

A Study on the Teaching Tasks and Objectives of Traditional Chanting in Sichuan Province from the Perspective of Intangible Cultural Heritage

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Abstract

As a carrier of intangible cultural heritage and an important method of ancient education and teaching, Sichuan traditional chanting is a creative way to promote the education of Chinese excellent traditional culture and foster the transformation and development of this culture. This paper analyzes the cultural and educational value of Sichuan traditional chanting in achieving the inheritance of regional cultural lineage, serving teaching, and promoting morality and human development, from the perspectives of historical development and educational functions. It also proposes methodological initiatives for integrating traditional chanting into modern education, providing a new paradigm for the inheritance of intangible cultural heritage and for the innovation and application of the traditional chanting teaching model.

Keywords: intangible cultural heritage, bardic teaching tasks, teaching objectives

1. Introduction

Sichuan traditional chanting is a living representation of intangible cultural heritage in the history of Sichuan education and an important carrier of Sichuan's traditional culture. Since its inception, Sichuan traditional chanting has shouldered the fundamental mission of promoting morality and educating people, while also taking on the significant responsibility of cultural inheritance and educating people through culture. As an important part of China's excellent traditional culture, Sichuan traditional chanting is not only a valuable asset to Sichuan but also a treasure of the Tianfu region, serving as a crucial source for nurturing the worldview, cosmology, outlook on life, and values of the Sichuanese people across generations.

2. The Realization of Regional Cultural Heritage is a Key Attribute of the Intangible Cultural Heritage of Sichuan Traditional Chanting

Cultural lineage is an important "cultural umbilical cord" that connects the self, the group, and the world while linking space, time, and emotions. It is both transversal and hereditary. The cultural lineage of a region carries its rich humanistic history and directly influences the trajectory of its future civilization. It serves as a crucial variable in defining a region's characteristics, and its development and continuation represent a dialectical unity of cultural inheritance and innovation. Regional traditional chanting, which has endured as part of this cultural lineage, embodies the regional genes and characteristics that scholars have accumulated and preserved over generations. These elements have evolved through the transformation of reading voices and are expressed through traditional chanting. As a form of traditional music associated with the literati, regional traditional chanting is a quintessential representation of cultural lineage. By engaging in traditional chanting, modern individuals within the region can experience a sense of timelessness, allowing them to expand their awareness of experience, emotion, and reason while affirming the totality, possibility, and transcendence of their own existence. The transmission of cultural lineage relies on human participation and, more specifically, on the literati to carry out this vital task. Throughout history, chanting has often been a hallmark or status symbol of the literati, serving as a distinct cultural form that different groups of scholars have studied and inherited within their regional contexts. In this way, chanting has played a crucial role in constructing identity and affirming one's sense of existence. Traditional chanting in Sichuan carries distinct cultural characteristics and profound connotations. It is not only a pedagogical method for teaching and educating but also a practice passed down orally, allowing individuals to experience Chinese culture in the

process of learning. Through this practice, the regional cultural lineage is preserved and transmitted across generations.

Since China's accession to the UNESCO Convention on Intangible Cultural Heritage as a State Party on 17 October 2003, the protection and development of intangible cultural heritage have been fully integrated into the key elements of national cultural development strategy. On 14 June 2008, the State Council designated "Changzhou Minstrelsy" as part of the second batch of national cultural heritage. However, more than a decade later, no other form of minstrelsy from any part of the country has been recognized as intangible cultural heritage. To date, under the "Minstrelsy Tune" programme, "Changzhou Minstrelsy" remains the only sub-item of the "Minstrelsy of Changzhou" programme. As a sister non-heritage project of chanting, Sichuan Traditional Chanting is also actively undergoing the process of being declared a provincial and national non-heritage project. Although chanting is currently considered a "niche culture," it represents the highest artistic level of a regional culture from both historical and cultural perspectives. It also holds significant value for regional cultural research across disciplines such as literature, music, and language.

Sichuan traditional recitation is rooted in Sichuan and is recited in the Sichuan dialect. It has a deep cultural heritage, and its representative inheritors, such as Du Daosheng, Wang Liqi, Xiao Zhang, Liushahe, Wang Zhiping, Xie Xiangrong, Qi Hehui, Xie Taofang and more than 100 others, are all well known in the cultural circles of Sichuan and even in the whole country. The late inheritors, such as Du Daosheng, Wang Liqi and Xiao Zhang, all came from famous Confucian schools in Sichuan. With their rich content and diverse styles, they have formed a high-level group of traditional Sichuan chants, and the quality of their Sichuan humanistic spirit and Sichuan cultural genes have been restored and reproduced in the chants.

The traditional recitation of Sichuan is embedded in the Sichuan cultural lineage, which is the result of inheritance by readers in different regions of Sichuan; the inheritors have continuously created, polished, maintained and updated the traditional recitation according to the specific humanistic, geographic and historical conditions, and passed it on to the present day. On the other hand, to a different extent, the Sichuan cultural lineage has also given the readers of different generations an ontological sense of belonging and a sense of security, and has given play to its own value, providing a historical basis and psychological support for the transmission of the minstrelsy.

The non-heritage nature of Sichuan traditional chanting may appear to be a return to the past in form, but in essence, its continuation as a cultural lineage lies in the effective integration of Sichuan traditional chanting with contemporary Sichuan culture in a future-oriented manner. Through the organic unity of non-heritage inheritance and cultural lineage continuity, it bridges Sichuan's traditional culture with its modern counterpart, playing a crucial role in preserving and advancing the region's cultural heritage.

3. Service Teaching is the Basic Task of Sichuan Traditional Chanting

Traditional chanting in Sichuan is a form of traditional music within the realm of intangible cultural heritage. It is a living tradition of musical recitation used in ancient poetry and literature education, and its system of inheritance remained deeply connected to the history of education in Sichuan until about a hundred years ago. As both a method and a tool for reading, it has directly served Sichuan readers across generations and has been an integral part of the reading process. Its language style, melodic form, vocal structure, and emotional expression are shaped by the reading process, yet they do not stand in opposition to it. Regardless of the literary genre, traditional chanting encapsulates the thoughts, emotions, and experiences of ancient Chinese people in a highly condensed form, characterized by precise language, a rigorous structure, a rich rhythmic pattern, and harmonious rhyme. Its unique way of expressing the emotional connection between Chinese people, nature, and life has nourished generations. Whether in ancient or modern times, the teaching of ancient poetry has remained one of the most essential components of the Chinese literary system, and recitation continues to be a fundamental method for achieving its educational goals.

3.1 Developing a Sense of Language

Liu Fo in the "Wenxin Diao Long - sound and rhythm" pointed out: "is to sound and painting Yan Chi, sent in the chanting, chanting taste, flowing in the words." Zhu Xi also said that through chanting can make students "do not need to explain, since the understanding of the word". "Reading and reciting were the main and indispensable methods of teaching traditional private schools. As the saying goes, "The meaning of a book comes to oneself when it has been read a hundred times," and "If one knows the Tang poems well, one can write poems without knowing how to read them. Through chanting, a traditional method of reading, private school teachers consciously cultivate students' sense of their mother tongue, focusing on emotional experience while making them memorise firmly, gradually developing their ability to read independently and feeling the image and meaning of the words in "chanting".

As a unique method for directly perceiving Chinese language forms, chanting cultivates students' ability to use language comprehensively and interpret imagery while engaging with linguistic structures. This process plays a key role in developing and refining their linguistic awareness, ultimately fostering a strong sense of the Chinese language. The reading and recitation practices in ancient private schools required students to engage extensively with the Chinese language. These practices strengthened the linguistic environment established by private school teachers through chanting and recitation, prolonged students' exposure to the language, expanded the scope of their linguistic engagement, and enabled them to fully immerse themselves in the Chinese language.

From the inheritance process of chanting in the education system through the ages, the demonstration by private tutors, the imitation by students, the recitation by teachers and students, the use in the classroom, and even the lifelong use of chanting are all in line with the laws of Chinese language acquisition. The unique grammatical order, rhythm and rhyme, couplets and alliteration, and the continuous and prolonged staccato of the Chinese language all need to be repeatedly stimulated in the process of recitation before they can be understood and thus form a sense of language. Usually, before the age of 12 or 13, the brains of ancient scholars had already stored more than 100,000 words of beautiful and fluent classical Chinese expressions, which is in line with the law of language learning that input precedes output and input is greater than output.

Ancient Chinese private education often advocates "rote learning", the purpose of this education is "practice makes perfect", and the chanting tunes inherited by successive generations of readers from their respective regions or masters are accumulated and regurgitated in their lifelong learning life, and they are learnt reading, imitated in writing, and pondered in application, thus making their thinking sophisticated and emotionally rich, and their written and oral expressions more accurate, vivid, and rich in literary grace. In the course of their lives, they have been able to read, imitate in their writing, observe in their communication, and ponder in their application, so as to make their thinking sophisticated, their emotions rich, and their written and verbal expressions more accurate, vivid, and full of literary grace, and ultimately to clean up the of eccentricity and cultivate the style of a gentleman.

3.2 Stimulating a Sense of Beauty

The sense of beauty is the integration of sensory perception, association and imagination, emotional understanding and subconsciousness in aesthetic activities. Ancient Chinese poetry is a masterpiece of beauty, encompassing musical, pictorial, linguistic, contextual, , and philosophical beauty, and to a certain extent, it is the source of Chinese people's sense of aesthetics. In ancient Chinese education, the transmission of aesthetics was achieved through the teaching of recitation of ancient poems and verses for three to seven years, with private tutors guiding their students on a one-to-one basis through oral and aural experiences in a targeted manner, so as to cultivate in a gradual manner the students' comprehensive aesthetic capacity to proclaim, appreciate, understand, connote, express and create beauty.

As soon as the readers began to recite, they had the conditions for aesthetic education. Through the two-way interaction of aesthetic emotion and the mutual growth of teaching, teachers and students can enrich their emotion, improve their aesthetic ability, and think more profoundly, so as to shape the sound personality, noble sentiment and healthy aesthetic interest of the readers, and to realise the perfection of their personality and the harmony of their souls. Cultivating correct aesthetics, healthy thoughts and emotions, and noble morals is not only the teaching goal of traditional recitation, but also an important task of ancient Chinese education. Ancient poems and texts put education in the imagination of beauty, and through the unique of chanting with both sound and emotion, they creatively reproduce the works, restore life, enter into the ancients, share the same breath, and merge the hearts and minds, so as to realise the reader's perception, understanding, and experience of the works, and to try to evoke the image of beauty in a multi-dimensional way, so as to let the reader's emotion resonate with the text and the author, and to infect the emotions with the sound and emotion of the words and to inspire the mind, and to go from perception of beauty to appreciation of beauty, and from integration of beauty to creation of beauty. From perceiving beauty to appreciating it, from integrating it to creating it.

At this stage, students are generally subjected to greater learning pressure and psychological pressure, and in the learning environment, they will unconsciously suffer from the influence of the current popular unhealthy network culture, which leads to the lack of a correct understanding of the beauty of some students, and often do not match the development of knowledge, emotion and spirit of the three incomplete; and thus lack of healthy and upward interest in life. In order to cultivate their healthy, elegant and positive aesthetic interests, to make them aspire to beauty, grateful for life, and noble in sentiment, it is entirely possible to penetrate the aesthetic education with the theme of reciting ancient poems and verses in school education, stimulate the sense of beauty, and promote the all-round development of human knowledge, emotion and intention.

3.3 *Developing a Sense of Musicality*

In the author's opinion, traditional Chinese chanting is the use of traditional Chinese music in reading. The sense of music in chanting is actually the ability of the chanter to perceive the tone of the chant, including pitch, rhythm, and melody. Cultivating the musicality of readers through the ages is another basic effect of chanting, and a major innovation in ancient education. The ability to perceive music, the degree of awakening, and the frequency of its use by Chinese scholars through the ages are far ahead of those of other countries in the world. The purpose of music is to make people happy, and chanting allows the reader to feel pleasure in the boring text, thus achieving the purpose of music. In line with the natural melodic language of ancient Chinese poetry, which tends to develop in the state of music, the chanting of ancient poems has a pleasant musical aesthetic, which is invisible to the naked eye and cannot be analysed, but can only be experienced through chanting. In the Experimental Language Curriculum Standards for General High Schools, the word "recitation" appears many times, but unfortunately, there is no clear definition of "recitation". We believe that the traditional method of reading and teaching ancient Chinese poetry and literature is chanting, which is different from the Western method of reading aloud. Conducting research on traditional chanting in Sichuan will provide the most classic models and original materials for classical chanting education in schools, and will help to enrich and improve the level of promotion and education of chanting.

4. The Fundamental Mission of Sichuan Traditional Chanting is to Promote Morality and Educate People

Sichuan traditional recitation plays an irreplaceable role in fostering a sense of national identity, cultural belonging, and regional cohesion among Sichuan scholars throughout history. Its formation is deeply intertwined with Sichuan's historical and cultural heritage, and to a certain extent, it symbolizes the cultural identity of Sichuan's people while embodying the spirit of its readers. As a core component of education, "cultivating morality and nurturing people" serves as the fundamental guideline and value orientation for the inheritance of Sichuan traditional recitation in the modern era. The reintegration of Sichuan traditional recitation into the education system as a method of reading represents an important step in the creative development of education within China's rich traditional culture. This practice effectively enhances contemporary students' ability to evaluate cultural values, strengthens their cultural self-confidence, and encourages them to "plant the seeds of reading" and "fasten the first button of life." In doing so, it upholds the principle of "establishing morality and nurturing people," thereby advancing its spirit in the modern era. By integrating Sichuan traditional recitation into education, students can develop a deeper understanding of cultural values, reinforce their cultural confidence, and inherit the profound wisdom embedded in traditional Chinese culture.

4.1 The Educational Attributes of Traditional Sichuan Bardic Chanting Define the Coupling Relationship between the Establishment of Morality and the Education of People

Ancient Chinese education was not only concerned with the teaching of "art" but also with the transmission of "Tao." "Art" focused on preparing individuals for career choices, while "Tao" laid the foundation for intellectual and spiritual enlightenment. Although traditional Sichuan chanting, as a method of reading, falls under the category of "art," the ancient poems it recites embody the "Tao" of China's rich traditional culture. The value orientation of traditional Chinese culture encompasses values, ideals, beliefs, modes of thinking, ethics, morality, behavior, and aesthetic preferences, all of which are integral to the core principle of "cultivating morality and educating people." Rooted in this profound cultural heritage and reflected in its ideological content, values, and behavioral norms, Lizhi Shuren represents the culmination of Chinese ideological tradition. It has become one of the cornerstones of China's cultural system, shaping the nation's ethical framework and defining the spiritual qualities of its people.

By reciting ancient poems, Sichuan scholars of all times have been able to cultivate the ability to feel, express, appreciate and create beauty, cultivate noble moral sentiments, cultivate deep national emotions, and stimulate the imagination and sense of creativity. In ancient times, the goal of cultivating virtue was to mould gentlemen, but nowadays it is to cultivate builders and successors of socialism, both gentlemen and successors of socialism, all of which serve the interests of the country and the nation and the needs the society in reality. The coupling of traditional chanting in Sichuan with "cultivating morality and educating people" is an innovation in the modern meaning of Chinese excellent traditional culture. It not only absorbs and continues the essence of Chinese traditional culture, but also abandons the historically limited content. To re-explore the educational value of Sichuan traditional chanting in a modern sense, the method of chanting is to educate students on socialist core values. To grasp the method of recitation in form, to internalise the values and spiritual pursuit of students in essence, to take the reading method rooted in Chinese excellent culture as the main content of education for establishing morality and shaping people, and to achieve the fundamental goal of passing on Chinese excellent traditional culture through the reading method of Sichuan traditional minstrelsy.

4.2 The Sound Culture of Traditional Sichuan Chanting is Integrated into the Essence of Education for Moral Education

The essence of the sound culture in traditional Sichuan chanting lies in the educational approach of "sound nurturing" and "educating people through culture." This method effectively integrates educational practices into daily reading, reinforcing the principles of moral cultivation and character development. The practice of instilling virtue and educating people is reflected in the chanting of poems, lyrics, and fugues throughout history, as well as in the recitation of cultural texts in dialectal speech. This approach to virtue cultivation and education is not only evident in the recitation of classical poetry but also in the oral transmission of cultural texts in dialectal speech, which is ultimately embedded in the traditional customs and rituals of the literati in Sichuan. For generations, the daily reading practices of Sichuan scholars have served to transmit the culture of sound and voice, shape the character of a gentleman, and implement an educational model inspired by the teachings of sages. This, in turn, has contributed to the formation of a subtle moral order and a set of social customs that promote public order and good morals, harmonizing individuals' inner moral cultivation with their outward behavior. The deep integration of Sichuan traditional recitation into both educational and cultural inheritance, along with its seamless connection across time and space, reflects the core principles of moral education. It also provides valuable insights and references for the innovation and continuation of moral education methodologies. As a representative form of sound culture within China's rich traditional heritage, Sichuan traditional chanting conveys the resonance and profound contemplation embedded in Chinese characters and symbols. Through a structured and rhythmic flow of emotional sound, it expresses the distinctive attitudes and deep emotions of the chanters, further enriching the cultural experience.

The art of chanting serves as a platform for readers to develop a deep awareness of sound culture, a window into the perceptual experience of chanting, and a crucial channel for expressing emotions such as joy, anger, sadness, and happiness. Moreover, it provides a means for readers to articulate the complexities of their ideals and the realities they face, offering an outlet for emotional expression. At certain points in history, Sichuan traditional chanting has even played a guiding role in shaping the cultural direction of the region. Reflected in the reading practices of Sichuan readers over the years, Sichuan traditional chanting not only demonstrates their historical and cultural understanding but also embodies their aspirations and longing for knowledge. It conveys cultural information and emotional experiences, imparting psychological significance to its practitioners. Implicitly, it nurtures emotional tendencies toward sound, integrates natural teaching methods, and plays a role in organizing and coordinating personal will and behavior. Essentially, it functions as an educational tool for instilling virtue, fostering emotional intelligence, shaping human character, and cultivating aesthetic appreciation. Ultimately, the significance of Sichuan traditional chanting in the education of Sichuan readers lies in its ability to establish moral education, nurture individuals, develop emotional awareness, and enhance aesthetic sensibilities.

3.3 The Practical Characteristics of Traditional Chanting in Sichuan Constructs a Moral Education Programme Educational model

4.3.1 A People-Centred Education Model

As an important form of expression of Chinese traditional culture, Sichuan traditional minstrelsy, from the very beginning of its existence, has set up a human-centred educational model, which goes deep into the study life of Sichuan readers to understand what they think and need, and taps into the form of teaching for self-education to solve the problems of what to read, how to read, and what is the use of reading, and to fully embody the subjective consciousness of the readers. The human-centred bardic education model infects, inspires and appeals to people, and stimulates the enthusiasm of readers for learning. People-oriented minstrelsy education mode means that the content of education closely follows the needs of the personality development of the readers, takes the readers as the main object of education, the readers' appreciation of taste, highlights the main position of the readers, and promotes the enthusiasm for independent learning. The audience of traditional minstrelsy in Sichuan decides that the whole education process is always focused on the readers of Sichuan, and that the starting and ending point is to establish morality and cultivate humanism. From the works of traditional chanting in Sichuan through the ages, ancient poems and Confucian classics are the important contents, as the important basis of Chinese culture, value system and basic beliefs are all loaded by poems and Confucian classics. The attitude of the reader as the subject of recitation in front of the content of recitation is the aesthetic experience of self-view, the free expression of individuality, and the psychological sentiment of self-gratification, which has had an impact on the moral and psychological growth of the readers of Sichuan through the generations through the overall influence of the sounds of the private schools, academies, and academies of the Sichuan region.

4.3.2 A Fun and Educational Model

Teaching for fun is an effective form of minstrelsy education. Only when a reader is interested in reading and willing to read can he or she be able to read. As we all know, interest is the best teacher, Sichuan traditional recitation through image of vivid content, flexible and diverse forms, easy to understand the way to stimulate interest in reading, enhance the emotional experience, to achieve the educational purpose of moral education. The educational mode of recitation pays great attention to the emotional experience and situation construction of the reciters, guides them to experience and understand the educational content, triggers emotional resonance, and maximises the benefits of education for the development of morality and education for the sake of humanity by the method of reading that is acceptable and easy to master. In this way, in a pleasant and relaxing atmosphere, the reciters are attracted to study actively without burden, stimulate reading interest, trigger reflection and resonance, and form positive emotional will, so that Sichuan readers of all times can effectively perceive the ancient poems and receive classical education.

4.3.3 Educational Models Tailored to the Needs of the Individual

From the time of Confucius onward, the concept of teaching students according to their aptitude has been deeply rooted in Chinese education, with its connotation being continuously enriched and refined throughout history. Whether in ancient times or today, this approach has demonstrated strong vitality. Sichuan traditional recitation, as a historical reading method in Sichuan, is embedded within the region's educational system, inheriting the principles of traditional Chinese educational philosophy. It differs from both art education and language instruction, serving as a unique pedagogical tool that bridges the disciplines of art and literature. Through a tailor-made teaching approach, Sichuan traditional chanting adapts to the diverse characteristics of students, developing individualized teaching programs and a one-on-one apprenticeship model. This approach enables teachers to cultivate students' unique chanting styles, stimulate their cultural enlightenment, and fully respect individual differences. By implementing a personalized and differentiated teaching method, it emphasizes cultural heritage while ensuring that students' chanting melodies are not excessively exaggerated. The teaching process prioritizes cultural transmission and helps each Sichuan reader develop a distinctive style that is both inherited and uniquely their own, allowing them to remain true to their roots and avoid the phenomenon of "one tune for ten thousand people." In practice, teaching highlights individual specificity and respects student diversity. Typically, instruction is conducted on a one-on-one basis, with teachers first demonstrating and students following along in reading and singing. Throughout this process, teachers provide appropriate guidance on chanting melody, language, vocal techniques, and emotional interpretation. This pedagogical approach not only integrates knowledge of ancient poetry and texts but also fosters intellectual engagement, allowing both teachers and students to grow together in the learning process. By clarifying their direction and forming a shared value system, Sichuan readers across generations can naturally inherit their cultural traditions, cultivate their character through reading, and internalize the cultural values of their nation.

5. Concluding Remarks

As a form of living intangible cultural heritage, the application of Sichuan traditional chanting in education remains relatively rare but holds significant academic value. This paper explores the tasks and objectives of teaching traditional chanting in Sichuan from the perspective of intangible cultural heritage preservation. Through this study, it examines the objectives, concepts, and methods of teaching traditional Sichuan bardic recitation, as well as innovative approaches such as the "people-oriented" model, "teaching for fun," and "teaching according to materials." The findings suggest that fully utilizing Sichuan traditional recitation to create an immersive learning environment can, to some extent, enhance students' learning outcomes and motivation. Additionally, it provides new ideas and insights for the teaching of ancient poetry and the inheritance of intangible cultural heritage.

In conclusion, with its distinctive linguistic, musical, and aesthetic qualities, along with its rich teaching resources, diverse instructional methods, and interactive experiences, Sichuan traditional recitation offers students an engaging and morally enriching learning environment. With its aid, the transmission of regional culture and the teaching of ancient poetry become more effective and vivid. Moreover, the unique educational model it establishes naturally integrates into the minds of Sichuan learners, reinforcing the significance of moral education and fulfilling the goal of "cultivating morality and educating people." It is anticipated that as traditional chanting continues to be inherited and developed, its application in education will further expand and deepen, bringing new possibilities and innovations to the future of education.

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