

The Enlightenment of Aesthetics to Middle School Poetry Education

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Abstract: The focus of aesthetic thinking is "the same truth, goodness and beauty", which is embodied in the practice-based historical materialism which is established to meet the needs of The Times. Aesthetics believes that the truth, good and beautiful origin lies in the material production practice of human society, which grasp the basic contradiction between the subject and the object, and will be separated in human activities in the natural world and the human world re-integration, in order to effectively make the subject into the reality of freedom, so as to win a happy and wonderful life. The aesthetics of winning a happy and wonderful life is mainly manifested in the early "freedom to know the world", the middle "freedom to transform the world" and the late "freedom to feel the world". These are undoubtedly very special inspirations for the middle school poetry education to shape creative talents and "sound personality" who "seek truth", "be good" and "worship beauty" and realize the new realm of "human development and integrity construction".

Keywords: Aesthetics; Poetry Education.

1. Aesthetics for Middle School Poetry Education Status

Aesthetics is a highly theoretical subject for us, but how to apply the theories we have learned to practice is a big challenge, especially in our poetry education in middle school. Today's Chinese education is paying more and more attention to the humanities, but deep-rooted instrumental thinking has been influencing the way we educate students for decades. Especially in the new curriculum standard education pays more and more attention to the aesthetic education period, how to apply the aesthetic knowledge we have learned to the Chinese teaching is a problem we should think about. If not, the aesthetics we learn can only be our own things, students only learn the method of solving problems as a robot, aesthetics as a humanistic science characteristic cannot appear. From the above point of view, we should integrate what we have learned into the teaching of poetry. At present, the poetry teaching we see has too much cover, although it makes the teaching of teachers easy at some times, but in the long-term learning career, students are subjected to this kind of mechanized teaching will only make students have a greater gap in the subject of Chinese. The fundamental reason lies in the inability to integrate and experience, in such learning students will either feel bored or will find it too difficult, so putting some aesthetic concepts into the poetry education of Chinese is an inevitable and effective method. In this way, students can effectively understand the poetry, and can achieve the improvement of our aesthetic level.

Before we talk about how to integrate aesthetics into Chinese poetry teaching, we must make clear what problems about aesthetics exist in Chinese poetry teaching in our country. First of all, the poetry education in our country is easy to fall into the detailed explanation of words, so that a poetry appreciation lesson becomes a Chinese character lesson. Students can only get fragmented and scattered poetry information; Secondly, poetry teaching has gone into the misunderstanding of studying grammar and syntax. In this misunderstanding, poetry focuses on vocabulary and grammar and focuses on explanation, which leads to the

teaching of ancient Chinese. For students, they just wait for the teacher to cram knowledge into their minds in class. For these phenomena, combined with the knowledge of aesthetics, what we should do is to integrate the special things of Chinese poetry into the poetry teaching so that students can experience them, especially in the case of the profound influence of traditional Chinese aesthetics on poetry.

2. The Existing Problems of Aesthetics in Poetry Education

From the Chinese poetry teaching, whether it is teachers or students, we have unique advantages. In the period when Chinese traditional culture is more and more valued, some categories and propositions studied by Chinese classical aesthetics continue to influence us, and the poetry rooted in Chinese traditional aesthetics fully demonstrates the characteristics of Chinese aesthetics. However, due to various reasons in our teaching, our advantage is no longer an advantage. All the "emotions" and "scenes" are separated, resulting in that what we teach is skills and methods, and what students learn is also skills and methods. Teachers' too much interference has become an obstacle for students to experience poetry itself. Therefore, in the aspect of poetry teaching, we should advocate the "teaching without words" called by Taoism. The so-called "teaching without words" is not a laissez-faire attitude, but it should be guided in the appropriate period, and let nature take its course at other times without interference. The main goal of this approach is to restore the student's experience of the beauty of poetry. Since traditional Chinese aesthetics believes that there is no such thing as "beauty" that is materialized and external to people, "beauty" cannot be separated from people's aesthetic activities. [1] Therefore, we must pay attention to students' own experience of poetry. To take the simplest example, when learning Liu Zongyuan's "Snow on the River", some teachers translate it word by word, some teachers show the students a painting, and some teachers just ask the students to read it repeatedly without saying a word. The above three methods are the most traditional, the most used is the first method, but

from the point of view of aesthetics, the second teacher's method is better than the first, the third teacher's method is better than the second. The fundamental reason lies in the space for students' experience. Zong Baihua has a famous "spiritual environment", the poem "River Snow" is exactly the ultimate embodiment of "spiritual environment", the poem is only two crosses, but its vision is wide and the artistic conception is profound. If teachers teach this poem word by word, they will only turn the living and spiritual environment, where subjective life sentiment and objective natural scenery blend together, into a dead environment. Although giving a picture gives the students space for association, it still has a frame, so that the students cannot walk out of the portrait displayed by the teacher. As the best choice, the teaching of repeated reading gives students the maximum experience and creation, and also maintains the spiritual environment of poetry to the greatest extent. Although at one stage students will appear due to life experience, as Jin Shengtan said: "Never the big realm is not the big mind is not easy to understand." However, they may have real empathy with poetry in their own life experience one day. At this time, the poetry we have learned can truly acquire beauty, and it is exactly what Liu Zongyuan said, "Beauty is not beautiful by itself, but is highlighted by people". When people really "wake up" it, it will be the first complete and lively world with life and meaning. In addition, when we were in middle school, we also felt that poetry was difficult. A large part of the reason is that poetry is "empty", and this feeling of "empty" in poetry mostly comes from the cultural connotation of "enlightenment" in Zen Buddhism, thus forming a unique "empty" realm of poetry. The most famous poems in this field are those of Wang Wei, the Buddha of poetry. "Line to the water is poor, sit and watch the clouds rise" if not with life to understand, just read the general look, can only see a in the ordinary but natural scenery. But if we can combine with the poet's state of mind, we can appreciate the situation from anxiety to serenity, from serenity to the detachment of a man outside the world. The "realization" of Zen Buddhism is closely related to the experience of life. Through this experience, we can experience the more life-rich perceptual phenomena in nature, and finally reach the perception of "the unity of heaven and man". It can be seen that we should have the consciousness of understanding people and discussing poetry in Chinese teaching. The reason is that students' experience is not enough, cannot integrate into the scene at that time, and poetry can only be understood after "entry".

In addition to the above mentioned to let students feel the whole realm of poetry, so as to find the "spiritual environment" to be expressed in poetry, we also need to pay attention to the image displayed in poetry. In traditional teaching, it is easy to conceptualize images, such as seeing the moon means homesickness, seeing the small building and feeling love and resentment, and seeing Merlando writing about noble people. Such a way of teaching undeniably simplifies our teaching process, and also allows students to have a formula when understanding poetry. However, the image of China is not a fixed thing, such a pattern of explanation will only make the image become lifeless, then where does the beauty of China come from, and what effect does it have on the improvement of students' aesthetic appreciation. It can be seen that the grasp of aesthetic image is the focus of our teaching students. First of all, we must understand that beauty in traditional Chinese aesthetics is not a physical reality, nor an abstract world of ideas, but a living

perceptual world. [2] According to the Chinese understanding of beauty, it is obviously wrong for us to stiffly define the rigid concept of everything. Taking the most common image of "moon" as an example, the so-called physical reality is only the moon itself, which can be illustrated by the lyrics of a popular song from a few years ago, "The moon in foreign countries is not quite round." In this layer, the moon is the moon itself, and it is the same in people's eyes no matter where it is, so it can be seen that the image in our teaching is not in this layer. The so-called moon in the world of ideas means that the moon is only a vague reflection of the world of ideas, which is inherent in a priori. However, for Chinese images, it is not a transcendental thing, but a vientiana mapped by countless people and artists with their minds, a world where subject and object blend. Therefore, the third layer is the image we want to discuss. The moon in this layer is not material, not ideological, but a harmonious world of "emotion" and "scenery", which is explored and illuminated by artists and expressed in words. The purpose of our reading is to "illuminate" it again with our consciousness. However, given that the moon is homesick in our general teaching, this method will only allow students to be more obscured in the process of learning. How many poems about the moon have been written in China for thousands of years. Does every moon in them represent homesickness? In fact, "think of you such as the full moon, every night to reduce the clear light" is the thought of the woman with people, but "on the willow tip head, people about dusk" is a moment of joy together, not to say "life must be happy, do not make gold bottle empty to the moon" in the moon directly expressed lonely. Therefore, a good poetry teaching can not only methods and skills, more is to have a grasp of beauty. In particular, students should pay attention to the freedom of life and experience the poetic thinking of life, value and meaning in aesthetic wisdom. The aesthetics contained in poetry make it impossible to look at poetry from a rational perspective. We should teach students to look at poetry from a perceptual perspective. Only in this way can we highlight the natural and appropriate authentic state of poetry, and it is also the authentic living state we want to teach students.

3. The Enlightenment of Aesthetics to Poetry Education

Many discussions on aesthetics have given us profound enlightenment, especially for the subject of Chinese, which has a strong humanistic character. I think it is not only in a spiritual, theoretical discipline, its role should go deep into our practice. Although such an attempt is a little bold in education, it can make students feel the inner spirit of poetry to the greatest extent, and only by imperceptibly, can there be the improvement of our expected aesthetic level.

In view of the above, the author tries to use the theory of reception aesthetics to guide the reform of literature teaching in middle school. There are two reasons. First, its idea is consistent with the direction of curriculum reform; Second, reception aesthetics is a kind of literary theory, the integrity of which can provide a theoretical basis for the reform. From the perspective of the reform of Chinese and literature teaching, the significance of this study has three points.

First, it changes the "text-centered theory" and "author-centered theory" in middle school literature teaching

The dominant position of learning. Among them, "first in structure" and "expectation horizon" are the theoretical core

of this study. Literature

The existence of a work as an art must complete the task of summoning the reader's memory and emotion, which is related to emotion

It is a sense, not a simple lecture, and once the understanding of literary works falls into a certain stereotype, it will be violated

The significance of its existence, which first of all fundamentally answers whether we should reform and should be in what direction

The question of reform.

The second is to point out the basic way of Chinese literature teaching in middle school, the biggest obstacle to reform forward is the method

In the lost, there are many teachers only highlight the main role of students, and even their own leading role in teaching

Also give up, too much of a good thing, although this practice gives students a lot of free space, but ignored

Students for students, teachers for teachers, students in teaching activities cannot be improved, Chinese classroom success.

Free discussion class, this is obviously not possible. This study introduces many reading theories of reception aesthetics, such as There are three levels of literary reading activity, misreading and creative reading, etc. These theories not only show the reality of reading activity.

Quality, but also indirectly implied the specific methods of literature teaching.

Third, it fills the theoretical gap of reception aesthetics. Many scholars believe that reception aesthetics, as a literary theory, is itself trapped in a predicament of "absolute relativism", which is indeed the case. If such a theory is applied to the middle school literature teaching field, it will inevitably cause another disaster. Therefore, this study makes use of the essential difference between the so-called readers and the students in the literature teaching activities in the reception theory, and cleverly fills the blank spot of the reception aesthetics theory. In theory, the teaching activities do not destroy the beauty of reception.

Learn the theory of integrity under the premise of creative filling.

Based on the above theoretical research, the application of aesthetics in middle school poetry education is also explored in reality: 1. Construct a diversified teaching material system: according to the needs of different grades and different levels, combined with domestic and foreign classics and contemporary excellent works, construct a diversified teaching material system suitable for middle school students to read and appreciate. 2. Guide emotional resonance: Through multimedia demonstration, recitation competition and other ways, guide students to have emotional resonance for poetry, enhance their internal motivation and initiative. 3. Carry out creative activities: stimulate students' creative

desire and improve their writing level by means of creative competitions and writing guidance. 4. Establish an evaluation system: formulate scientific and reasonable evaluation standards and procedures, and conduct an all-round evaluation of students' reading ability, appreciation ability and creative ability.

And the following conclusions are drawn in the actual work practice: 1. Improve students' interest and understanding of poetry. Through the diversified teaching material system and the guidance of emotional resonance, many students who had no interest in poetry or difficulty in understanding poetry began to have a strong interest in poetry, and were able to better understand, appreciate and create excellent poetry works. 2. It strengthens the teachers' will to reform classroom education. My work has been recognized and supported by a large number of teachers, and many of them have tried to use aesthetic theory to improve their educational results in their own areas of responsibility. This will to reform not only drives the whole profession forward, but also helps to improve the quality and career development of teachers themselves. 3. It promotes the development of small and medium-sized publishing institutions. Since we have built a diversified teaching material system and need a large number of excellent famous works or excellent creative themes in the new era, we have established contacts with many potential authors who have no chance to popularize their works, and cooperated with publishing institutions to complete the relevant book publishing work. This kind of cooperation not only enhances the communication and interoperability within the industry, but also helps to promote the development of the entire publishing industry.

Through this theoretical and practical exploration, "On the Enlightenment of Aesthetics to Middle school Poetry Education", we can see that when traditional culture is increasingly neglected, adapting to the international needs under the background of globalization is a fact that the cultural industry must face and adapt to. Therefore, in the future, we need to strengthen cross-field cooperation and exchanges, release the inherent attributes and values of the cultural industry to the greatest extent, and promote the rapid development of the cultural industry.

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