

Classroom Implementation of Ancient Poetry Reading under Teaching-Learning-Assessment Alignment: A Case Study of 'Three Poems'

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Abstract: Based on curriculum standards, textbook analysis, and student needs assessment, this study establishes core literacy objectives in classical poetry education including linguistic accumulation, emotional engagement, and aesthetic appreciation, while constructing a three-dimensional goal system of "experiential learning, knowledge acquisition, and skill formation". The teaching process emphasizes embedded assessment through pre-class diagnostic exercises, in-class performance evaluations, and post-class application enhancement, achieving dynamic integration of objectives, instruction, and evaluation. Simultaneously, it strengthens student-centered approaches with multidimensional feedback mechanisms. By creating contextual scenarios, implementing real-time questioning, and facilitating emotional immersion, the methodology guides students to deeply comprehend poetic imagery and emotional resonance. Practical evidence demonstrates that this approach effectively optimizes classroom structures, promotes knowledge internalization and aesthetic resonance, while elevating linguistic sophistication and cultural identity.

1. Introduction

The "Compulsory Education Chinese Curriculum Standards (2022 Edition)" (hereinafter referred to as the "New Curriculum Standards") formally addresses the relationship between education, learning, and evaluation. When explaining the main changes in the New Curriculum Standards-"enhanced guidance," it clarifies: "Each curriculum standard proposes 'academic requirements' and 'teaching suggestions' for content requirements, refines evaluation and examination proposition recommendations, emphasizes achieving consistency among teaching, learning, and assessment, adds teaching and evaluation cases, not only clarifying 'why to teach,' 'what to teach,' and 'to what extent to teach,' but also strengthens specific guidance on 'how to teach.'" In this context, the connotation and practical path of the concept of "consistency between teaching, learning, and assessment" have become a focus of educational research [5]. In the Chinese language discipline, classical poetry as a carrier of traditional cultural essence holds undeniable importance, yet its reading instruction often poses challenges and pain points for frontline teachers. The concept of teaching-learning-assessment alignment has dual implications from both curriculum

perspectives (alignment between "textbooks," "teaching," and "examination and assessment") and classroom perspectives (teaching-learning-assessment alignment). This paper selects Unit 3 "Three Poems" from the ninth-grade first-semester Chinese textbook of the Ministry-compiled edition as a research example to explore specific application paths of the "teaching-learning-assessment alignment" concept in classical poetry reading instruction under classroom philosophy.

2. Goal orientation: Focus on the consistency of teaching and evaluation

"A clear objective serves as the foundation and essence for achieving alignment among teaching, learning, and assessment"[1]. The "teaching-learning-assessment triad" represents a professional practice grounded in educational goals[2], where its consistency is verified through whether instruction, learning, and evaluation all revolve around shared objectives. To explore practical applications of this triad concept in classical poetry reading instruction, the first step should be establishing clear objectives. Professor Lei Hao proposed a competency-based model of teaching-learning-assessment triad, which explicitly outlines three critical elements in setting instructional goals: curriculum materials, core competencies (as defined by educational standards), and student needs analysis.

"Three Poems" is selected from the third unit of the ninth grade Chinese textbook, which belongs to the fourth stage. According to the requirements of the curriculum standards, it can be summarized as follows in Table 1:

Table 1 Summary table of the fourth stage

Readers	well defined goals	Teaching practices	learning effect
Ancient poetry	Emotional experience, language accumulation, content taste, appreciation and application.	Recite, recite, taste the language, and use reference books to understand.	Language accumulation, content understanding, emotional resonance and aesthetic experience.

"Three Poems" is selected from Unit 3 of the ninth-grade Chinese textbook published by the Ministry of Education. As outlined in the unit introduction, this collection focuses on "landscape poetry," highlighting both the natural beauty and cultural significance of scenic landscapes. The texts are characterized by their ability to "express political ideals and aspirations while depicting natural scenery." The introduction also specifies key learning objectives: cultivating foundational literary literacy and understanding ideological sentiments. Specifically, students are required to memorize texts through recitation to develop recitation skills; accumulate and master classical Chinese knowledge, including vocabulary, particles, and aphorisms; and comprehend the emotions embedded in ancient landscapes, thereby grasping the ancients' sentiments of joy and sorrow.

Regarding students' learning progress, they have accumulated substantial knowledge of classical poetry, including a range of idioms, proverbs, and classic verses. They demonstrate basic understanding of common rhetorical devices like metaphors, antithetical couplets, and symbolism, as well as fundamental poetic structures such as regulated verse and quatrains. Their strengths lie in accurately memorizing and comprehending surface-level meanings, along with developing basic linguistic appreciation skills. However, they may lack depth in emotional interpretation and artistic analysis of language. While most students can grasp poem content through annotations and use reference books to resolve obscure vocabulary, their systematic understanding of cultural significance and aesthetic value remains underdeveloped. Additionally, while students can initially perceive the emotional resonance and linguistic beauty of poetry, further improvement is needed in achieving profound emotional connection and imaginative recreation of poetic imagery. Finally, although students exhibit strong identification with China's excellent traditional culture, their

comprehension of cultural contexts during specific poetry studies tends to be superficial.

Based on the analysis of curriculum standards, teaching materials, and student needs, we establish teaching objectives through a three-dimensional writing approach[3]. This method follows the syntactic structure of "experience (process) -acquisition (result) -formation (performance)". The overall course objectives are as follows: Based on the analysis of curriculum standards, teaching materials, and student needs, we establish teaching objectives through a three-dimensional writing approach. This method follows the syntactic structure of "experience (process) -acquisition (result) -formation (performance)". The overall course objectives are as follows:

The first task involves repeated recitation of three classical poems: "The Hardship of the Journey (Part I)", "In Reply to Bai Juyi's Gift at Our First Meeting in Yangzhou", and "Tune: Water Melody". Through annotation guides and reference materials, students will analyze key phrases and allusions, grasp the meanings of poetic imagery like "golden goblets of fine wine" and "the chill of high altitudes", and develop a repertoire of elegant expressions. Students should be able to accurately recite these poems, retell their themes, and interpret core imagery and rhetorical devices within specific contexts.

The second approach involves three key components: guided reading, contextual immersion, and group discussions. Through these activities, learners explore the imagery crafted in poetry while analyzing emotional transitions and climactic elevations. Students engage with the rhythmic cadence of classical verses, decoding the interplay between melancholy and heroic spirit in "The Hard Road", the contrast between sorrow and magnanimity in "In Reply to Bai Juyi", and the dance of solitude and hope in "Tune: Prelude to Water Melody". By connecting these poetic expressions with personal emotional journeys, learners articulate their unique interpretations, demonstrating both their understanding of the authors' sentiments and reflections on life's enduring values.

Thirdly, through teacher-guided instruction and independent reading, students will compare the themes, imagery usage, and emotional expression techniques across three poems. This process helps them grasp the profound meanings embedded in poetic themes such as life aspirations, overcoming setbacks, and transcendence, while developing analytical skills to examine poetry from multiple perspectives. Students will also learn to connect poetic content with their personal experiences, using lyrical language to articulate reflections on life, ultimately creating short essays or verses that resonate with their own creative themes.

3. Evaluation embedded: throughout the teaching process

The "alignment between teaching and assessment" philosophy emphasizes the organic integration of instruction and evaluation, where assessment should permeate the entire teaching process while remaining consistent with educational objectives. In teaching texts such as "The Hard Road (Part I)", "In Reply to Bai Letian's Gift at Our First Meeting in Yangzhou", and "Tune: Water Melody", the "evaluation embedded" approach is demonstrated through the following aspects.

In the teaching process of "The Hard Road (Part 1)", "Reply to Le Tian's Meeting in Yangzhou", and "Water Tune: Head", evaluation runs through the three links of pre-class, classroom and after-class, so as to promote the comprehensive achievement of goals in a dynamic way.

Pre-class assessment helps teachers understand students' foundational knowledge and learning readiness, enabling them to design more targeted classroom activities. "Collecting authentic learning process information through performance-based evaluation tasks is a crucial component of implementing the teaching, learning, and assessment integration[3]." For example, before teaching "The Hard Road," assign preparatory tasks where students research annotations of poetic imagery like "golden goblet of fine wine" and "sailing against the wind," attempting to interpret their meanings in their own words. Students are also required to organize preliminary impressions by

reviewing the poet's life and creative background. During class introduction, check task completion through questioning or group presentations. This approach not only sparks students' interest but also verifies their preparatory efforts, paving the way for subsequent teaching activities.

Classroom evaluation permeates the entire teaching process, monitoring students' grasp of objectives through methods like reading demonstrations, scenario creation, and discussion analysis. For example, when teaching "In Response to Bai Juyi's Gift at the First Meeting in Yangzhou", teachers organize group discussions on phrases like "reciting the flute ode in vain while reminiscing" and "romantic souls have always been saddened by parting", analyzing emotional shifts and rhetorical techniques. Through student feedback, teachers assess their comprehension of the poem's emotional depth and adjust teaching strategies accordingly. When students show superficial understanding of "parting" emotions, teachers may use multimedia to visualize farewell scenes or guide them to relate to real-life experiences, helping them better appreciate the poem's essence[6].

Post-class evaluation focuses on students' consolidation and application of learning content. For instance, after studying "Shuidiao Getou" (Tune: Prelude to Water Melody), teachers assign creative assignments where students write about family bonds or life aspirations using the theme "May we all live long." Through collecting and evaluating these assignments, educators can assess students' comprehension of poetic content and language skills while encouraging them to reflect on real-life situations through the poem's emotional depth. Serving as an extension of classroom learning, post-class evaluation not only reinforces academic achievements but also lays the groundwork for future teaching initiatives[7].

At the beginning of the teaching, the pre-class tasks or activities (such as preview assignments and students' own circle and annotation) are used to test students' initial understanding of the background, key words and sentences and annotations of the text, so as to provide a basis for classroom teaching.

It should be checked whether the students have mastered the original meanings of the phrases "golden goblet of wine" and "long wind breaking waves" in the poem "The Hard Road"..

4. Student-Centered: Focus on learning feedback

The paradigm shift from "education-teaching" to "curriculum-teaching" has transformed educational reform from the idealized question of "what teachers should teach" to the practical focus on "what students can learn[4]." The key to assessing student learning outcomes lies in evaluation. The "teaching-assessment-consistency" approach emphasizes student-centered education, positioning evaluation as a driving force for learning. Through multidimensional feedback mechanisms, it continuously optimizes the learning process to help students achieve their educational goals[8].

Feedback permeates the entire learning process, enabling students to adjust their approach and deepen understanding at different stages of knowledge construction. In teaching texts like "The Hard Road (Part I)", "In Reply to Bai Juyi's Gift at the Yangzhou Banquet", and "Water Melody", formative feedback proves crucial for enhancing learning outcomes. For instance, when analyzing the lines "When I tried to cross the Yellow River, ice blocked the river; when I climbed Mount Taihang, snow covered the mountains" in "The Hard Road (Part I)", teachers can assess students' grasp of imagery through targeted questions. If students merely interpret the natural scenery of "Yellow River" and "Mount Taihang" without connecting it to the poet's emotional struggles and yearning for transcendence, teachers should prompt: "How do these challenging scenes relate to the poet's mental state? Can you visualize the situation through imagination?" Such feedback helps students progress from surface-level comprehension to grasping the poem's emotional logic. The

essence of formative feedback lies in its real-time relevance and precision. By dynamically adjusting teaching strategies, educators can help students overcome learning obstacles step by step, ensuring knowledge internalization and improved transferability of skills.

Situational activities can make abstract learning content concrete, stimulate students' emotional resonance and imagination, so that they can receive feedback and improve their understanding in a more real context[9].

In teaching "In Reply to Bai Juyi's Gift at the First Meeting in Yangzhou", educators can enhance students' understanding of "nostalgia" and "open-mindedness" through immersive contextual learning. For example, when studying the line "Nostalgia fills my lips as I hear the flute's song", teachers might play a melodious flute piece. Students are then guided to visualize the poet's emotional state while listening and describe their interpretations. After sharing their thoughts, teachers provide feedback highlighting which expressions captured the essence of the poet's sentiments and which needed refinement. This hands-on approach helps students intuitively grasp the complexity of poetic emotions.

Similarly, when teaching "Tune: Prelude to Water Melody", educators can design a "Moonlit Night Longing" performance. Students take on roles to recite and act out poetic imagery (such as "the bright moon", "the blue sky", and "the chill of high altitudes"), then engage in emotional discussions about how the poet sought hope amidst solitude. During feedback sessions, teachers can refine recitations by observing students' vocal intonation and emotional delivery, helping them better align with the poem's essence. Through immersive role-playing activities, feedback transforms from cold criticism into dynamic adjustments that allow students to actively refine their understanding and expression. This approach fosters deeper emotional engagement, making learning more meaningful and impactful.

The three complementary strategies—"focusing on learning process feedback," "stimulating learner autonomy through feedback," and "contextualized activity-driven feedback optimization"—work synergistically to establish a student-centered feedback system. By providing timely, interactive, and context-specific feedback during the learning process, these methods help students achieve the leap from knowledge comprehension to practical application. This approach ensures that teaching objectives, assessment methods, and students' actual learning needs are closely aligned, ultimately delivering a more efficient and humanized pathway for classical poetry instruction.

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