New Thinking of Writing Teaching Based on Similarity Theory

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The accumulation and reorganization of “article similar blocks” constitute people’s writing intelligence, which directly determines the writing ability of the article. The teaching of writing should focus on the core of students’ writing intelligence, the construction of “article similarity block”, and the teaching should be organized and implemented according to the law of human brain thinking. The necessary screening and integration of similar blocks is the primary premise for the construction of “similar blocks” of the writing subject. It is undoubtedly an important task for writing teaching to construct these “similar blocks” in the cognitive structure of the subject. Article similarity block is always in a static state in the human brain. Only similarity activation can awaken and activate the sleeping “similarity block”, promote coupling resonance, and move towards similarity innovation.

Keywords: writing teaching, similar block, screening integration, construction and reconstruction, activate the innovation

Traditional Chinese writing education has always advocated “reading promotes writing” and “reading, writing and writing”, holding that article writing is “no other skills, only reading and writing frequently, self-work” (Ouyang, 2008, p. 123), which is obviously mysticism with emphasis on perception and light on thinking. Just as Lu Xun described, “A dark alley, you are left to explore by yourself, whether it makes sense or not, everyone is at the mercy of god” (Lu, 1983, p. 632). Since the 1990s, although schools of writing teaching have mushroomed, most of them still slide slowly along the secret path of “reading-comprehension”, and the current situation of less slow and less expense has not been fundamentally reversed. How to make writing teaching out of the “dark alley” has become a problem that the current Chinese language field must face up to.

Similarity Theory and Writing Teaching

“Similitude theory” is a scientific way of thinking, which has positive methodological significance to human practice. According to this theory, “everything is connected through the intermediary of similarity” (Zhang, 1992, p. 32) and people’s thinking also operates according to the similarity principle. The similar and hierarchical structural blocks accumulated in people’s learning and practice and deposited in the brain are called “similar blocks”. This is the core concept of “similarity theory” and also the intermediary through which the subject and object can effectively “relate”. In this two-way “connection” and blending construction, the original information block of the subject is constantly activated and matched, absorbing external information, and forming new “similar blocks”, which in turn adapt to or assimilate new information. In this way, the “similar blocks” of the subject snowball bigger and bigger, so people’s ability to solve problems is also getting stronger and stronger. Generally speaking, the “similar block” is like the CPU of the human brain, and the
human mind must rely on the “similar block” to move. The accumulation and reorganization of “similar blocks” constitute people’s thinking intelligence and determine the size of people’s problem-solving ability. All schools of modern psychology believe that it is a universal law for thought to act in accordance with similarity. For example, the law of similar association of association school; “similar associative law” of Gestalt school; “assimilation” and “adaptation” in cognitive psychology; the “familiar blocks” emphasized by artificial intelligence, as well as the samples, examples, and models mentioned in people’s daily life, can actually be regarded as the “similar blocks” used by people in the cognitive process, and their functions are to grasp and process new information with existing knowledge and experience.

Writing is a special spiritual and cultural construction activity, and it is natural to carry out text construction activity by virtue of certain “similar blocks”. Accordingly, the accumulation and reorganization of “similar blocks” constitute people’s writing intelligence, which directly determines the writing ability. We might as well call this kind of similar block “article similar block”, which is obtained through a lot of reading and writing practice, accumulated in our mind “article style”, this kind of “style” internal, hidden norms and guide our writing. As a Chinese saying goes, “a person who is skilled in writing must be skilled in writing” (Liu, 1958, p. 519). People who are proficient in writing must rely on certain writing rules and accumulate abundant “similar blocks of articles” in their minds. The ancients so-called “reading broken volumes, writing such as God”; the fundamental reason for the author’s “familiarity with three hundred Tang poems, even if he can’t compose poems, he can recite them” is that the author has obtained abundant “similar blocks” in reading. It can be said that students write well, in addition to life experience, emotional accumulation, material reserve, language expression, and other factors; the accumulation of “similar blocks” in a sense is more important.

In the new era when quality-oriented education becomes the main theme, how to grasp the key point of the subject’s thinking intelligence and make scientific design on the basis of mastering the writing psychology and thinking rules has become the key to get out of the dilemma of “groping in the dark alley” in writing teaching. The combination of similarity theory and writing teaching gives us a new idea: Writing teaching should take the core of students’ writing intelligence, focus on the construction of similar pieces of articles, and organize and implement teaching according to the law of human brain thinking.

The Article Similar Block Screening and Integration

“Article similarity block” is not simply a little stylistic knowledge, nor is it a mechanical structure routine, but the selection and integration of the “common” information of the external representation of the style. Teachers should fully consider students’ acceptance psychology and the current level, and carry out necessary screening and integration of similar blocks, which is the primary premise for the construction of “similar blocks” of the writing subject. What we pursue is a kind of similar block construction system which is easy to be accepted by students and conducive to intelligent construction of writing.

“Material Pattern Similar Block” Is the Basis

“Material” is the flesh and blood of the article and is the author’s “what to write”, “what to write”. The “material” here refers to the accumulation before writing, which has a certain functional orientation and is stored in the way of blocks in the author’s cognitive structure. Now the phenomenon that students have nothing to write is very common; it should be said that students have more than 10 years of life experience, and as long as they pay attention to observation and experience, they should not have “a clever woman without rice”
embarrassment. But the problem is not simple observation and experience. The theory of similarity tells us that in the objective world, only the content similar to the author’s cognitive structure can attract the author’s attention. What we see, as psychologists say, is “what we tend to see, what we already know” (Shi, 2000, p. 326). That is to say, the fact that students have nothing to write cannot simply be attributed to their inability to observe and experience, but that there is no similar and matching information in their cognitive structure with the outside world, and no corresponding “material menu” or “material catalog”. It is a waste of time to teach students how to observe and experience technology without solving the problem of “material cognitive pattern” construction. To be specific, students should be guided to establish a “material pattern” and form a “need menu” in their own cognitive structure, which is mainly divided into language, things, and reason. In teaching, the teacher wants to comb analysis of numerous writing phenomenon, find a different type of similar block, and then filtered integration, lists the material pattern “menu”, and guides the student to construct in their own cognitive structure, the formation of a strong sense of polymer materials, target consciousness, in the face of rich life world which is not blind and indifferent.

“Similar Block of Stylistic Schema” Is the Key

The so-called “stylistic schema” refers to people’s conscious understanding, mastery, and unique feeling of different stylistic writing rules and techniques in reading and writing practice. It is the model framework of the article in the mind of the author and the abstraction and generalization of the content, form, and writing method of all the articles that a person comes into contact with. Stylistic schemata similar blocks are not simple stylistic knowledge, nor mechanical structural routines. They are consciously or unconsciously extracted from the “commonness” of different stylistic styles in a large number of speech practices, and need to be selected, assembled, and modified by the brain. When the stylistic schema is stabilized in the mind, it will regulate and guide our writing behavior internally and secretly. The author will, according to the theme and expression content, “Properly select a certain stylistic model abstracted from a large number of texts and stored in the brain information database to construct one's own works in order to realize the specific writing intention and aesthetic ideal.” (Jin, 1994, p. 72). Without stylistic schemata, writing is like a headless fly, a runaway horse, thrown into disorder and helplessness. In today’s “malaise” writing teaching, it is necessary to advocate the teachers guide the student to carry on the solid into a lattice, into the body of the training, and even make them “dancing with the shackles”, to learn that “nothing can be accomplished without norms or standards”, there is no better stylistic, profound experience, and subtle mind will also be information from specific instructions.

“Operation Techniques Similar Block” Is the Soul

The article not only has the macroscopic law, but also has the microscopic technique. Writing techniques are not only a kind of strategy and means, but also closely related to the author’s aesthetic pursuit and value choice. To be specific, “similar block of operation techniques” is a method block with similarity, universality, and locality abstracted from writing experience and excellent chapters. It is a special intellectual resource, full of rational color and with strong leading function. For example, Li Tu’s “the first sentence of the article has the best meaning” (Li, 1992, p. 267); Ouyang Xiu said, “Things cannot be mentioned all over the place, so it takes one or two things to win trust” (Ouyang, 1992, p. 267); Huang Zongxi wrote, “Every time he wrote a few irrelevant things, his spirit would be vivid and his cheek would be thirty cents” (Huang, 1992, p. 267). In fact, stylistic schema also contains the quality of techniques and skills, but it is based on the macro perspective of writing, focusing on the overall “method” of writing, such as structure development and chapter layout. The
writing techniques mentioned here are based on the micro Angle, focusing on the micro, local, operable, and practical writing “technique”. At present, although there are rules and techniques taught in writing teaching, they are too general and vague, which are often metaphysical and empty theories such as “writing first”, “profound theme”, and “appropriate material selection”, and lack of practical techniques with strong operability and micro-specifics. According to the cognitive characteristics of different students, the teacher should screen out the techniques that are in line with the actual writing of students, have practical value, and are easy to operate.

The Construction and Reconstruction of Similar Blocks

Since the screening and integration of similar blocks is the premise of “similar block construction”, it is undoubtedly an important task of writing teaching to construct these “similar blocks” in the cognitive structure of the subject. As for how to construct, the implementation strategy, control strategy, and evaluation strategy of effective construction are the most important part of similar block construction. In terms of the current thesis teaching, although some have penetration in the textbooks, absorption material, schemata, techniques of similar blocks, high school has a special writing textbook, and has begun to take shape, and also a systematic, but composition teaching is still difficult to strode; an important reason is the construction of similar piece of lack of necessary methods and effective strategies. Many teachers did not carry out the necessary “processing” and “modulation” of knowledge of schemata and techniques, but jammed half-cooked to students, who were dull and uninteresting to say, and difficult to digest, for a long time, but encouraged the “anorexia” mood of writing knowledge. For teachers, “the construction of similar blocks” is a creative work, an excellent platform for displaying teaching skills, and an ideal booth for teaching wisdom. It should not only be based on scientific rationality, but also emit rich and touching artistic glow.

The construction of similar blocks should grasp several principles. The first is the principle of subjectivity. Due to the limitation of students’ knowledge, ability, and energy, the screening and integration of similarity blocks mainly depends on teachers, but the construction of similarity blocks always takes students as the main body. The truth is very simple that the similarity activation and similarity innovation can occur only when the similarity blocks are effectively constructed in students’ cognitive structure. Moreover, the richer the similarity blocks in students’ mind, the greater the possibility and scope of similarity activation, and the easier the realization of similarity innovation will be. The second is the principle of imagery. Compared with material similarity, schema and technique similarity are abstract and boring, and the effectiveness of teaching often depends on the skills and wisdom of teachers guiding students to construct schema and technique similarity. The core elements of this skill and wisdom are vividness and interestingness, and the criterion to judge its value is the acceptability of students. Nowadays students have lost interest in composition; one of the main reasons is the abstract and boring spoon-feeding of composition techniques by teachers. Finally, the discipline principle. Only through repeated training can “similar blocks” be skillfully and automatically precipitated into the implicit modules of the human brain, and then become an almost instinctive thing. Just like table tennis, badminton players although can play, but still do repeatedly hard training; the purpose is to consolidate the similar block in the mind. Still, Ye Lao said it clearly: “The teaching of skills and skills is only the beginning but not the end. The end is when the skill takes root in the educated person, when the habit becomes natural and never goes off the rails again” (Ye, 1994, p. 79). How to achieve the ideal situation of “closure” is obviously dependent on training.
When similar blocks are constructed and consolidated in the human brain, they also tend to produce side effects. They are easy to solidify and become rigid, which is extremely bad for the growth of innovative thinking. It’s a bit like anti-virus software, it has to be updated constantly, or it loses its effect. In the current composition teaching, the development of students’ innovative thinking is still difficult to make effect; a very important reason is that the original similar block has not been updated and upgraded. As far as the construction of stylistic schema is concerned, the “entry” training following stylistic order can construct clear schemata similar blocks in students’ cognitive structure. However, the subject can always “break through” and make innovations in the limits of style while following stylistic schema and highlighting stylistic consciousness. At this time, the original writing mode and thinking inertia in the mind of the writing subject gradually fade and sink, can walk freely on the smooth way of thinking without relying on the crutch of schema and mode, and gradually get rid of the single and mechanical mode. At the same time, the subject is constantly generating and constructing new models, constantly breaking through and surpassing. Or Liu Xie said dialectically and thoroughly: “the body of the article has often, the number of changes in the text” (Liu, 1958, p. 519). Therefore, teachers should guide and encourage students to constantly bring forth the new, update and upgrade, deconstruct and reconstruct, and enrich and develop the similar blocks of the constructed articles.

**Activation and Innovation of “Article Similarity Block”**

Writing behavior is not produced without reason. “Article similarity block” is always in a static and sleeping state in the human brain. Only similarity activation can awaken and activate the sleeping “similarity block”, promote coupling resonance, and move towards similarity innovation.

**Occurrence of Similar Activation—Stimulus Induction**

Strictly speaking, the writing behavior is caused and promoted by a certain motive, which mainly includes two categories: internal emotion driving and external environment stimulating. However, the subject’s feelings and thoughts are always rooted in real life, and the author always touches his feelings and thoughts under the stimulation of the external environment. Therefore, writing motivation in the final analysis is the result of the external trigger induction. In ancient China, such propositions as “heart-matter induction”, “heart-matter integration”, and “scene integration” all explain the reason of writing motivation triggered by external objects. Induction or activation, triggering effect on the objective things, sometimes seems insignificant; it may be someone, something, may also be a scene, a detail, even a sentence, a certain expression, can be directly from the real life, and may also have heard indirectly from books, but its energy and vitality, but often is impressive, and cannot be ignored. Defoe is said to have written Robinson Crusoe after reading the stories of sailors returning home after many hardships. Bing Xin saw a drifting wooden clog on the sea on her way home, which inspired her to write a wooden clog. For writing teaching, there are not many inducing things to trigger the thought of writing, so the simulation and creation of similar inducing scenes, which can wake up the sleeping “similar block” and play the role of “ignition”, has become the key to trigger students’ writing motivation. And elaborate design of the thesis topic just creates this kind of situation induced, such as the 2016 college entrance examination composition “virtual and reality”, Zhejiang topic which describes “shopping online, video chat, online entertainment” situations, such as very close to the students real life, and can induce an mission of “similar” effective, so that the students have words to say, not to assign a new strong say sorrow.
The Principle of Similar Activation—Coupling Resonance

The premise of the convergence and integration of the external objects and the inner world is that there is a similar correspondence between them. Those dormant “similar blocks”, once induced and stimulated by similar information outside, will match and align with it in an orderly way, so that the original “similar blocks” in assimilation and adaptation to a new balance upgrade to a new “similar blocks”, so that people’s ability to solve problems is becoming stronger and stronger. Without similar activation, the “similar block” in the mind is always in a static state, deconstruction and reconstruction becomes an empty word, and innovation becomes a “fantasy”. In fact, in a broad sense, all articles are scenes and feelings, environment and meaning, things and heart interact with each other, blend with each other, and transform into each other, which is an irrefutable iron law. Further, only when the two different “qualities” of “heart” and “thing” have similar correspondence in structural form, and the characteristics and connotation of “thing” can activate the similar blocks of “heart” and generate resonance, can emotional transplantation be realized and wonderful ideas can be produced. In Du Mu’s poem, “The candle has the heart to say goodbye to others and shed tears until dawn”. The candle here does not care about sentimentality and ruthlessness. The key is that the poet projects his inner feelings of farewell to the candle. “How much sorrow can you have, just like a river flowing east in spring”, although “sorrow” and “spring” are completely different things, but the continuous “sorrow” and “spring” that endless gushing have structural similarities, thus forming the transplantation of emotion.

Realization of Similar Innovation—Deconstruction and Reorganization

Writing is the most creative cultural construction activity. If similar activation is the prelude, then similar innovation is the climax, and its internal mechanism is the deconstruction and reorganization of “similar blocks”. The basic reason why excellent poets’ writing level is far higher than that of ordinary people is that they not only have a large number of “similar pieces”, but more importantly, they have the amazing ability to upgrade and reorganize “similar pieces”. Similar innovations are manifested in writing, first of all in the arrival of inspiration. In fact, inspiration is not something that is unpredictable and mysterious, but “the best state of mind created by the flow of information and communication of the human brain when it is highly stimulated” (Liu, 2007, p. 176). Here, “information is presented and communicated with each other” is the re-collocation and best combination of “similar blocks” breaking through the original order, and also the active state of “similar blocks” deconstruction, reorganization, integration, and upgrading. The coming of inspiration prefers the “prepared mind”. Only when there is a relatively rich similar block in the brain will the coming of opportunity and inspiration be “unexpected” and “unstoppable”, just as the so-called “inspiration is a reward for hard work” (Liebin, 1986, p. 248).

The “unconscious conception” in writing is another manifestation of similar innovation. The “unconscious” is not consciousness in a vacuum, but the activity of conception running behind the screen of the mind, hidden, undetected, unrealized. Many ancient poets and writers acknowledge the existence of the phenomenon of “accidental” involuntary creation. They think that writing poems and compositions is “natural reiki, which comes from trance and comes without thinking” (Li Deyu); think “if the sound of nature does not come, how is manpower” (Yuan Mei). Some poets get wonderful words in their dreams, such as “Li Bai dreams of writing flowers and thinking and advancing”, “Jiang Yan dreams of writing five color pens and great times”. This is because in the unconscious mind, there is no limit to the discrete recombination, collocation, and integration of similar pieces of text, which is also the reason why unconscious ideas often get good works. Of course,
unconscious conception is also conditional, in addition to a rich reserve of “similar pieces of articles”, accumulated rich cultural accomplishment and life experience, but also good at mediating conception, shelving conception. When the idea of obstacles, blocked train of thought, must stop shelving for a period of time, appropriate transfer of attention, relax, the so-called “writing is not good to see Yan Wu, disorderly style flowers” is this truth. At this time, although the idea is “suspended” in the consciousness, it continues to swim in the unconscious sea; and in this relaxed state of thinking, the deconstruction and reorganization of similar pieces will be more active; and new and unique ideas are easier to come.

References