of knowledge. Whether now or in the foreseeable future, it is still necessary to retain an independent disciplinary framework."

Theoretical Principles and Implementation Essentials of Calligraphy Basic Education

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Abstract: Calligraphy is an important component of Chinese culture, which vividly reflects the intuitive thinking tendency of Chinese culture and the overall awareness of holistic thinking. Calligraphy education is not just about improving writing skills or artistic standards, but also about honing the personality and temperament of writers. The basic education of calligraphy should carefully grasp the ideological principles of the "Guidelines for Calligraphy Education in Primary and Secondary Schools", take students as the main body, combine with Chinese language and other courses, gradually guide students' self selection awareness, strive to provide diversified elective courses, adopt a flexible evaluation system, and cultivate students' writing ability, aesthetic ability, and cultural quality.

Keywords: Teaching reform; Calligraphy education; Guidelines for Calligraphy Education in Primary and Secondary Schools

1. The significance and principles of calligraphy education

Tang Dynasty calligraphy theorist Zhang Huaichuan once said, "When you see a form, it is called an 'image'. The calligrapher also follows the image. The mind cannot explore things delicately, and ink cannot bend it to the heart, thinking about it with pictures."; Chinese culture is the true object of expression in Chinese calligraphy. The profound meaning of Chinese culture is truly indescribable, and calligraphy, with its clever expression of "not standing on words" and "not falling into words", has become the most convincing cultural language. As Zhang Huaichuan once said, "The number of words in a text becomes its meaning, while a single character in a book reveals its heart." Calligraphy is regarded as a high-level art, and the key is that it expresses a very rich aesthetic connotation in a relatively simple form. During the Qing Dynasty, Liu Xizai said, "The sage wrote the Book of Changes and established the imagery to express the meaning. The imagery, innate, is the basis of the book; the imagery, acquired, is the basis of the book." The "imagery" and "the basis of the book" referred to here are the Chinese culture contained and expressed in calligraphy. In Chinese history, calligraphy has been a positive factor in cultural coordination and integration, playing a significant role in cultural discrimination and identification. In the Confucian cultural circle of Asia, calligraphy is an effective way of cultural communication. From a global cultural perspective, Chinese calligraphy is one of the important symbols of Chinese culture.

Calligraphy practice has a teaching and nurturing effect on the subject of behavior. In ancient China, great emphasis was placed on the role of calligraphy education, emphasizing the pursuit of different levels of "calligraphy education" from "calming the mind and calming the breath" to "bathing oneself in virtue". The ultimate goal was not limited to calligraphy, but to achieve higher educational goals through this. Calligraphy education is not only aimed at improving writing skills or artistic standards, but also at striving to hone the personality and temperament of writers, thus having extremely important significance. Unfortunately, in the past period, the above educational content and principles have not been implemented in school education.

2. Implementation essentials of calligraphy basic education