Study on the Teaching Mode of English Reading in Primary School from the Perspective of Reception Aesthetics

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English reading in primary school is one of the essential ways to cultivate students' creative thinking of primary school. Based on the current situation of students' low subjectivity, rigid teaching mode and narrow reading scope of English reading-teaching in elementary school, this thesis intends to adopt Jauss's "horizon of expectations" and Iser's "calling structure" theories from the perspective of reception aesthetics to explore and innovate English reading-teaching mode of the primary school, that is, under the conception of students-centered English "subjective reading" mode, to carry out the reconstruction of English reading text under the "horizon of expectation" theory, and meanwhile to employ several strategies casting off from "interpretation group" of English reading and other exploration.

Keywords: reception aesthetics, English reading-teaching, primary school, teaching mode

Introduction

As the deepening reform of primary education, English reading-teaching in primary school has made great progress with the significant promotion of teaching quality. Whereas, during the English reading-teaching course, teachers still focus more on language knowledge and strengthen students' memory and instinctive reaction through mechanical training constantly, regarding students as examination machines, and neglecting students' main position in learning progress. In addition, English teachers usually elaborate their teaching designs instead of training of students' reading-thinking, such as a considerable design of introduction, some entertaining games and abundant practice, which result in that reading-teaching still belongs to the traditional teaching mode based on the text understanding in a conventional sequence: word presentation→text presentation→text understanding→problem solving (Zhang, 2007, p. 91). Under the circumstance, the teaching mode has been increasingly rigid, losing sight of the cultivation of students' reading interest and strategy, and the uniqueness of the original English reading class. At the same time, due to the limitations of the content of English textbooks and classroom time, it is easy to lead to the narrow range of students' English reading knowledge. Based on this, the gradual penetration between the theory of receptive aesthetics and education undoubtedly provides new enlightenment for English reading-teaching, which makes the traditional text turn from "author centered" to "text centered" and then to "reader centered" (Zhu, 1997, pp. 271-293).

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An Overview of Reception Aesthetics

Reception aesthetics, known as reception theory, is an aesthetic trend of thought rising in the mid-1960s, mainly represented by the theory of “horizon of expectation” of German literary history expert and literary aesthetician H. R. Jauss and the theory of “calling structure” of Iser.

“Horizon of Expectation” Theory

“Horizon of expectation” theory, initially put forward by H. R. Jauss on the basis of Gadamer’s hermeneutics, is the central concept of reception aesthetics, which consists of three levels: expectation system, change of vision, and reconstruction of vision. The so-called “horizon of expectation” refers to the readers’ directional expectation of the way of text presentation before and during the process of reading comprehension (Zhu, 1997). The vision of expectation will be limited by the readers’ own cultural background, life experience, aesthetic taste, reading expectation, and so on. In the process of each reading practice, the readers will not only be limited by the original horizon system, but also expand their new horizon to achieve the reconstruction of the horizon. Jin Yuanpu (1998) also pointed out the dynamic generation of the horizon of expectation in the theory of reception and response, any reader is in a state of understanding or knowledge before reading any specific literary works. Without this prior understanding and prior knowledge, nothing new can be accepted by experience. This first understanding is the horizon of literary expectation (p. 11). In the sight of Jauss, he thought that readers’ expectation needs to keep a proper psychological distance from the text, so as to produce “aesthetic distance”, create aesthetic value and obtain aesthetic feeling, which is the authentic “aesthetic art” of reception aesthetics. In short, the theory of “horizon of expectation” emphasizes on the main-position of readers, and holds that before reading activities, readers have formed their own psychological schema with personal characteristics from life, aesthetics, culture, and other aspects, forming their own unique ideological tendency, social requirements, practical experiences, and aesthetic tastes. In the process of reading, readers’ psychological schemata will have guidance and influence on reading, thus, producing different reading effects, which is the “horizon of expectation” of reading.

“Calling Structure” Theory

The theory of “calling structure”, originated from Iser of Germany, which was formed on the basis of in garden’s theory of existence and Gadamer’s theory of fusion of horizons, also is regarded as an imperative theory of reception aesthetics. According to Iser, “The calling structure of the text” is “the text structure that arouses readers to fill in the gaps, connect the gaps and update the horizon” (Zhang, 2017, pp. 171-177). In his view, the value of the work is to realize the interaction between the text and the reader, and he proposed the importance of dialogue between the reader and the text. Any literary text is a multi-level open structure, which contains many uncertain points of meaning, blanks, and fuzziness. It is these structural gaps that call for the reader’s imagination process. In the process of reading, the reader constantly negates and corrects himself, changes and merges his vision, and finally obtains a new understanding. As it is that the structural blank of the text can summon the potential meaning of the text, i.e., connotation, such as the logical meaning of the text, the humanistic meaning, etc. These structural blanks leave the readers with an imaginary artistic space, which is invisible and needs the readers to make a filling creatively. Iser’s “Calling Structure” Theory affirms the readers’ ability of thinking creation and imagination and respects the readers’ artistic reconstruction in the process of text reading, and emphasizes the readers’ subjectivity and dominating role.

The Role of Reception Aesthetics in English Reading

Starting from the acceptance of the works by the readers, reception aesthetics emphasizes the subjective role of the readers in the reading process; breaks through the traditional reading mode, arouses the students' interest in learning; transforms "knowledge" into "wisdom", improves the students' comprehension, aesthetics, and innovation in reading, etc.

Exertion on Subjective Initiative With "Reader-Centered" Mode

Reception aesthetics systematically studies the relationship between the text and the reader, especially attaches great importance to the reader's initiative in reading (Chen, 2015, pp. 82-92). That emphasizes the main position of readers in the process of English reading, highlighting the recreation value of texts that integrated and embellished by readers. Different readers will have different life experiences, various visioned fields and diverse aesthetic values, who are the most gifted, spiritual, and independent individuals, who pay attention to inspiration and exploration. Their recreation value for works and texts is irreplaceable. Take Chinese texts for an example, while teachers teach the section of Reading, students may put forward several questions that teachers did not predict during the preparation, such as "How do robots work?" or "What is the structure of the robot?" and "Why did I not see such a robot?" Something just like that or even worst that it does not have connected with the objectives of this class. Instead of making a assertion that students' questions are worthless at once, teachers should enrich their own evaluation database, aim to encourage students to participate in learning atmosphere, and offer them appropriate guidance and enlightenment. Therefore, in the process of English reading-teaching of primary schools, it is very important for readers to actively participate in the in-depth exploration of the intrinsic meaning value of English reading texts. Teachers should not only interpret the text for the first time with their own reading ability, but also are supposed to interpret the text on the foundation of prediction of the creativity of students for the second time, and then design its teaching links and steps. In the process of teaching, the students' active thinking divergence often leads to unexpected results. With the development of dual reader's subjectivity, the textbook is no longer a "dead book", while reading is no longer superficial understanding, but a reconstruction of the real art soul.

Stimulation of Learning Interests by a Breakthrough in Teaching Mode

The traditional English reading-teaching mode focuses on the students' understanding of the text, failing to concern students' subjectivity and creativity of thinking, lacking of reading strategies, and staying on the surface of the text without digging deeper. While teaching, teachers will endeavor themselves in the teaching of words, grammar, sentence patterns, etc., yet ignore that the text language is just a series of symbols, and the internal meaning of the serial symbols is a potential blank, which needs to be explored and excavated by the readers. For example, in English textbook of the 5th grade of China consolidating the grammar knowledge like "be doing" ongoing tense, and its core sentence patterns while they are teaching. However, the aesthetics of reception stressed the readers' receptive ability and the communication between the readers and the text, rather than the simple understanding and simple question and answer in the traditional sense. With the concept of reception, teachers should lead children to put aside the burden of normal grammar and sentence patterns to observe the text and communicate with the text. Under the proper guidance, students can discover the key word in the text on their own effort and experience the culture of different countries in the world. In this teaching process, grade school students have a preliminary understanding of the text through their original non-blank psychological schema, and then have expectations for the new reading text. This expectation changes with the

in-depth exploration of the text, and students' understanding of the meaning of the text can be gradually promoted, which stimulates students' learning interests rather than bounded by the frame of mind, i.e., think outside of the box.

Alteration From “Knowledge” Into “Wisdom”

The purpose of reading lies in the fusion and change of vision, the application of comprehensive ability. “Knowledge that cannot be used is quite harmful”, Whitehead (2012) said in the aims of education (p. 6). The ultimate goal of reading is to absorb knowledge, to form “wisdom”, and to internalize various abilities. For example, during the course of primary school English reading-teaching, there are often some new words and phrases, in that case teachers always stressed on the accumulation of students' memories, but ignore the output process of students. Can students use this new knowledge and internalize it into their own things. Reception aesthetics focuses on readers and studies the relationship between readers and texts. It pays more attention to students' wisdom than knowledge. Primary school students need to produce reading expectations for reading materials, fully integrate their own feelings into the reading materials, reconstruct the meaning of the materials, and improve their comprehensive English reading ability. At the same time, reception aesthetics emphasizes the role of aesthetic subject, and teachers should choose certain creative and novel reading articles to expand students' aesthetic vision and taste (Yang, 2018, p. 144). Students negate constantly in the change of vision, so as to realize the reconstruction of vision with the fluctuation of divergent thinking and improve the creativity of primary school students in the temperament and interests of reading.

Study on English Reading-Teaching Mode From the Perspective of Reception Aesthetics

From the perspective of receptive aesthetics, this paper intend to expend and explore the mode of English reading-teaching in primary schools, including the reconstruction of English reading text from the perspective of expectation, and the English subjectivity reading strategy of skipping the “interpretation group”, and so forth.

Reconstruction of English Reading Text From the Perspective of Expectation

According to Jauss, the works that are completely suitable for the existing horizon of expectation cannot arouse too much interest of the readers. Based on the concept of primary school students' subjective reading mode, teachers should make full use of the natural, human, and social resources around them, integrate the teaching materials and texts, select relevant and interesting extracurricular reading materials, and stimulate students' interest in learning. Influenced by their own culture, education background, and life experience, teachers and students have their own expectation horizon. Before entering the text, they have their own “expectation system”. Teachers' expectation of English reading text has two levels, one is the content of the text, and the other is the sounds, vocabulary, sentence pattern, paragraph, and other aspects of the text. The students' expectation is only on the understanding of the text content. It is precisely because of the differences of these “expectation systems” that in the process of bilateral interaction in teaching, there can be sparks of collision and integration, which can transcend the existing horizon and realize a new horizon reconstruction. In China, foreign language teaching is mainly based on the textbook, along with the characteristics of the simple content as well as unitary form, which means that teachers, as the domination of activities with strong expectation, should make use of resources to appropriately integrate and modify the previous text, and facilitate

the textbook flexibly and creatively. It puts forward higher requirements for teachers to integrate the use of resources, teaching materials, and the arrangement of content.

Stimulating “expectation system” and reconstructing text’s life situation. Now, teachers are advocated to carry out situational teaching, whereas encountered with the difficult operation and other reasons in the actual course of class, we still adopt mechanical teaching, mainly in the mode of “teaching materials”. Especially, in the senior stage of primary school, with the enhancement of the text’s difficulty, the fragmentation of knowledge points, teachers seem to be not easy to deal with the key and difficult points of knowledge, generating opposite learning effects. Meanwhile, students’ learning passion has been decreasing. One of the reasons lies in the loss of aesthetic feeling caused by the “too distant” or “too intimate” distance between students’ expectation of text understanding and the text presented by teachers, which leads to negative burnout.

If the teacher can use the resources reasonably and reconstruct the text situation, it can stimulate the students’ expectation system. For example, in the reading-teaching process of Grade 6, students are required to be able to distinguish between Chinese and foreign “double decker” buses driving in different lane directions, as well as when crossing the road, they should first look at which direction, i.e., the left or right. But in the process of operation, due to students’ weak perception of direction, which seems like difficult for students to experience the real life scene while sitting in the classroom. Even if the lead-in is very interesting, students will lose their expectation of the text when they are on the moving of learning. Therefore, the resources of the whole classroom can be used as the scene arrangement to realize the real representation of the scene, so as to stimulate the students’ expectation system and stimulate their thirst for knowledge. Teachers can excavate key words from the reading text, then do some research on the teaching site before class, paste left and right lanes on the spot, that is, the signs of “left side” and “right side”, as well as traffic arrow road signs, design a traffic scene, and make props “double decker” for demonstration in advance. In this way, students can not only, under the guidance of teachers, form a certain expectation, but also be well perceived in the real traffic scene.

In some reading context, if the main line of the whole story or the map scene is very distinct, teachers can divide the classroom into several zones according to the development of the story. Based on the development of the story of the main theme, teachers can divide the classroom into several groups, arranging scene with teaching materials in advance. In that way, students can perform in a relatively real situation environment after reading the text, which can not only experience the story, stimulate students’ interest and subjectivity, but also understand and use the text in the real situation.

Surpassing “horizon of expectation” and reconstructing text’s content. Jauss’ “horizon of expectation” is the innovation and reconstruction of Gadamer’s “horizon integration”. She believes that the horizon of expectation of readers is not unchangeable. The horizon of expectation of readers and the text form an aesthetic distance. In the process of reading, readers are constantly self denying, so the horizon is changed and formed a new horizon (Zhu, 1997). Therefore, in the process of English reading-teaching, it is necessary to expand and integrate the teaching materials appropriately, for instance, the content of several units connected can be properly rectified and integrated, so that students can continuously break through the limitation of the original expected horizon and reach a new horizon height. For example, if two units in English reading text are related to each other or the same story, then teachers can integrate teaching materials as a whole by proposing several open questions, so that students can connect those two reading materials ultimately. In this way, students will not be limited to a scattered unit text. They will appropriately expand their imagination, draw inferences from

one instance, and draw inferences from another, so as to broaden their horizons. They will have expectations for the new text, integrate knowledge and connect with each other. The original horizon of expectations will constantly change and update, and turn to the new horizon of expectations.

In addition, when some reading materials are relatively simple, and the students have a good command of them, teachers can choose to expand and integrate the materials appropriately with the help of some relevant extracurricular reading materials, thus, students' expectation system and the text will have a certain aesthetic distance, and in the process of constant modification and adjustment, their horizon will be reconstructed.

Updating “horizon of expectation” and emancipating text’s conventional comprehend. In the process of learning, primary school students are often limited by the existing horizon of expectation, and it is difficult to break through the “regular” thinking in text understanding.

Conventional thinking refers to that individuals solve the problems according to ready-made plans and procedures based on existing knowledge and experience. The way of thinking just like considering “There is only one answer or approach”, which totally obstacle young people’s developing thinking. Hence, the solution to solve this issue is to lead them change their mind. Take Chinese scholar Si Maguang as an example, when he saw a girl dropped into a vat, he did not run to ask for others’ help with conventional experience, instead, he took a big stone to break up the jars and rescue that girl. It inspires us during English reading teaching, teachers should raise more divergent and open questions based on the exercises, i.e., “Can you change another way to solve?”, “Is there any other answers?”, promoting their discussion and elaborative ability that students can deny and correct the existing structure to update their horizons. In addition, English teachers can set up some tasks in advance, such as decision-making tasks rather than problem-solving tasks, motivating students to participate in the English reading class. Teachers cast those questions to students with purpose of pushing them to discuss and explore, combine with their own life reality, break through the conventional inertia of thinking, in that English reading will boost the exercise of divergent thinking gradually. In this way, not only the deep-rooted concepts formed in people’s brain for a long time can be transformed, but also the development of students’ innovative thinking can be promoted.

The Strategies of English Subjectivity Reading

“Interpretation group” is put forward by aesthetician Stanley Fecher, which refers that readers in a certain reading tradition and reading group will be restricted by a series of solid reading rules and habits when they are reading. Whether they realize it or not, these rules and habits dominate literature reading (Weng, 2019, pp. 127-129). Reading thinking is limited to rigid reading rules and training and the vanishment of process of recreation of text meaning through their own willing, mining, and exploration of the text is an inexorable trend. The expectation horizon of students is weaken and their enthusiasm fade away, as a consequence that they become passionless in mining the blank and unknown of the text.

The reception aesthetics emphasizes the active recreation of the reader’s art and the exercise process of the reader’s high-level thinking in the reading process. The reader explores through the blank, unknown, and uncertain meaning of the text, and in the reading process, the vision constantly changes, reconstructs, produces a new vision, realizes the reproduction of art, and the text can realize its real value. However, the firm reading rules and reading habits under the interpretation group will seriously damage the readers’ ability of thinking divergence and interest in reading, and destroy the creativity of the art subject. Therefore, a new student-centered English reading strategy research is imminent.

Refining the drawing and leading to explore text's attraction. Curiosity, as the premise of students' reading course, is an essential part of English reading-teaching aimed at arousing students' learning ardour. Only when students have certain expectations of the text can they stimulate their in-depth reading. Therefore, for the sake of promoting their passion in reading, teachers often bring in some metrical songs, ballads, and simple strokes to arouse learners' interest. Actually, in the primary school English reading-teaching, this kind of introduction can really attract students' enthusiasm in the beginning, nevertheless, with the deepening of reading, the classroom will present a cold tone, and students' independent inquiry in the reading class decrease significantly. Therefore, it is worth thinking about how teachers fit the lead-in with the main line of reading and lead students to actively immerse in the reading text.

For example, while teaching the text about the theme of farm, the teacher can change the previous song or picture import, but present the self-made drawing to the students in the introduction phase. The drawing takes the farm gate as the main scene, and the sheep runs out, and then the teacher put out a question "How to send the sheep back". Then, students, as escorts, take the poor sheep to the farm. In this way, vegetables and animals of the farm can be seen from a panoramic view from the perspective of students, and text exploration can be carried out. The design of drawing not only improves students' interest in reading-learning, but also contributes to their enjoyment of the classroom experience and cultivates students' humanistic feelings in English reading, such as protecting small animals, learning to cooperate with partners, etc.

Some English reading texts have characteristic of a strong plot. Teachers can also add some words and phrases that can arouse students' interest in the drawing appropriately. These words and phrases also provide clues for reading texts that students can use their imagination to explore the texts according to these missing information, so that they can experience the feeling of searching for treasures in the reading process. Of course, teachers should ask questions to let students pay attention to the pictures and text information on the drawing, such as who, when, etc., explore what and how, in the form of group exploration and exchange, dig the hidden information of the text, and then lead students to predict the text. Through drawing, the students' curiosity about the missing information of the text can be aroused, and the students are willing to read and think the article actively to fill in the blank of the text with open questions.

Utilizing blank space skillfully to explore the logical main line of the text. According to Iser, the text itself has the function of "calling" (Zhu, 1997). The text blank can be highlighted by providing some important clues through the clear part of the text. The blank can inspire readers to explore the logical meaning of the text. At the same time, the text relies on the blank to arouse readers' resonance, call readers' participation, and enhance readers' subjectivity reading. The text has its own logic and characteristics, which are just obscure and need the readers to explore and excavate constantly. Using the logical blanks and vacancies of these texts can make English reading-teaching play a greater role and cultivate and expand the thinking schema in students' brain. Teachers can first adopt scaffolding teaching to promote students' construction of discontinuous texts. For example, while teaching the theme of "Summer Holiday Plans", teachers can first employ scaffolding teaching to promote the development of students' reading-thinking. For example, adapt the chart bracket to grasp the information of the reading material as shown in Table 1, and let the students think about it.

The ultimate goal of "scaffolding" teaching is to slowly remove the scaffolding, so that students can obtain learning methods and strategies (Xiang, 2014). Teachers use chart as learning support to gradually promote the in-depth reading. After students complete the table, teachers gradually remove the support. Then, through questioning, we can draw out "plan" to construct the mind map support, and then let students play the

subjectivity actively. Through independent thinking and exploration, we can conclude and find the application of grammar key “be going to/will” in this paper and build the logical main line of the text. The mind map takes plan as the center and expands outward. Finally, ask “What are you going to do in Spring Festival?” to expand students’ reading thinking and let students discuss and communicate, and form a mind map (see Figure 1).

Table 1

Summer Holiday Plans

When	Who	Be going to/will
Next week	Li Ming’s family	Go to the ____
	Li Ming’s uncle	Find the ____ in Australia
	Li Ming’s ____	Visit the Buckingham Palace ____
	Li Ming’s ____	Go back to ____

Figure 1. “Vacation plan” mind mapping.

Sublimating the theme and constructing humanistic connotation of literature. In a broad sense, as a language discipline, English belongs to the category of humanistic education, while humanistic emotion is a blank level of the text, which is hidden and implied, and needs to be revealed through the explicit part of the text. Therefore, teachers should pay attention to the thinking of their humanistic value in the process of preparing lessons. In the process of English reading-teaching in primary schools, we should take reading materials as a window, through which students can feel and explore the outside world, feel the local customs of Britain and the United States, and understand the differences between Chinese and Western cultures. At the same time, learning the spirit of western humanism can also help students establish correct values.

At present, the version of primary English reading text in China is various, but they all have a common feature, that is, have trend of containing more humanistic elements, such as culture of different countries, morality, and quality of helping others, and so on. In the process of English reading-teaching in primary schools, teachers should facilitate reading materials, through which students can feel and explore the outside world, feel the local customs of Britain and the United States or other countries, and understand and respect the differences between Chinese and Western cultures. For example, there is a story text in English textbook about can’s journey, and most people did not help can to the home (garbage), only one person finally send the poor can to

the home. While in this reading-teaching, teachers should not only pay attention to the environment protection, but also to the humanity care and social warmth, by asking students question “Who is nice” to express. English teachers in China should not only show different culture in different countries regions, but also excavate some humanistic elements of book, as morality, emotional quality, patriotism, positive values, and so forth. They are crucial for the formation of students’ inner humanistic feelings and good values.

Conclusion

In conclusion, reception aesthetics emphasizes the role of aesthetic subject, which makes the reading text teaching change from “author center” to “text center”, and then to “reader center”. Encountered with some severe problems in the process of English reading-teaching in primary school, such as students’ low subjectivity, rigid teaching mode, and narrow reading range, the theory of reception aesthetics undoubtedly provides new enlightenment for English reading-teaching. English teachers should give full play to the main role of students in the process of English reading-teaching based on Jauss “expectation vision theory”, such as stimulating “expectation system” and reconstructing texts life situation, surpassing “horizon of expectation” and reconstructing text’s content, updating “horizon of expectation” and emancipating text’s conventional comprehend with purpose of expanding students’ aesthetic vision, and revising students’ original expectation vision constantly. At the same time, inspired by the theory of Iser’s calling structure, English teachers should be dig deeply into the blank space in English reading texts, including interest blank, logical blank, humanistic meaning blank, and so on, giving full play to students’ thinking ability and imagination, and use the multi-level open structure in the article to explain the uncertain meaning of their own, while aim to improve students’ comprehensive reading ability.

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