

The Application of Task-driven Teaching Based on Real Situations in Ancient Poetry Recitation Instruction

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Abstract: The cultivation of Chinese core literacy is inseparable from the elaborate design of teaching content and the active participation of learners. To implement Chinese core literacy in the ancient poetry recitation unit of senior high school Chinese, teachers need to conduct in-depth exploration and bold innovation in ancient poetry teaching. Taking *Gui Zhi Xiang·Jinling Huai Gu* (Sweet Osmanthus Twig Tune·Meditating on Jinling's Past) as an example, this paper adopts a task-driven teaching model based on real situations and attempts to carry out teaching practice in the ancient poetry recitation unit. By creating the scenario of the "National Classic Recitation, Writing and Speaking Competition", and designing situational tasks such as "recording poetry chants", "designing poetry illustrations", "excerpting verses and analyzing texts", and "comparing historical materials", students are guided to actively participate in learning ancient poetry around these tasks, improve their ability to appreciate ancient poetry, and thus realize the cultivation of Chinese core literacy.

Keywords: Task-driven; Situational Teaching; Ancient Poetry; Chinese Core Literacy

1. Introduction

The *General High School Chinese Curriculum Standard (2017 Edition, Revised in 2020)* clearly states that "to cultivate students' Chinese core literacy, it is necessary to enable students to engage in learning and practice in real language application scenarios through active language practice activities"[1]. Based on this, this paper takes Wang Anshi's *Gui Zhi Xiang·Jinling Huai Gu* as an example to explore the application of task-driven teaching

based on real situations in the instructional design of ancient poetry recitation units. The aim is to stimulate students' learning interest by creating scenarios and designing tasks, guide students to deeply understand the connotation of poetry in language practice activities, and enhance their Chinese core literacy.

Task-driven teaching is a teaching method derived from constructivist teaching theory. It emphasizes a teaching model centered on tasks, with students as the main body and the cultivation of practical application ability as the goal [2]. By creating real situational tasks that run through the entire class, students can discover, summarize and solve problems, thereby gaining new cognition of the learning content. This teaching model can also be applied in ancient poetry teaching.

2. Reciting and Chanting to Comprehend the Emotional Connotation and Artistic Charm

To implement the new senior high school Chinese curriculum standard, teachers should strive to build comprehensive learning scenarios, attach importance to the transformation of students' learning methods, and strive to carry out independent, cooperative and inquiry-based learning methods. Wang Benhua pointed out that real situations are the essential characteristics of learning task practice activities, which provide the main basis for the development of activities [3]. Accordingly, teachers should carefully design real and comprehensive Chinese learning scenarios, guide students to practice the concept of "learning by doing" in specific situational tasks through independent, cooperative and inquiry-based learning, so as to organically promote students to develop thinking quality, improve appreciation ability, establish cultural confidence on the basis of language construction and application, and promote the development of students' personality. To

implement the core values of the Chinese subject and achieve teaching goals, teachers should actively create real scenarios that run through the class and adopt task-driven teaching methods to implement teaching plans. Students' learning process will break through the limitations of words, experience the emotional connotation of words in a specific, vivid and intuitive atmosphere, and deepen their understanding of knowledge [4].

2.1 Learning Situation: Keeping up with the Times and Creating a New Territory for Classic Inheritance

The 6th National Classic Recitation, Writing and Speaking Competition is about to start. Let us work together to make a poetry publicity display board for *Gui Zhi Xiang·Jinling Huai Gu*.

This scenario design focuses on the theme of the times, strives to create a real Chinese learning scenario, and provides a situational background for teaching tasks. Taking the opportunity of the upcoming 6th National Classic Recitation, Writing and Speaking Competition, teachers put forward the situational task of making a publicity display board for *Gui Zhi Xiang·Jinling Huai Gu*. The National Classic Recitation, Writing and Speaking Competition (hereinafter referred to as "the Competition"), sponsored by the Ministry of Education and the National Language Commission, takes "poetry education" as the core and aims to improve teenagers' language application ability and language cultural literacy. The Competition covers four sub-events: recitation, writing, explanation and seal cutting, and its purpose is to cultivate teenagers' ability in language application and their sense of responsibility and mission in inheriting traditional Chinese culture [5]. The recitation and explanation competitions in the Competition are exactly in line with the basic content framework of conventional ancient poetry teaching, which helps to enhance students' interest in learning classical poetry, master systematic ancient poetry learning methods, accumulate personal experience in ancient poetry learning, and cultivate their ability to appreciate ancient poetry.

By creating a learning scenario consistent with the theme of the Competition and designing the task of completing the poetry publicity display board, teachers can effectively attract students'

learning interest and stimulate their internal learning motivation. In this process, through independent learning, cooperative communication and in-depth inquiry, students can learn in practice and thus promote the all-round development of their personality.

The new senior high school Chinese curriculum standard puts forward the new concept of "Chinese learning task groups", and points out that a task group is "task-oriented, with learning projects as carriers, integrating learning scenarios, learning content, learning methods and learning resources, and guiding students to improve their Chinese literacy in the process of using language. Several learning projects form a learning task group"[1]. Therefore, when teaching ancient poetry units, we should design a series of real learning tasks consistent with teaching goals, stimulate students' interest and motivation through task-driven mode, give full play to students' main position, and thus implement the core values of the Chinese subject.

2.2 Learning Task 1: Recording Chanting Audio

Comprehend feelings through recitation, and let students record a chanting audio for *Gui Zhi Xiang·Jinling Huai Gu*.

In ancient poetry teaching, chanting is an indispensable important link. The "Chinese Traditional Cultural Classics Study" learning task group emphasizes that recitation plays an important role in cultivating students' language perception ability and text interpretation ability. Zhu Ziqing also pointed out that chanting can transform the dead language on paper into vivid tone, thereby deepening the understanding of its meaning, which shows the importance of chanting in Chinese ancient poetry teaching. Through chanting, students can experience the ups and downs of phonology and sincere emotional changes in poetry, thus deepening their understanding of classical poetry, improving their ability to appreciate Chinese classic poetry, and inheriting excellent traditional Chinese culture, which is the teaching focus of the ancient poetry recitation unit. The *Implementation Plan for Chinese Classic Recitation* issued by the Ministry of Education and the National Language Commission in 2018 pointed out that various practical activities should be carried out to mobilize the enthusiasm of the whole society.

Classical poetry is a treasure of Chinese national culture. Through chanting teaching, it can promote the edification of traditional classical poetry on students' emotional world, the improvement of aesthetic appreciation ability and the accumulation of cultural literacy. In the situational task of "poetry publicity display board" for *Gui Zhi Xiang·Jinling Huai Gu*, students need to complete the first learning task: recording a recitation audio for the poem. First of all, teachers guide students to understand the writing background of *Gui Zhi Xiang·Jinling Huai Gu*, initially perceive the images and emotions in the poem, and ensure that students can pronounce accurately and punctuate sentences properly to complete the "initial reading" link. On this basis, teachers further guide students to deeply analyze the images and expression techniques in the poem and enter the "intensive reading" link. For example, let students pay attention to the scenery of Jinling described in the first half of the poem and how these sceneries arouse the author's sighs about the rise and fall of history. At the same time, teachers guide students to analyze the linguistic beauty and artistic conception beauty in the poem, help them understand the poet's emotions and aesthetic ideals, deepen their understanding of the poem, and improve their poetry appreciation ability. Finally, teachers should encourage students to further empathize with the poet's situation through chanting, experience the rhythmic and emotional beauty of *Gui Zhi Xiang·Jinling Huai Gu*, clarify the level and rhyme of the poem, pay attention to rhythm, pause and tone, so as to accurately express the emotions in the poem.

Teachers guide students to go through three links of "initial reading" - "intensive reading" - "recitation" step by step, read and appreciate carefully, and experience the emotional changes that the poet entrusted in the poem. Under the guidance of teachers, students master recitation knowledge and methods and complete the task of recording recitation audio, which not only promotes students' in-depth understanding of the poem, but also effectively improves their Chinese literacy.

3. Designing Poetry Illustrations to Enhance Intuitive Cognition

Ancient poetry is a treasure of Chinese culture, bearing profound ideological emotions and

unique aesthetic value. However, the traditional teaching mode of ancient poetry is often monotonous and boring, which is difficult to arouse students' learning enthusiasm and is not conducive to students' in-depth understanding of the rich connotation of poetry. Therefore, exploring effective teaching methods of ancient poetry has become an important research topic in the field of Chinese teaching.

Language is the carrier of culture. Since the language of ancient poetry belongs to classical Chinese, it is difficult to understand. Students' understanding of classic ancient poetry often stays on the surface level, and it is difficult to truly experience the unique emotions in it. In view of students' learning situation, teachers need to adopt diversified strategies to stimulate students' interest in learning ancient poetry, guide students to deeply explore poetry and authors, further comprehend the rich connotation of works, improve appreciation ability, receive aesthetic edification in the learning of ancient poetry, and cultivate Chinese core literacy.

Zhang Yan commented in *Ci Yuan·Yi Qu* (Origin of Ci·Artistic Conception) that *Gui Zhi Xiang·Jinling Huai Gu* "has artistic conception in its clarity and emptiness, which is not easy for those without writing skills to achieve".

The display board needs to be matched with illustrations for the text. Please cooperate in groups to summarize the scene of "a painting cannot fully capture its beauty" in the first half of the poem. Then representatives of each group speak and summarize, and use AI to design illustrations.

In ancient poetry teaching, situational and scene-based teaching methods can materialize abstract teaching content and enable students to learn in an immersive way. When students are in specific learning scenarios, they are more likely to understand the principles and concepts behind knowledge. The artistic conception of ancient poetry can be reflected by means of painting [6]. Students receive aesthetic edification in the application of real language scenarios and cultivate their aesthetic perception and creative expression ability. Based on the concept of the new curriculum reform, teachers can introduce AI technology and explore Chinese teaching models in the information environment. By using AI to design illustrations or animations, the objects and

scenes in poetry can be "revived", and combined with musical elements, students can more deeply feel the life of the ancients and the charm of poetry. Teachers should design real language application situational tasks in ancient poetry teaching, promote students to actively participate in Chinese practice activities, guide them to experience the diversified Chinese learning process, and thus realize the effective transfer and application of knowledge. Through diversified teaching methods and real situational tasks, give full play to the unique functions of the Chinese curriculum and improve students' Chinese literacy in various aspects.

The first half of *Gui Zhi Xiang·Jinling Huai Gu* mainly describes the scene of the poet climbing an ancient city tower alone and looking far into the distance, with the autumn meaning gradually thickening around Jinling. At the beginning, the word "send" naturally pushes the sight into the distance, showing a broad and beautiful Jinling City from a grand perspective. A river of clear water moistens Jinling. The two lines "A thousand li of clear river like silk, green peaks clustered like arrows" adapt the poetic meaning of "The remaining clouds scatter into silk, the clear river is as calm as silk" (Xie Tiao's *Climbing Sanshan in the Evening and Looking Back at Jingyi*), without any trace of artificial carving. "Clear river like silk" and "green peaks clustered like arrows" are exquisitely antithetical in wording and form a fascinating contrast between rivers and mountains in composition. "Colorful boats floating in light clouds, egrets rising from the starry river, a painting cannot fully capture its beauty". Gorgeous painted boats drift in the clouds and mist, and flying egrets seem to sweep up from the starry river. "Colorful boats" and "starry river" are bright in color; "light clouds" and "rising egrets" combine static and dynamic scenes. Here, the perspective shifts from near to far again, and the static scenery is vividly depicted, adding vitality to the picture. The scenery described in the first half of the poem combines reality and emptiness, with appropriate shades of color, just like an elaborately painted autumn scenery of Jinling slowly unfolding in front of us.

Based on teachers' analysis of the content of the first half of *Gui Zhi Xiang·Jinling Huai Gu*, the second learning task is issued: designing

illustrations for the display board. Through situational tasks, students are guided to sort out the content of the first half of the poem, use AI to assist in drawing, and guide students to fully mobilize various senses when appreciating poetry, deeply experience the beauty of the artistic conception created by poetry, and appreciate the magnificent picture shown in the poem.

In Learning Task 2, through group cooperation, students summarize the scenes in the first half of the poem, and can accurately summarize them as "late autumn climbing map", "thousand li clear river map", "returning sails and setting sun map", "starry river and egret rising map", and accurately translate the content of the first half of the poem in their own words. Then teachers use AI generation technologies, such as Wujie AI website and Baidu Painting, to generate pictures or animations with music according to students' summaries. This instructional design enables students to materialize the artistic conception and emotions of poetry through visual elements, intuitively feel the beauty of poetry, and enhance the sensory experience of learning. The application of AI technology is itself an innovation and interdisciplinary learning. By innovatively using new technologies to assist Chinese teaching, teachers can stimulate students' innovative thinking, encourage them to try new methods and approaches in the process of learning ancient poetry, and promote the development of students' creative ability.

4. Excerpting Verses and Analyzing Texts to Dig Deep into the Connotation of Poetry

The new curriculum standard puts forward the teaching suggestion that "students should experience typical thinking processes and methods through typical tasks and present typical learning results"[1]. Under the guidance of subject core literacy, ancient poetry teaching needs to pay attention to cultural understanding and inheritance, and teachers need to create a good cultural learning space for students and strengthen the teaching of ancient poetry cultural knowledge [7]. Accordingly, teachers should design typical tasks, guide students to master basic Chinese learning methods in language tasks, grasp the laws of Chinese application, enrich language communication experience, and realize the effective transfer of knowledge.

Fang Xugu said: "Those who meditate on the past see historical sites and think of ancient people. There is nothing else in their affairs but the rise and fall, wisdom and folly of nations."

Meditative poems on historical sites often borrow allusions to mourn the past and satirize the present. Some people think that Wang Anshi's poem is nothing more than rehashing and piecing together the verses and poetic meanings of his predecessors, with insufficient innovation. Please find the allusions in the second half of the poem, analyze the writing techniques, and "vindicate" Wang Anshi on the display board.

Before learning *Gui Zhi Xiang·Jinling Huai Gu*, students have already learned meditative poems such as *Yong Yu Le·Jingkou Beigu Ting Huai Gu* (Pleasure of Eternal Life·Meditating on the Past at Beigu Pavilion in Jingkou), *Nian Nu Jiao·Chi Bi Huai Gu* (Prelude to Water Melody·Meditating on the Past at Red Cliff), and have constructed the basic style and concept of meditative poems, and have certain poetry appreciation ability.

Through Learning Task 3, students can accurately identify and analyze Wang Anshi's adaptation of Du Mu's *Tai Cheng Qu* (Ballad of the Imperial Palace Wall) "Outside the gate stood Han Qinhui, upstairs sat Zhang Lihua" into "Outside the gate, upstairs—sorrow and hatred continued". Wang Anshi condensed the original poem into four characters "Outside the gate, upstairs", vividly showing the fall of the Six Dynasties, while "sorrow and hatred continued" summarizes the more than 170-year history of the Southern Dynasties. The concluding line of the poem adapts Du Mu's *Bo Qin Huai* (Mooring on the Qinhuai River) "The singing girls by the river know not the hatred of a conquered nation; still singing the song of 'Backyard Flowers' across the stream". Among them, "to this day" and "from time to time" imply that such scenes are constantly repeated, revealing dissatisfaction with those in power indulging in wine and women, reflecting the poet's earnest concern for social reality, and endowing the work with more profound and incisive ideological content. Students dig deep into the connotation of poetry by marking, excerpting verses and analyzing texts.

Through Learning Task 3, students use existing knowledge to analyze the typical writing technique of using allusions to satirize the present in meditative poems, further construct a

knowledge map of meditative poems, develop critical and profound thinking, and deeply understand the poetic artistic conception and deep-seated emotions.

5. Comparing Historical Materials to Comprehend the Feelings of Home and Country

The Curriculum Standard points out that the Chinese curriculum in the new era needs to combine the needs of social development, guide students to inherit and carry forward excellent traditional Chinese culture, and implement the fundamental task of moral education. Professor Jiang Hongpeng emphasizes that the design of task scenarios should be connected with students' existing knowledge and experience, follow students' cognitive laws, organize and arrange learning tasks, so as to carry out new meaning construction in the existing knowledge structure [8].

The construction of the "teacher-led, student-centered" teaching model is not an empty slogan. Teachers must effectively implement the new curriculum teaching concepts in ancient poetry classes, provide a display platform for students, and let students feel the lasting charm of ancient poetry through independent inquiry and cultivate personalized appreciation experience. [9] Under the new curriculum standard, the teaching of ancient poetry appreciation in senior high school Chinese also needs reform and innovation to truly give play to its educational role, improve students' literary literacy and promote their all-round development [10]. For this reason, teachers provide students with the poetic historical material that "Wang Anshi's ci poems are thin and elegant, completely getting rid of the old habits of the Five Dynasties, but they cannot laugh when encountering joy or sigh when speaking of sorrow, so those with deep feelings are not without doubts", and issue Learning Task 4. By comparing the unfamiliar *Si Yue Ren* (Thinking of the Yue People) and the learned *Nian Nu Jiao·Chi Bi Huai Gu*, students further understand the profound reasons why *Gui Zhi Xiang·Jinling Huai Gu* is known as "the eternal masterpiece of ci poetry".

Yang Shi commented in *Gu Jin Ci Hua* (Remarks on Ci Poetry Past and Present): "More than 30 poets have written ci poems meditating on Jinling's past to the tune of *Gui

Zhi Xiang*, but only Wang Anshi's work is the eternal masterpiece."

Combined with the history of ci poetry, conduct a comparative analysis. Please write a recommendation for the publicity display board: analyze the reasons why *Gui Zhi Xiang·Jinling Huai Gu* can be called an "eternal masterpiece".

a) Data 1

Wang Anshi's ci poems are thin and elegant, completely getting rid of the old habits of the Five Dynasties, but they cannot laugh when encountering joy or sigh when speaking of sorrow, so those with deep feelings are not without doubts.

—Liu Xizai, *Yi Gai* (Overview of Art)

b) Data 2

The ancient platform is flat, fragrant grass stretches far, and spring is deep outside the Guanwa Palace. The green eyebrows have left a thousand-year-old regret; where can people find her? The silk and satins are gone, and the dewdrops on flowers are like fragrant tears. Looking sadly at the distant sky and the green water, mandarin ducks fly up in pairs.

Lotus in the islet withers, palace trees grow old, and the abandoned garden on Changzhou is desolate. Imagining the empty place where the beautiful lady once was, I climb the stream bridge alone under the bright moon. From the beginning of spring to the first defeat and the rise of autumn wind, the red orchids and green chrysanthemums die of sorrow.

—Sun Guangxian (Early Song Dynasty), *Si Yue Ren*

c) Data 3

The great river flows eastward, sweeping away all the romantic figures of the past ages. West of the old fortress, people say, lies the Red Cliff where Zhou Lang of the Three Kingdoms fought. Jagged rocks pierce the sky, startling waves beat the shore, rolling up piles of snow-like foam. The rivers and mountains are like a painting; how many heroes were there in that time!

Recalling Zhou Gongjin in those years, when Xiao Qiao had just married him, he was handsome and valiant. Holding a feather fan and wearing a silk scarf, in a laugh and chat, the enemy's warships were burned to ashes and smoke. Wandering in the land of his ancestors, I should be laughed at for being sentimental, with my hair turning gray too early. Life is like a dream; I pour a cup of wine to toast the river

and the moon.

—Su Shi (Song Dynasty), *Nian Nu Jiao·Chi Bi Huai Gu*

After comparing the historical materials, students found that in terms of artistic conception and style, *Si Yue Ren* has a tender and beautiful writing style, showing a sad and plaintive style, and still immerses itself in the artistic conception of Huajian Ci (Flower and Jian School Ci Poetry). In terms of emotional tone, due to being in a declining era, Huajian Ci poets often chanted history and meditated on the past with a sensitive heart, only expressing mourning and sorrow for the subjugation of their motherland, but failing to conduct in-depth thinking and exploration on the deep-seated causes of the tragedy. In *Gui Zhi Xiang·Jinling Huai Gu*, through "recall", "sigh" and "empty sigh", the poet summarizes historical lessons, reflects on the times and events, and expresses the realistic concern of a reformer who is forging ahead. The poet's attitude of learning from history makes his works, although with sadness, maintain a positive and progressive tone, showing an objective and enterprising view of history.

Nian Nu Jiao·Chi Bi Huai Gu has an open-minded emotion; although it also has emotions about the vicissitudes of history, it more shows an open-minded attitude towards life and awe for nature and history. In contrast, *Gui Zhi Xiang·Jinling Huai Gu* carries a sense of heaviness of caring for the country and the people, reflecting his deep concern for national politics and personal destiny, and highlighting the Confucian scholar-bureaucrat spirit of active engagement in society.

By commenting on history and integrating it into the text, and through comparative analysis of Sun Guangxian's *Si Yue Ren* and transferring *Nian Nu Jiao·Chi Bi Huai Gu* learned this semester, students truly experience the patriotic feelings contained in *Gui Zhi Xiang·Jinling Huai Gu*, understand Wang Anshi's deep concern for the future and destiny of the country, thus exploring the national psychology and spirit of the times of "active engagement in society" contained in the work, enhancing patriotic concepts, and cultivating cultural confidence.

6. Conclusion

Combined with the practical application of task-driven teaching of *Gui Zhi Xiang·Jinling Huai

Gu* in the ancient poetry recitation unit, it can effectively guide students to transform from passive learning to active inquiry, stimulate their learning interest, and cultivate their ability of independent thinking and problem-solving. By decomposing ancient poetry learning into specific situational tasks, teachers enable students to more deeply understand excellent traditional Chinese culture in real situational tasks, enhance their sense of identity and pride in national culture, thereby establishing cultural confidence, promoting the all-round improvement of Chinese core literacy, and further realizing the training goals of the new Chinese curriculum standard.

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