Innovating Chinese Classical Poetry and Vocal Music Works Towards Modern Vocal Music Pedagogy

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A B S T R A C T

Classical poetry in China showcases an important cultural heritage and is famously known for its performance, artistic expression, and music. However, its integration in the model vocal training encounters challenges, most especially teaching students the cultural context meaning and emotional expressions wherein innovation has become a focus in music education. Emphasizing modern vocal tune, it preserves and transmit the aesthetic value of ancient Chinese poetry. This quantitative descriptive study explored the learning experiences, difficulties, practices, and teaching methods related to Chinese classical poems in current vocal music education. To minimize sampling bias, simple random sampling was utilized to get 171 students and 28 teachers participants from Chengdu University. Most of the respondents are female students aged 21–23. All responses were measured using a 5-point Likert scale. To analyze the data, weighted means, inferential testing through PLS-SEM were utilized to explore the relationships among teaching methods, learning practices, and perceived difficulties. Findings revealed that learners most effectively recalled poems and songs through rhyme, phonology, and mental associations, with "The Mighty River Flows Eastward" being the most remembered. Students primarily engage in self-directed learning, supplemented by mentoring and classroom instruction, and practice recitation and singing twice weekly. The greatest difficulty reported was understanding cultural meanings and poetic moods. Teaching strategies such as repetition, phonological techniques, explanation of cultural connotations, and the integration of music technology, multimedia, and artistic performance, including costumes and instruments were rated highly effective. These findings provide a basis for curriculum enhancement that blends traditional pedagogy with modern music education innovations, fostering cultural appreciation and aesthetic inheritance of ancient Chinese poetry.

RESUMO

A inovação no ensino é a tendência atual, incluindo a educação musical. Este estudo teve como objetivo buscar maneiras e métodos para preencher as lacunas e inovações para manter a herança estética da poesia chinesa antiga na educação musical vocal moderna. Há 171 entrevistados. A maioria dos entrevistados tinha entre 21 e 23 anos, eram mulheres e, em sua maioria, estudantes. Eles se lembraram rapidamente de canções e poemas antigos por meio de rimas. Eles aprenderam canções e poemas antigos por meio de vídeos online. Além disso, eles se lembraram da música "Mighty River". Os entrevistados aprenderam por conta própria e a frequência de prática dos entrevistados era de duas vezes por semana. A maioria deles usa fonologia e rima, aprendendo mais quando havia conotações mentais nos poemas e canções. A dificuldade em aprender poemas e canções antigas era entender o significado cultural. Em termos de dificuldade poética e de contexto, o humor dos poetas obteve a maior dificuldade entre as perguntas. No novo método de ensino, os entrevistados afirmaram que o uso da repetição foi altamente eficaz, e a explicação das conotações culturais também foi favorecida como altamente eficaz. Nas inovações musicais, o uso de trajes requintados e tecnologia musical foram os Escolhas dos entrevistados. Não há diferença significativa nos métodos de ensino, assim como nos achados de perfil (idade, sexo, formação educacional, formas de aprender cantos e canções antigas e frequência de prática) quando agrupados. Além disso, o resultado do estudo servirá de base para aprimorar e aprimorar o atual currículo de música. O estudo, no entanto, limita-se a sugerir novos métodos de ensino e não implica a exclusão de quaisquer métodos de ensino de música existentes.

Introduction

Ancient Chinese poetry represents a serious component of cultural and literary heritage in China. Li et al (2022) highlighted that it is a medium to express human emotions, reflect societal values, and cultivate aesthetic appreciation. Music and poetry have historically been intertwined, with ancient songs and musical scores reflecting political, social, and emotional themes that continue to influence Chinese musical tradition. Despite their cultural significance, classical poetry and songs present pedagogical challenges due to complex language, poetic structures, and nuanced cultural meanings, which can hinder student engagement in modern music education.

Innovative teaching methods in recent years have emerged to bridge these gaps. Approaches such as multimedia-based instruction, technology-assisted vocal music training, and performance-based pedagogy aim to increase student engagement while preserving the cultural and aesthetic essence of ancient works (Quan, 2021; Zhou, 2019). The "New Singing of Ancient Poems" method, for instance, integrates modern musical rhythm with traditional poetry to maintain aesthetic inheritance while adapting to contemporary learning styles (Dandan, 2016). According to Go (2019), an ample inheritance of colorful ancient songs in China. The musical scores have been intact. In all regions and ethnic groups in China, rich traditional songs are directly or indirectly derived from ancient songs. These songs reflect a wide range of social content. Politics, heroes, customs, love, friendship, and many more represent different human conditions and the various desires and interests of all people from all social classes. Their music is brief but comprehensive and complete in conception and has a well-defined musical image.

For musical beauty, ancient Chinese poetry is unrivaled. Ancient poets used Chinese characters when composing verses and musical notes. The Book of Songs, for signing is the first collection of Chinese songs and poems. Folksongs and ballads can be sung same as poems; every chi-poem is a music (Yan, 2013). As mentioned by Song (2005) Chinese poetry is an advanced art of language, and there is no doubt it is the most brilliant in artistic form and the richest in connotation.

The intensity of changes in curriculum in China and the inclusion of the ancient poetry must be given such importance in music education. However, its artistic conception and the difficulty of understanding the cultural essence expressed in the poetry has call the attention of most teachers in music. The new teaching method, "New Singing of Ancient Poems," teaches students about the rhythm of modern music that they know, thereby keeping the aesthetic value and inheritance of the poetry with innovation.

There is a dire need for music educators to investigate the classical poetry repertoire that everyone is familiar with and explore the cultural rupture and inheritance crisis encountered in the communication of ancient poetry. To explore the feasible paths and

methods of effective communication and education, the aesthetic inheritance of Chinese classical poetry can be preserved as it is being adapted into modern vocal music. The teachers' experiences in teaching music, creating aesthetic education, and the continuous construction and innovation in teaching and learning will reach a high degree of integration. Combining science, creativity, and purpose, education and teaching can grow strong and sustainable (Zhou, 2019).

Currently, at Chengdu University, students have taken primary music education with basic music theory and introduction to concepts in music, Chinese tradition in music, which is composed of compositions, traditional music, and instruments. As mentioned, students' professional courses include vocal music, piano, accompaniment, history of Chinese and Western music, introduction to art, ensemble, and more (Logan, 2022).

This study investigates effective strategies for teaching ancient Chinese poems in modern vocal music education. The study inadvertently excluded ethnicity in profiling respondents to lessen the complexities of analyzing the respondents' demographic profiles and knowledge profiles about ancient Chinese poetry. Specifically, it examines students' learning practices, challenges in understanding poetry, and the perceived effectiveness of innovative teaching methods, including phonological techniques, cultural and situational pedagogy, and the use of technology and performance. By exploring these dimensions, the study aims to inform curriculum design that promotes both aesthetic appreciation and pedagogical effectiveness.

Literature review

Achieving effective learning in music education requires the application of several key techniques. These include multisensory approaches, such as the slow repetition of musical segments, ear training, and the strategic use of technology to support skill development and understanding. In addition, consistent practice and active student engagement are essential in strengthening musical competence and appreciation. To ensure that the learning process becomes holistic, interdisciplinary, and collaborative, greater emphasis must be placed on the faculty, the learners, the learning context, and the relationships that shape the learning environment (Fernandez, 2022). Such elements contribute significantly to creating meaningful learning experiences and fostering deeper connections between students and the subject matter.

In response to the evolving demands of education, innovation is known for crucial strategy in music instruction. Evaluating existing teaching methods is therefore crucial in identifying the strengths and limitations of both traditional and contemporary practices in engaging students and effectively delivering instructional content in the curriculum.

The Use of Vocabulary

From the China Academy of Music, "Chinese Ancient Poetry Art Song Singing Research" (Huang, 2022), is the first of the connotation and extension of the poems. Chinese and foreign art songs for the cultural interpretation, the "words and music," "word and song," music and image, lyrics for "rhyme and tone" of three processing methods (song from, from, and free combination, etc.), for the song of artistic conception. The use of words in ancient Chinese poetry bears deeper meaning. The most used figure of speech in language is the similes and metaphors.

The extreme use of metaphors in ancient Chinese poems is very apparent. The symbolic ideas, events, and objects remind the reader of their experiences. The use of mental connections helps readers understand the meanings of the poetry better. When metaphors, similes, and other figures of speech are skillfully used in the poetic line, the poem's true meaning cannot be conveyed completely; if translated, western readers will find that breath attachment processing skills are elaborated in detail, ridiculous, and not fully explained (Ye, 2019).

Alliteration refers to using of a phonetic device, which is an ordinary form of speech in English. It is done by repeating the first sounds which give the words meaning in form, emotions and sound. The poems and songs become more expressive and appealing (Wu, 2022). The end of the rhyme, the same as alliteration, is used to achieve special sound effects, as seen in the poem "Late Spring" by Han Yu (Xu, 2001). The use of repetition is for emphasis, to express various emotions, to make the rhythm faster, adding music to the poem (Yan, 2013). Using the Onomatopoeic, imitative, and echo words adds vigor to the poem. The readers can feel that they are hearing the poet sounds.

Difficulty in Vocabulary Comprehension

In the study of Xiang (2022), noted that ancient poems has several words and phrases from traditional culture in China. Only when the reader understands the cultural meaning behind the words and phrases can the reader understand the poem deeply. It is good to note to elaborate vocabulary; cultural connotations should be clearly presented and can be understood expressing thoughts, feelings, cultural backgrounds, thoughts, and the human attitude of poets. Culture can raise knowledge of communication thereby improving its intercultural ability.

Difficulty in Understanding Poetic Meaning

Language is a form of expression with so many meanings, so readers need help understanding poetic meaning. Translating is an interaction rather than matching the languages and its sources. Translators should be satisfied with conveying ideas in the original language but seek to reproduce the original beauty. Liu (2003) cited that the poem's

translation must remain; translating a poem must bear a particular form, rhythm, and rhyme when necessary.

Difficulty in background understanding

Learning ancient poems is not merely knowing the poems but also the author and the writing background (Xiang, 2022), slowly grasping the knowledge in culture by knowing the ancient poems. It is essential to comprehend its context to better understand the songs and poems. This connotes their historical and cultural background. Therefore, these inherent parts of the ancient songs may bear deep or hidden backgrounds.

New Teaching methods of ancient Chinese poetry to transmit the aesthetic inheritance and sustain ancient Chinese poetry in modern vocal music education.

A. Use of phonetics

Using the Onomatopoeic, imitative, and echo words adds liveliness. They feel the sounds that the poet describes. The end of the rhyme, the same as alliteration, is used to achieve special sound effects, as seen in the poem "Late Spring" by Han Yu (Xu, 2001). The use of repetition is for emphasis, to express various emotions, to quicken the rhythm, and to add musical effect to the poem (Yan, 2013). The word provides the poem meanings, while the feelings and expressions unite the sound and tones. Thus, the poem's success depends on phonetics and semantics.

B. Culture of Teaching

It is advisable to teach culture to lessen the gap due to cultural differences. Poetry is all-embracing, as literature shows the existing life and ideas and thoughts in customs. Similarly, it is self-writing. "Poetic Edda" and "Li Sao," reveal cultural experiences liek habits, political thought, customs, historical cognition, and philosophical thought of the current world. Niu (2019). stresses that poetry carries the burden of history and inherits social customs and culture. Teaching culture intensifies the role in the inheritance of ancient culture. Moreover, the cultural value of poetry depends in the writings of poetry by humans and in the way poetry serves the people.

C. Experiential Teaching

This method describes teaching pedagogies wherein teachers aim to expose students or teachers create true-to-life scenes with specific emotional colors and images to convince specific attitudinal encounters with learners. Teaching methods includes imagery; teachers can recreate images through pictures, photographs, objects, music, multimedia, and other forms of images, enabling the learners to connect with the poetic images, thus immersing themselves in the thoughts and feelings of the poets (Miao, 2023).

D. *Application of Ancient Poems New Singing*

New connotations bring contemporary art into traditional culture. It uses contemporary music to increase everyone's love for conventional culture on ancient poetry (Li and Xiang, 2023). People had learned ways to learn classical poetry, books are fine to learn from. Using modernity of music, fashion, dazzling stage, exquisite costumes, strong Chinese style and integration of musical instruments, fusion of singing and fusion of forms, and integration of singers would make the learning and sharing of poetry enjoyable.

E. *Vocal Music Technology*

This refers to pedagogy in teaching which is technical and practical. Recording equipment is an important tool in vocal music teaching. Quo (2022) shows highlighted using artificial intelligence improves the recording recognition accuracy of recording equipment for teaching vocal music by twenty percent. As a new teaching mode, multimedia teaching adopts various display modes such as video, pictures, and sound, which can help enhance students' interest in learning, display teaching content vividly, and improve students' learning efficiency.

Multimedia teaching, as a new teaching mode, uses a variety of display modes such as video, pictures, and sound, further enhancing students' interest in learning, displaying teaching content vividly, and improving learning efficiency of learners.

F. *Innovation in Modern Singing Education*

Ancient poetry should be replaced with a complete sentence. In some memorable songs, to achieve the singing effect and the integrity of the music made by the composer, the sentence needs to be replaced in the middle of the sentence to ensure the complete meaning of the original poem. "Chinese ancient poetry song choreography" is prone to inappropriate ventilation made by special prominent ventilation symbols. Suppose there is no prominent ventilation symbol in the second singing creation.

To sing poems and songs more accurately and vividly, the songwriter and the creative characteristics are introduced in detail at the end of each song. This can also provide more information support for the singers of ancient poems and songs. Shetsova (2023) described Aesthetic Education as a purposeful, modern process that innovatively develops creative, socially active content. It will show ways of implementing aesthetic education for students.

Research Method

This study employed a descriptive quantitative research design, used to describe learning practices, challenges, and teaching effectiveness without manipulating variables. Contemporary research affirms that descriptive designs are well-suited for examining phenomena as they naturally occur, especially when examining attitudes and educational experiences using surveys (Siedlecki, 2020; McCombes, 2020).

The survey instrument was applied to explore trends and relationships among variables relevant to music and language learning contexts (Miksza et al., 2023). Utilizing simple

random sampling, 240 students and 28 teachers participants from Chengdu University were gathered, ensuring each participant had an equal chance of inclusion to enhance representativeness. It minimized sampling bias and improve generalizability (Mursa et al., 2025).

Additionally, this strategy aligns with best practices in survey-based educational research, where population-to-sample transparency strengthens external validity (Bhandari, 2020). The study focused exclusively on students and teachers engaged in ancient Chinese poetry within modern vocal music programs at Chengdu University.

As such, the findings may not generalize to other institutions or music disciplines. Limitations include reliance on self-report data, which may introduce response bias, and the exclusive use of a quantitative design, which limits deeper exploration of contextualized learning experiences. These limitations are consistent with methodological constraints common in descriptive survey research (Siedlecki, 2020).

The adapted instrument was administered using Google Docs, consisting of four primary sections namely, demographics, learning practices, learning challenges and teaching effectiveness. It was validated by three experts consisting of music education specialists, senior music mentor and senior music teacher following revision to strengthen validity evidence. Pilot testing followed, covering 30 respondents. Data were analyzed using descriptive statistics (frequencies, means, and weighted means) to summarize participant responses (Cobern & Adams, 2020).

Descriptive statistics are widely used for interpreting trends in large educational datasets (Bhandari, 2023). To examine relationships among teaching methods, learning practices, and learning challenges, Partial Least Squares Structural Equation Modeling (PLS-SEM) was employed which applied when models are complex, prediction-focused, and include latent constructs measured through multiple indicators (Hair et al., 2022; Sarstedt et al., 2021). It also present the both structural models and measurements to ensure quality.

Results and Discussions

This study analyzes the ancient poems that have been adapted into songs, such as "Guan Ju" and "The Reeds" in the Book of Songs, "Royal Decree Song" and "Long Acquaintance" in the Yuefu of the Han Dynasty. Tang poems "Moor on a Maple Bridge" and "Moonlight on a Spring River," Song poems "Water Tune Song" and "River Town Son," and poems "Song of Buried Flowers" and "Song of a Dream of Red Mansions" in the Ming and Qing Dynasties.

Table 1 presents that most of the respondents belong to 21-23 years old (38.6%), female (70.76%) and students (122 or 71.35%).

Table 1.

Respondents Profile

Age	Frequency	Percentage
18-20	54	31.58
21-23	66	38.6
24-26	33	19.3
More than 27	18	10.52
Total	171	100

Sex	Frequency	Percentage
Male	50	29.24
Female	121	70.76
Total	171	100

Educational Background	Frequency	Percentage
Student	122	71.35
Teacher	30	17.54
Professional Singer	7	4.09
Philharmonic	12	7.02
Total	171	100

These results indicate that most participants belong to the young adult, which is a critical developmental period characterized by exploration of identity, creativity, and emotional expression. Similar to the findings of Remo and Marcia (2025) stating that music plays an important role in supporting emotional development, cultural appreciation, and identity formation among young adults.

Likewise, students are the primary recipients of instructional strategies related to ancient Chinese poetry and vocal training and normally, female participants reflect broader trends in music and arts education due to higher enrolment data and particularly in disciplines related to music and cultural studies. However, this demographic pattern should be interpreted cautiously and does not necessarily imply gender-based differences in learning outcomes.

The result implies that student and teachers inclusion is useful in teaching and learning process which reflects experiences of students and teachers' pedagogical procedures in the

academic environment. This aligns with contemporary perspectives in music education that emphasize the importance of teacher–learner interaction, contextual learning environments, and collaborative engagement in enhancing educational outcomes.

Overall, this result contextualizes the subsequent analysis of learning practices and teaching strategies in ancient Chinese poetry and vocal music. Understanding the characteristics of the participants provides a basis for interpreting how instructional approaches may influence student engagement, cultural appreciation, and the effectiveness of integrating traditional literary works into the curriculum.

These findings suggest that auditory and verbal elements, particularly melody and lyrics, are key factors in the memorization and recall of poetic and musical works. The pattern reflects the cognitive and emotional processes involved in music learning, where rhythm, sound, and verbal expression support memory retention and engagement.

Table 2.

Ancient Poems and Songs Remembered

Indicator	F	Percentage	Rank
Melody	155	90.64	1
Rhyme	118	69.01	3
Imagery	86	50.29	4
Lyrics	129	75.44	2
Other	47	27.49	5

Garrido (2022) stresses that melody and lyrical content can significantly influence music-related memories and emotional responses, particularly among college students who engage with music as both a learning tool and a form of personal expression. Therefore, incorporating melodic and lyrical elements in teaching strategies may enhance students' ability to understand and remember ancient poems and songs, while also strengthening their emotional connection to the material.

Table 3.

Ways of Learning Ancient Poetry

Learning	f	Percentage	Rank
Classroom Learning	117	68.42%	3
Mentoring	123	71.93%	2
Study on one's own	133	77.78%	1
other	59	34.50%	4

The majority of respondents reported studying on their own (133 respondents, 77.78%), followed by learning through mentoring (123 respondents, 71.93%), and classroom learning (117 respondents, 68.42%), while a smaller portion used other methods (59 respondents, 34.50%). These results indicate that students engage in a combination of autonomous, guided, and formal learning approaches, highlighting the continued importance of teacher support and mentorship even when learners pursue independent study.

This finding aligns with Mia (2023), who identified three challenges in the present situational teaching in primary schools: the use of single and patterned teaching methods, the superficial implementation, and overreliance on technology. To address these issues, situational teaching should be applied more effectively by integrating performance, music, daily-life scenarios, multimedia, and other contextual elements, creating richer and more engaging learning experiences.

The results have practical implications for curriculum design in Chinese poetry education, suggesting that combining independent study, mentoring, and classroom instruction in a context-rich, multimodal framework can enhance students' engagement, understanding, and appreciation of ancient poetry.

Table 4.

Frequency of Practice in Reciting and Singing Poems

Length of Time	Frequency	Percentage
Once a week	36	21.05
Twice a week	91	53.22
Once a month	13	7.6
Others	31	18.13
Total	171	100

The analysis of respondents' practices highlights distinct patterns while pointing to opportunities for pedagogical improvement. As shown above, a majority of respondents (53.22%, n = 91) reported practicing recitation and singing of poems twice a week, followed by 36 respondents (21.05%) once a week, and 13 respondents (7.6%) once a month. These patterns indicate that regular engagement with poetry is common, though frequency varies, suggesting that some students may benefit from structured routines or guided practice to reinforce learning outcomes.

Recitation is recognized not only as a core method of Chinese reading but also as an important pedagogical tool in the development of writing skills (Cui, 2021). However, existing practice tends to emphasize form and frequency as "nourishing the vital energy" from a language-form perspective—without fully addressing the deeper value of reading in fostering

comprehension, aesthetic appreciation, and critical engagement. This aligns with Mia (2023), who identified including overly patterned instruction, superficial application of methods, and overreliance on technology for context creation.

These findings have clear implications for curriculum design. A more effective approach would integrate frequent recitation and performance with multimodal contextualization, such as incorporating music, storytelling, and real-life scenarios. Such integration could deepen students' understanding and appreciation of poetry, rather than focusing solely on rote repetition. Furthermore, future analyses could examine relationships between practice frequency, method (recitation, singing, or mentoring), and learning outcomes to generate stronger inferential insights and provide evidence-based recommendations for instructional design.

Table 5.

Lyrics of Poems and Songs Remembered

Poems and Songs	f	Percentage	Rank
Point Jiang Lip	77	45.03%	8
Butterfly love flower	104	60.82%	5
The Mighty River flows Eastward	123	71.93%	1.5
Spring flowers and autumn moon	123	71.93%	1.5
Chai head Phoenix	89	52.05%	7
Like a Dream	115	67.25%	4
ancient Chinese song for court entertainment in Hahn and Jihn Dynasty	91	53.22%	6
Yue people song	121	70.76%	3
Others	41	23.98%	9

Table 5 presents the poems and songs most frequently remembered by respondents. The highest-ranked items, each recalled by 71.93% of participants, were The Mighty River Flows Eastward, Spring Flowers, and Autumn Moon. These were followed by Yue People Song (70.76%), Like a Dream (67.25%), and Butterfly Loves Flower (60.82%).

These results suggest that certain poems and songs are more salient in memory, potentially due to their cultural significance, melodic patterns, or emotional resonance. This aligns with Bryant (2005), who observed that songs can evoke specific moments and emotions, shaping collective memory in ways that differ across generations. This indicates the value of selecting culturally rich and emotionally engaging material when designing poetry and song-based learning activities, as these elements may enhance retention and learner engagement.

II. *Evaluating Teaching Styles*

Table 6 presents the general weighted mean for phonology, which is 3.44, indicating a verbal interpretation of "highly effective." Among the specific items, rhyme (3.48) and repeated expressions (3.48) were ranked highest, reflecting their role in making poems more expressive and in conveying emotion. These findings are consistent with Teng et al. (2020), who noted that ancient Chinese poetry is composed of structured language that often deviates from ordinary usage, with poetic genres imposing unique combinatory constraints on linguistic elements.

Table 6.

Teaching Styles of Ancient Poetry and Songs Using Phonology

Indicator	Weighted Mean	Verbal Interpretation	Rank
Teachers use phonetic means in the teaching of ancient Chinese poetry	3.44	Highly Effective	8.5
Use Ming by repeating two or more words or syllables.	3.43	Highly Effective	11.5
The use of rhyme makes the poem more expressive.	3.48	Highly Effective	1.5
The use of the rhymes makes the poem even more appealing.	3.47	Highly Effective	3
The use of the ending rhyme adds to the sense of rhythm of the poem	3.45	Highly Effective	5
The ending rhyme adds to the unique sound effects of the poem.	3.41	Highly Effective	13
The repeated use emphasizes the emotion.	3.45	Highly Effective	5
The repeated use expresses the emotion.	3.48	Highly Effective	1.5
The effect of repeated use on the reader.	3.39	Highly Effective	14
The repeated use leaves a memorable poem. Impression on the reader.	3.43	Highly Effective	11.5
The use of onomatopoeic words, imitation, and echo words vividly express the emotion of poetry.	3.45	Highly Effective	5
The poem indicates the use of a single syllabus and four variations	3.44	Highly Effective	8.5
The use of ascending vowels in each syllable with no duplication is indicated in the poem	3.44	Highly Effective	8.5
Alliteration gives the languages' beauty in sound and form	3.44	Highly Effective	8.5
General Weighted Mean	**3.44**	**Highly Effective**	

Legend:1.0 to 1.75 – Not Effective, 1.75 to 2.50 – Fairly Effective, 2.51 to 3.25 – Effective, 3.26 to 4.0 – Highly Effective

Similarly, Yang (2010) emphasized that reproducing rhythmic beauty is a critical consideration for translators and interpreters of classical poetry. A representative example of

phonological artistry is Wang Bo's Farewell to Vice-Perfect Du Setting Out for His Official in Shu, which exemplifies the interplay of rhyme, rhythm, and repetition that characterizes the aesthetic beauty of ancient Chinese poetry.

The analysis of teaching styles using vocabulary and grammar revealed a general weighted mean of 3.47, interpreted as "highly effective." In vocabulary instruction, the highest-ranked strategy (3.48) was the use of mental connections to help students understand the message of the poetry. Lower-ranked strategies included explaining the cultural background of the poem and clarifying cultural connotations to support comprehension, both demonstrating the teacher's role in contextualizing the text.

Table 7.

Teaching Styles of Ancient Poetry and Songs Using Vocabulary and Grammar

Indicators	Weighted Mean	Verbal Interpretation	Rank
Use of Vocabulary			
The teacher explained the cultural connotations and clearly understood the idea of the poem	3.47	Highly Effective	2.5
The teacher explains the cultural background of the poem to understand the poem clearly	3.46	Highly Effective	4.5
The teacher explained the human attitude of the poet's songwriter towards poetry so that the poet could understand the poem clearly. People's poetry	3.47	Highly Effective	2.5
The teacher uses figures of speech in language, such as smiles and metaphors.	3.46	Highly Effective	4.5
The use of mental connections helps readers understand the message of the poetry.	3.48	Highly Effective	1
General Weighted Mean	**3.47**	**Highly Effective**	
Uses of Grammar			
The teacher explained the sentence. patterns in the poem	3.42	Highly Effective	3.5
The teacher uses the tonal mode in classical poetry teaching	3.40	Highly Effective	6.5
The teacher uses syntactic patterns in classical Chinese poetry, such as the middle, which is usually parallel.	3.43	Highly Effective	2
The poem shows two lines in a couple and has a similar sentence structure and part of speech,	3.39	Highly Effective	8

The beginning and final parts of the poem are not parallel.	3.45	Highly Effective	1
The poem demonstrates more phrases evoking images concentrated in the middle part.	3.37	Highly Effective	9
The poem has proportional language and complex grammatical structures	3.41	Highly Effective	5
The final couplet of the poem takes a non-declarative mood.	3.42	Highly Effective	3.5
The poem employed three figures of speech: fu, bi, and xing.	3.40	Highly Effective	6.5
General Weighted Mean	**3.41**	**Highly Effective**	

Legend:1.0 to 1.75 – Not Effective, 1.75 to 2.50 – Fairly Effective, 2.51 to 3.25 – Effective, 3.26 to 4.0 – Highly Effective

In grammar instruction, the top-ranked focus (3.45) was on the structural features of the beginning part of the poem, particularly when the final parts were not parallel. Other notable strategies included teaching syntactic patterns common in classical Chinese poetry, explaining sentence patterns within the poem, and highlighting figures of speech such as metaphors and similes. The overall weighted mean for grammar instruction was 3.41, also interpreted as "highly effective."

These findings align with Han (2018), who emphasized that employing poetry in Mandarin teaching supports the three objectives of the NSW Chinese Syllabus: "using language, making linguistic connections, and moving between cultures." Furthermore, Ye (2019) highlighted that when metaphors, similes, and other figures of speech are skillfully used in poetic lines, the poem's true meaning can be difficult to convey fully in translation. This underscores the importance of mental connections and contextual explanation in teaching, helping students to grasp both the linguistic structure and the cultural significance embedded in classical poetry.

III. Difficulties in Learning

Table 8

Difficulty in Vocabulary Comprehension

Indicator	Weighted Mean	Verbal Interpretation	Rank
I only understand the literal meaning of the poems	2.63	Agree	6.5
I only understand a few cultural meanings of the poems	2.87	Agree	1
The poem indicates the use of a single syllabus and four.	2.63	Agree	6.5

variations are why I encounter difficulty in
understanding the words and phrases

I understand a few literal and cultural meanings of the poems.	2.75	Agree	4
The poem contains several words and phrases that I need help understanding.	2.67	Agree	5
The poem bears no cultural connotations that I hardly understand.	2.80	Agree	3
The poem bears no cultural thinking that I cannot understand the words and phrases.	2.81	Agree	2
General Weighted Mean	**2.74**	**Agee**	

The table above presents respondents' perceptions of vocabulary and cultural challenges in understanding ancient Chinese poetry. The highest-ranked difficulty was understanding a few cultural meanings of the poems. The second rank indicated that some poems lacked cultural references that respondents could comprehend, followed by the third rank, where respondents reported difficulty due to poems bearing minimal cultural connotations. The fourth and fifth ranks reflected challenges in understanding both literal and cultural meanings, as well as poems containing several words and phrases that remained unfamiliar to respondents.

These findings highlight the central role of cultural knowledge in appreciating classical Chinese poetry. Xie and Deng (2023) emphasized that with the increasing globalization of cultural exchange, the unified orientation of Chinese literature must strengthen its role in cross-cultural communication. However, regional Chinese cultural heritage remains underrepresented in international scholarship. Translating regional ancient Chinese poetry is therefore critical for enhancing the global influence of classical Chinese literature and supporting differentiated regional research. Similarly, Xiang (2022) noted that ancient poems often contain vocabulary rooted in traditional Chinese culture. Understanding these cultural references is essential for fully grasping the poems' meaning. Teachers should explain cultural vocabulary and connotations, including the poet's thoughts, emotions, cultural background, and humanistic perspective, to facilitate deeper comprehension. Integrating cultural instruction in poetry education not only promotes literary understanding but also fosters intercultural awareness and improves students' capacity for cross-cultural communication.

Out of four items, the highest-ranked challenge (weighted mean = 2.51) was "I need help understanding the mood of the poets in their poems." Tied for second and third rank (weighted mean = 2.50) were difficulties in interpreting the natural expression of the poets and understanding the use of yin jing to convey emotion. The fourth-ranked difficulty was encountering poems without yi jing, which added meaning and affected comprehension. The general weighted mean for difficulty in understanding poetic meaning was 2.49, with a verbal

interpretation of "disagree," suggesting that respondents generally did not perceive extreme difficulty in interpreting poetic meaning.

Table 9

Difficulty in Understanding Poetic Meaning and Understanding the Background of Ancient Poems

Indicator	Weighted Mean	Verbal Interpretation	Rank
Difficulty in Understanding Poetic Meaning			
I need help understanding the mood of the poet in his poems.	2.51	Agree	1
I need help understanding the poet's natural expressions in his poems.	2.5	Disagree	2.5
The poem has no yi jing that adds meaning to the poem, which is why I had difficulty grasping the poetic meaning	2.45	Disagree	4
The use of yin jing in poems that portray emotion is not seen in the poems that I can hardly understand its poetic meaning	2.5	Disagree	2.5
General Weighted Mean	2.49	Disagree	
I need help understanding the background of ancient poems.			
I am intimidated to learn Chinese Ancient poems because it is difficult to understand Chinese culture.	2.63	Agree	
I hardly understand ancient Chinese poems because of my lack of cultural background.	2.51	Agree	1
I hardly understand the poem because I do not know the author's background in writing poems	2.49	Disagree	3
I need help understanding the context of the poem.	2.53	Agree	4
Because the content is different from the context.			
General Weighted Mean	**2.54**	**Agree**	**2**

Regarding the difficulty in understanding the background of ancient poems, the highest-ranked challenge was "I am intimidated by learning ancient Chinese poems because it is difficult to understand Chinese culture," followed by challenges in grasping the context of the poem when its content differed from respondents' expectations. Additional challenges included a lack of cultural background and limited knowledge of the authors' biographies. The general weighted mean for understanding the background of ancient poems was 2.54,

interpreted as "agree," indicating that respondents acknowledged some difficulty in relating poems to their cultural and historical contexts.

These findings align with the study of Yang (2010) who emphasized that translation involves reproducing the meaning and style of a source text in a target language while considering cultural differences. Due to significant cultural disparities, translators may need to compromise on elements such as temporal references, religious connotations, or wording to preserve aesthetic value and the original beauty. Liu (2022) similarly noted that a poem's translation must maintain its form, rhythm, and rhyme where necessary, underscoring the importance of preserving poetic qualities alongside meaning. Xiang (2022) highlighted that learning ancient poems is not solely about memorizing texts but also understanding the author and the historical-cultural context, which gradually builds cultural knowledge. Consequently, understanding the context in which ancient poems were written is essential for fully appreciating their content and meaning.

IV. Assessing New Teaching Methods

Table 10

New Teaching Method of Ancient Chinese Poetry Using Phonetics

Teaching Methods	Weighted Mean	Verbal Interpretation	Rank
The use of alliteration gives a more expressive feeling to the poems.	3.48	Very Useful	4.5
The use of alliteration gives a more appealing nature to the poems.	3.36	Very Useful	9.5
Using onomatopoeic, imitative, and echo words gives the poems a vivid expression.	3.27	Very Useful	14
The use of alliteration gives a more appealing nature to the poems.	3.29	Very Useful	13
The use of end rhyme adds to the rhythm sensation of the poems.	3.43	Very Useful	8
The use of end rhyme adds to the unique sound effect of the poems (long or short, fast or slow, high or low)	3.51	Very Useful	3
The use of repetition emphasizes emotions.	3.55	Very Useful	1
The use of repetition expresses various emotions.	3.47	Very Useful	6
The use of repetition gives the reader an auditory impact.	3.48	Very Useful	4.5
The use of repetition gives the reader an unforgettable impression of the poetry.	3.31	Very Useful	12
Using onomatopoeic, imitative, and echo words gives the poems a vivid expression.	3.45	Very Useful	7

The poem indicates the use of a single syllabus and four variations.	3.36	Very Useful	9.5
The use of ascending vowels in each syllable with no duplication is indicated in the poem.	3.54	Very Useful	2
Alliteration gives the languages' beauty in sound and form	3.35	Very Useful	11
General Weighted Mean	3.42	Very Useful	

Table 10 presents respondents' evaluations of teaching methods related to phonological features in ancient Chinese poetry. Out of fourteen items, the highest-ranked strategy was the use of repetition (weighted mean = 3.55), which emphasizes emotions. Overall, the weighted mean for these teaching methods was 3.42, interpreted as "particularly useful." Phonological techniques such as onomatopoeia, echo words, and imitative expressions contribute vividness and vitality, allowing readers to perceive the sounds the poet describes. End rhyme and alliteration similarly create distinctive auditory effects, enhancing the aesthetic and emotional impact of the poem.

In Han Yu's Late Spring, these techniques are employed to produce a musical quality and emphasize rhythm (Xu & Li, 2021). Repetition serves multiple functions: emphasizing key ideas, expressing emotion, quickening the poem's rhythm, and adding musicality (Yan, 2021). In essence, the interplay of phonetics and semantics within lines of poetry is crucial for conveying meaning, emotion, and aesthetic value, demonstrating the importance of phonological awareness in both teaching and learning ancient Chinese poetry.

Table 11

New Teaching Methods in Teaching Ancient Poetry Using Teaching Culture and Situational Teaching

Teaching Methods	Weighted Mean	Verbal Interpretation	Ranking
Teaching Culture			
Explanation of the cultural connotations to clearly understand the thought of the poems.	3.68	Very Useful	1
Explain the cultural background of the poems to understand them clearly.	3.34	Very Useful	7
Explaining the poet's lyricist's human attitude related to the poem to understand the poet's poetry clearly.	3.50	Very Useful	4
Explaining cultural backgrounds such as habits.	3.67	Very Useful	2
Explaining cultural backgrounds such as poetic thoughts.	3.45	Very Useful	5

Explaining cultural backgrounds such as historical cognition.	3.51	Very Useful	3
Explaining cultural backgrounds such as philosophical thought of the current world	3.42	Very Useful	6
General Weighted Mean	3.51	Very Useful	

Situational Teaching Method

Teachers create vivid and concrete scenes to entice students to watch and listen.	3.54	Very Useful	4
Teachers create vivid, concrete scenes with emotional colors and images to attract students' attention.	3.61	Very Useful	1
Teachers use pictures and videos to attract students' attention.	3.51	Very Useful	6
Teachers use scenarios and dialogues based on the poems' content to grasp the poem's meaning.	3.36	Very Useful	7
Teachers recreate images through pictures/photographs.	3.56	Very Useful	2
Teachers recreate images through objects	3.52	Very Useful	5
Teachers recreate images through music.	3.55	Very Useful	3
General Weighted Mean	**3.52**	**Very Useful**	

In teaching culture, the highest-ranked strategy (weighted mean = 3.68) was explaining the cultural connotations to help students clearly understand the poems' underlying thoughts. The overall weighted mean for teaching culture was 3.51, interpreted as "beneficial." For situational teaching methods, respondents ranked teachers creating vivid, emotionally colored scenes first (weighted mean = 3.61). The overall weighted mean for situational teaching methods was 3.52, interpreted as "particularly useful."

These results are consistent with recent studies emphasizing the pedagogical value of cultural and situational approaches in Chinese poetry education. Miao (2017) clarifies the role of situational teaching in primary school language education, highlighting its significance in stimulating interest, facilitating in-depth understanding, and cultivating emotional and aesthetic abilities. Niu (2019) emphasizes that poetry embodies historical and social culture, and teaching cultural aspects strengthens the inheritance of Chinese literary heritage. Xiang (2022) further notes that scenario-based teaching—including images, videos, and dialogue—helps students understand the mood, thoughts, and emotions of poems, allowing learners to engage with essential connotations through emotional intuition. Overall, integrating cultural explanations with situational methods can enhance student engagement, comprehension, and

appreciation of ancient Chinese poetry, supporting both cognitive and affective learning outcomes.

Table 12

New Teaching Methods in Teaching Ancient Poetry Using Application of "New Singing of Ancient Poems" and Use of Vocal Music Technology

Teaching Methods	Weighted Mean	Verbal Interpretation	Rank
Application of New Singing of Ancient Poems			
Applying the "New Singing of Ancient Poems in the context of modern music.	3.51	Very Useful	6
Fusion of artistic styles in ancient poetry and artistic songs.	3.54	Very Useful	3
Adapt new themes, techniques, and mediums.	3.52	Very Useful	4
The use of a dazzling stage.	3.51	Very Useful	6
The use of exquisite costumes.	3.56	Very Useful	1
Integration of musical instruments.	3.55	Very Useful	2
Use of Chinese solid styles.	3.51	Very Useful	6
General Weighted Mean	3.53	Very Useful	
Vocal Music Technology			
Use of modern musical instruments to adapt to modern music	3.50	Very Useful	6.5
Use of information technology such as videos to influence learners.	3.51	Very Useful	4.5
Use of TingTing Education or Sing-Along with Chinese Classical Poetry and Songs	3.51	Very Useful	4.5
Use of audio recording for proper pronunciation and intonation	3.52	Very Useful	3
Use of language learning apps to understand the cultural context and historical background.	3.50	Very Useful	6.5
Use of multimedia such as videos to enhance learning	3.55	Very Useful	2
Technology improves the accuracy of recording recognition in teaching vocal music.	3.56	Very Useful	1
General Weighted Mean	**3.52**	**Very Useful**	

Legend: 1.0 – 1.75 Not Useful, 1.76 – 2.50 Fairly Useful, 2.51 – 3.25 Useful, 3.26 – 4.0 Very Useful

Among the indicators, the highest-ranked strategy was the use of exquisite costumes, followed by the integration of musical instruments (weighted mean = 3.55) and the fusion of artistic styles in ancient poetry with creative songs (3.54). Overall, respondents interpreted these teaching methods as "instrumental" in enhancing engagement and appreciation of ancient poetry.

For vocal music technology, respondents ranked the highest the use of technology to improve recording accuracy in vocal music teaching. The overall verbal interpretation of applying vocal music technology was also "instrumental." These findings are supported by recent studies on music-based and technology-assisted pedagogy. Xia (2022) highlighted that under multiculturalism, Chinese vocal art has developed a unique theoretical system encompassing vocalization, articulation, diction, and breathing, and that musical genres influence vocal performance and learning outcomes. Li (2022) emphasized that integrating

ancient classical poetry into modern songs, combined with stage design, costumes, instruments, and fusion of artistic forms, enhances student engagement and enjoyment in learning. Quo (2022) reported that artificial intelligence can improve recording recognition accuracy in vocal music instruction by up to 20%, supporting precision in teaching pronunciation and intonation.

Furthermore, aesthetic education plays a key role in poetry and music instruction. Poetry and songs provoke critical thinking and emotional reflection, enhancing students' ability to perceive and express feelings (Hijazi & Alnatour ,2012). In the context of Chinese education, integrating arts in teaching promotes comprehensive development in morality, intelligence, physical fitness, aesthetics, and labor, thereby reinforcing the cultivation of well-rounded learners. Overall, combining traditional poetry with modern singing, technological tools, and aesthetic education strategies can enhance learning engagement, comprehension, and cultural appreciation, making the teaching of ancient Chinese poetry both effective and enjoyable.

V.   Significant Difference in Teaching Methods

Table 13

Test of Significant Difference in Teaching Methods when Grouped According to Age, Sex, Educational Background, Ways to Learn, and Frequency of Practice

Indicator	Computed H - value	Critical value	P value	Decision Interpretation
Teaching methods when grouped according to age, sex, and educational background,	1.58	5.991	0.10	Accept Not Ho Significant
Teaching methods when grouped according to ways of learning poetry and frequency of practice	5.65	5.991	0.18	Accept Not Ho Significant

5% Level of Significance Kruskal Wallis Test p-value = 0.05 n = 171

Table 13 presents the results of the Kruskal-Wallis H test examining differences in teaching methods across various respondent groups. When grouped by age, sex, and educational background, the computed H value was 1.58, which is less than the critical value of 5.991. This indicates that there is no significant difference in teaching methods based on these demographic variables. Similarly, when teaching methods were grouped according to

ways of learning poetry and frequency of practice, the computed H value was 5.65, also below the critical value of 5.991, suggesting no significant differences between these variables.

These findings suggest that the effectiveness of teaching methods is relatively consistent across demographic and experiential factors. Rao (2002) similarly noted that Chinese university students' perceptions of communicative and non-communicative activities in English-as-a-Foreign-Language (EFL) courses were influenced by the mismatch between Western educational theories and traditional Chinese educational practices. Using a multimethod, qualitative approach, Rao found that student perceptions sometimes surprised their teachers and highlighted the need for diverse instructional strategies tailored to different groups. This result implies that while teaching methods for ancient songs and poems are broadly effective, instructors may still consider adapting strategies for students with varied learning experiences or backgrounds to optimize engagement and comprehension.

Conclusions

The study highlights that effective teaching of ancient Chinese poems, poetry, and songs requires a balanced integration of traditional and modern strategies. Respondents' practices indicate that auditory and verbal elements, particularly melody and lyrics, play a central role in memorization, comprehension, and emotional engagement. Students engage in a mix of autonomous study, mentoring, and classroom learning, while regular practice through recitation and singing reinforces understanding.

Teaching strategies that emphasize phonology, vocabulary, grammar, and cultural context were consistently rated as highly effective. Techniques such as repetition, rhyme, visualization, and explanation of cultural connotations enhance comprehension and aesthetic appreciation. Situational and culturally grounded teaching methods, complemented by modern pedagogical tools such as multimedia, technology, and performance-based activities, including costumes, musical instruments, and artistic fusion—foster greater engagement and accessibility.

Statistical analysis showed no significant differences in teaching effectiveness across demographic factors, ways of learning poetry, or practice frequency, indicating that these methods are broadly effective across diverse learners. The findings underscore the importance of combining traditional methods to preserve linguistic and cultural authenticity with innovative strategies to enhance learner-centered engagement, critical thinking, and appreciation of ancient literary heritage.

Recommendations

Based on the results and in alignment with the identified challenges and opportunities, the following recommendations are proposed:

1. Integrate mnemonic and cognitive techniques – Use repetition, mental associations, and other memory aids to facilitate memorization and recall of poems and songs.

2. Incorporate technology and multimedia tools – Introduce digital resources, audio-visual materials, and music technology to enhance engagement, pronunciation, and understanding of poetic and musical content.

3. Adopt interactive and analytical teaching strategies – Encourage student participation, critical reflection, and discussion to overcome difficulties with classical language and complex poetic structures.

4. Blend traditional and contemporary methods – Combine teacher-guided instruction, independent study, and performance-based activities to ensure comprehensive learning and cultural appreciation.

5. Focus on cultural and situational context – Explain historical, social, and cultural backgrounds of poems, and use vivid scenarios, imagery, and aesthetic presentation to enhance comprehension and engagement.

6. Develop learner-centered curricula – Offer diverse poems and songs reflecting various themes and perspectives, while integrating courses on music research, artistic fusion, and performance.

7. Continuously evaluate teaching effectiveness – Use student feedback, performance assessment, and curriculum updates to refine instructional approaches and optimize learning outcomes.

By implementing these strategies, educators can ensure the continued relevance, enjoyment, and preservation of ancient Chinese literary and musical traditions for modern learners.

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