STRATEGIES FOR TEACHING IMAGERY IN UPPER ELEMENTARY CLASSICAL POETRY

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Abstract:

Exploring the teaching strategies of classical poetry imagery in the upper primary language section is an important way to implement the requirements of the language curriculum standards, improve students' aesthetics, and the need to inherit the excellent traditional culture. the language curriculum standards, improve students' aesthetics, and the need to inherit the excellent traditional culture. The imagery of ancient poems in the upper primary language is broadly divided into natural imagery, mythological imagery and life imagery. The imagery of ancient poems in the upper primary language is broadly divided into natural imagery, mythological imagery and life imagery, which is characterised by vivid imagery, subjective emotion, connotation and emotion. The imagery of ancient poems in the upper primary language is broadly divided into natural imagery, mythological imagery and life imagery, which is characterised by vivid imagery, subjective emotion, connotative polysemy and successive inheritance. Through the questionnaire survey on the teachers and students of the Through the questionnaire survey on the teachers and students of the teachers and students of the upper primary school teachers and students of ancient poetry imagery teaching actual situation to carry out investigations and analysis, the upper Through the questionnaire survey on the teachers and students of the upper primary school teachers and students of ancient poetry imagery teaching actual situation to carry out investigations and analysis, the upper school imagery teaching in the teaching of perception bias, the preparation of the content of the shallow superficial, a single teaching method, the students learning motivation is insufficient the students learning motivation is insufficient, targeting these problems, the need to change the concept of ancient poetry imagery teaching, optimise the preparation of ancient poetry imagery teaching, and optimise the preparation of ancient poetry imagery teaching. optimise the preparation of ancient poetry imagery teaching, innovative ancient poetry imagery teaching methods.

Keywords: Imagery, Classical Poetry, Elementary Language Teaching, Upper Division

1. Introductory

As an excellent Chinese literary heritage, ancient poems are of great significance in cultivating students' literary cultivation and aesthetic emotion, especially in the upper primary school, the teaching of ancient poems bears the mission of cultural inheritance. Ancient poems are indispensable in language education, especially in the teaching of upper primary school, how to teach poetic imagery becomes a challenge. However, there are problems such as traditional concepts, insufficient preparation and single method in current teaching, so this paper proposes the strategies of changing concepts, optimising preparation and innovating methods to enhance students' literary cultivation.

2. Teaching Classical Poetry in Upper Primary School Language under the New Curriculum Standards

The Language Curriculum Standards for Compulsory Education (hereinafter referred to as the Curriculum Standards) suggest that when teaching poetry in the upper grades, teachers should interpret it in several ways in relation to the text. Imagery is one of the main ways to study the culture of poetry, and focusing on imagery in poetry can avoid teaching separation. Teachers' approach to teaching poetry should reflect learning competence and participatory democracy, using flexible learning strategies

while paying attention to equal dialogue between teachers and students. Taking imagery as an entry point to poetics, teachers can use the characteristics of images to transform the content and form of primary poetry lessons, so that the teaching of primary poetry is no longer empty and boring. If teachers can collect similar imagery in primary school poetry textbooks for thematic explanation and recitation, it will help deepen students' understanding and memory of primary school poetry, so that reading primary school poetry will no longer be a major obstacle to learning.

3. A survey of the current situation of teaching imagery in ancient poems at the upper primary school level

3.1 Survey respondents

The respondents of the questionnaire were mainly the language teachers and students of the upper primary grades of X school in X county, X city, where the author's internship school is located, as well as other teachers and students in the county and district. A total of 102 teachers in the upper primary school were selected for this survey.

3.2 Content of the survey

A teacher's questionnaire and a pupil's questionnaire were prepared on the basis of an extensive literature review and under the guidance of the teachers. A five-point Likert method questions were used to prepare the Questionnaire on the Status of Teaching Language in Primary Schools (Teacher's Questionnaire). The teacher's questionnaire contained a personal information section of four questions, and the status survey section had three dimensions with 17 questions, namely, perception of teaching ancient poetry (questions 1-4), lesson planning (questions 5-12), and teaching implementation (questions 13-17).

Table 1 Distribution of Question Numbers in Teachers' Questionnaire

dimension (math.)	title number
Teaching and Learning	Question 1, Question 2, Question 3, Question 4
(of a teacher) prepare lessons	Q5, Q6, Q7, Q8, Q9, Q10, Q11, Q12
pedagogical implementation	Q13, Q14, Q15, Q16, Q17

3.3 Survey implementation

A total of 130 questionnaires were collected from teachers of different schools. The basic information of the selected teacher subjects is shown in the table:

Table 2 Basic Statistics

name (of a thing)	form	quorum	proportions
distinguishing between the sexes	male	58	44.6 per cent
	women	72	55.4 per cent
academic qualifications	polytechnic	42	32.2 per cent
	university undergraduate course	69	53.1%
	Postgraduate and above	19	14.6 per cent
length of teaching experience	1-5 years	73	56.2 per cent
	6-10 years	42	32.3 per cent
	11 years or more	15	11.5 per cent
title	ungraded	48	36.9 per cent
	Elementary and Secondary Education Level 2	50	38.5 per cent
	Primary and secondary education level	27	20.8 per cent
	Higher level of primary and secondary education	1	0.8 per cent
	special grade teacher	4	3.1%

3.4 Reliability of the questionnaire

The data from the teachers' and students' questionnaires were collected and analysed for reliability and validity using SPSS 22.0 statistical software respectively.

Reliability analysis of the teacher questionnaire:

Table 3 Reliability Analysis of Teachers' Questionnaire

dimension (math.)	Cronbach Alpha
Teaching and Learning	0.823
(of a teacher) prepare lessons	0.920
pedagogical implementation	0.792
umbrella	0.953

From Table 3-4 above, it can be seen that the overall Alpha value of the teachers' questionnaire is 0.953, which is higher than 0.8, so the teachers' questionnaire has good reliability. Meanwhile, the first level dimensions of Perception of Teaching 0.823, Lesson Preparation 0.920, and Teaching Execution 0.792 are higher than 0.7, and the data show that the reliability of the questionnaire is within the acceptable range.

Validity analysis:

Table 4 Teacher Questionnaire Validity Analysis Table

KMO value	0.950	
Bartlett's test of sphericity	approximate chi-square (math.)	1475.986
	df	105
	p-value	0

As can be seen in Table 3-6, the KMO value is 0.950 and the Bartlett's test of sphericity shows ($P=0.000<0.05$) that the validity of the questionnaire is good.

3.5 Descriptive statistical analysis of the current situation of teaching imagery of ancient poems in upper primary schools

3.5.1 Cognition of imagery in ancient poems

In this dimension, teachers' knowledge of teaching imagery in ancient poetry is average, but students' knowledge of poetic imagery is relatively good. The results of the questionnaire on teachers' perception of poetic imagery are shown in Table 3-8. The overall dimension is under the median, which indicates that the teachers' perception of teaching poetic imagery in ancient poems is not high, and there is a need for improvement in this area.

3.5.2 Preparation for Teaching Imagery in Ancient Poetry

Table 5 Teachers' Perceptions of Teaching Imagery in Ancient Poetry

	average value	minimum value	maximum value	(statistics) standard deviation
Understand the meaning of imagery in ancient poetry.	2.60	1	5	1.172
Interested in ancient poetic imagery.	2.78	1	5	1.294
Focusing on poetic imagery in the teaching of ancient poetry.	2.50	1	5	1.301

In this dimension, teachers' preparation for teaching ancient poetic imagery was average, and the findings are shown in Table 3-7. Questions 5 and 9 examined teachers' teaching objectives, and the mean values were 2.8 and 2.63, respectively. The mean value of the objective of designing the teaching of ancient poetic imagery with the cultivation of students' aesthetic appreciation in mind was 2.26, and the value was below the median, which

indicated that some teachers did not take into account the cultivation of students' aesthetic appreciation in their instructional design and did not base their teaching on the curriculum standards.

Table 6 Teachers' Preparation for Teaching Imagery in Ancient Poetry

	average value	minimum value	maximum value	(statistics) standard deviation
I define the objectives of teaching ancient poetry around imagery	2.80	1	5	1.302
I will consult the relevant information in detail to gain an understanding of the imagery.	2.70	1	5	1.280
I design the objectives of teaching imagery in ancient poems in such a way as to cultivate students' aesthetic appreciation.	2.56	1	5	1.238
I design the teaching objectives of ancient poetic imagery based on the Compulsory Education Language Curriculum Standards	2.65	1	5	1.309
I was able to design the objectives for teaching imagery in ancient poetry to take into account the categorisation and combination of forms of imagery.	2.71	1	5	1.252
I can understand the poet's mood, emotion and artistic technique in creating the imagery.	2.68	1	5	1.256
I focus on training my teaching skills and improving my interpretation of ancient poetic imagery.	2.84	1	5	1.283

According to the data analyses, teachers should pay more attention to imagery, develop the habit of lesson planning, and learn and use a variety of teaching methods to guide their students' learning.

4. Conclusion: Problems in Teaching Imagery of Ancient Poetry in Upper Primary Schools

From the above questionnaire, it is clear that there are some problems in teaching imagery of ancient poems in the upper primary school. The existing problems of imagery teaching are discussed from the three dimensions of the questionnaire (i.e., teaching perception, lesson planning, and teaching implementation). They mainly include bias in teaching perception, superficiality in lesson preparation, and single teaching method.

4.1 Biases in the perception of teaching and learning

According to the results of the teachers' questionnaire, some upper primary school language teachers did not sufficiently consult the materials in their preparation for teaching imagery in ancient poems and neglected to explore the emotional and pictorial space of imagery. Teachers should give more consideration to students' contextual perception in their preparation for teaching, study the teaching materials in depth, and create situations to help

students understand and imagine. At the same time, some teachers failed to make full use of multimedia and Internet resources to create the mood of ancient poems, resulting in students' aesthetic appreciation not being effectively cultivated. Teachers should overcome the difficulties in lesson preparation and actively use various resources to guide students to deeply experience the beauty of the mood of ancient poems, so as to enhance their aesthetic ability.

4.2 Superficial content of lesson planning

In terms of lesson preparation, according to the results of the teachers' questionnaires, there are certain problems in preparing for the teaching of ancient poetic imagery. Some upper primary language teachers failed to consult relevant information and books in detail to understand imagery in depth, and did not pay sufficient attention to textual interpretation of ancient poems from the perspective of their imagery, neglecting the excavation of the content and emotion of the imagery of ancient poems. This may be related to the difference between ancient and modern environments, and students' lack of practical and immersive experiences. In the face of this situation, teachers should consider students' contextual perception in the process of teaching preparation, take the textbook as the basis in designing lesson plans, and study the textbook materials in detail in advance in order to help students to create the

prevailing context in which they will be taught.

4.3 Single method of teaching

In terms of teaching execution, a single teaching method is also a problem in the teaching of ancient poetic imagery in the upper primary school. Teachers usually adopt the lecture method, and students accept it mechanically, making it difficult for them to deeply understand the connotation and emotional expression of ancient poems. Poetic works are emotionally ambiguous, making it difficult for students at the primary school level to learn them. A large number of recitation requirements and mechanical training content weaken students' interest in learning poetry, increase learning pressure, and make it difficult for them to appreciate the artistic charm of poetry in terms of emotional expression. The main reason for this situation is that teachers' teaching methods are too monotonous and boring, and lack of guidance on the level of emotional experience, which leads to the loss of students' motivation to learn poetry.

5. A New Exploration of Strategies for Teaching Imagery in Ancient Poetry at Higher Levels of Primary School Language

Through the above analysis, it is found that there are still some problems in the teaching of ancient poetic imagery in the current classroom. This chapter summarises and analyses the problems and causes of ancient poetic imagery teaching in primary schools, and then puts forward practical strategies for teaching ancient poetic imagery on the basis of the above data. According to the above problems, this paper carries out research from the three dimensions of teaching perception, lesson preparation, and teaching implementation, with a view to injecting new vitality into the teaching of ancient poetic imagery in the upper primary school.

5.1 Transforming the concept of teaching imagery in ancient poems

"Teachers, preaching, teaching and solving puzzles", as a teacher, profound knowledge, noble moral sentiments, subtle influence on the students, as a language teacher, to receive literature, especially ancient literature, is a solid and important professional foundation. Changing the concept of teaching ancient poetic imagery is an important part of promoting students' learning of ancient literature. Some teachers have limitations in their teaching methods, which inhibit students' in-depth understanding of ancient poetry imagery and the development of creative thinking. Therefore, it is very important to change the way of imagination in teaching ancient literature.

A text is a teaching tool, and it is through relying on the text and through the text that a dynamic lesson with substance and flavour can be created. When an ancient poem is collected into a textbook, it becomes our model text for teaching. It has both literary and pedagogical values, but the most important thing is to pay attention to its pedagogical value. When formulating teaching plans, teachers do not need to cover everything, but only need to reflect the didactic value of the ancient poems included in the textbooks. For example, in Wang Wei's Birdsong Stream, we not only see the spring mountains decorated with bright moon, falling flowers and birdsong, but also feel the peaceful and stable social atmosphere of the Sheng Tang era[10] . However, the Sheng Tang era in which Wang Wei lived was different from the era of rivers and mountains where wars were frequent, and even birds and animals could not help but be frightened. In Wang Wei's "Moonrise Scares Mountain Birds", the general background was the stable and united society of the Tang Dynasty. Although the birds were scared, they were by no means "circling around the tree three times without a branch to cling to"[23] . When determining the teaching value of analysing the cultural images in ancient poems, teachers should retain the educational value of ancient poems, and strive to achieve the inheritance and development of the past and present in the teaching process.

5.2 Optimising preparation for teaching imagery in ancient poems

According to the teaching requirements of the lower secondary section as distinguished from the upper secondary section, teachers' preparation for optimising the teaching of ancient poetic imagery is an important part of improving the quality of teaching and students' learning outcomes. This not only requires teachers to have an in-depth understanding of poetic imagery, but also in-depth study of imagery, rational use of equipment, formulation of a reasonable teaching plan, improvement of teaching skills, and attention to student feedback.

Teachers should first of all conduct in-depth research on the ancient poems they teach to understand the imagery, cultural background and author's life. By reading relevant research literature and participating in academic discussions and seminars, they can continue to accumulate knowledge and improve their academic level and teaching quality.

Teachers are able to deepen their understanding of the combinations and classifications of poetic imagery through pre-class preparation, by setting teaching objectives and constructing new knowledge constructs based on the cognitive structure of imagery in their own minds, which facilitates the implementation of teaching.

Poetic imagery is actually a close connection between the poet's self-emotions and the objective scenery, and the interpretation of the imagery of the "pool" which is a thousand feet deep, the imagery of the "spring breeze" which looks like scissors, the imagery of the "oriole" which sings, and the imagery of the "plum and orchid" which competes for beauty is a bridge to communicate with the poet. The interpretation of the imagery of "plum and orchid" is a bridge to communicate with the poet[25]. At the stage of preparation for teaching, teachers need to face the situation that they need to interpret the imagery of ancient poems and explore the interpretation in various ways. On the one hand, teachers can form the basis of their own cognition by consulting the information and referring to the interpretation of ancient poetic imagery in textbooks, and on the other hand, they can also communicate and discuss with their colleagues about ancient poetic imagery, use multiple perspectives to understand ancient poetic imagery in depth, and form their own opinions. It is only when teachers first achieve a complete understanding and grasp of poetic imagery that they can be comfortable in the teaching process and have a facilitating effect on students' understanding of ancient poetic imagery.

5.3 Focusing on the richness of the choice of methods for teaching imagery in ancient poetry

In addition to the more conventional and traditional methods of teaching imagery in ancient poetry, such as lecturing, questioning and reading aloud[26], teachers should also combine the characteristics of the content of the ancient poems themselves, as well as consider the subjectivity of the primary school students and inspiration for a richer and more varied choice of methods.

6. Visual contextualisation

6.1 Visualisation

Most of the ancient poems in primary language teaching materials are composed of visual imagery, and teachers can choose visual intuitive means to evoke students' visual perception and imagination. As far as multimedia means are concerned, the general multimedia means of presenting visual imagery are pictures, text materials and so on. In the teaching process of "Miscellaneous Poems of the Heihai Period", we can present the background information about the era of "All Horses in the Sky" to guide students to understand the poet Gong Zizhen's concern about the current situation of the society, as well as his desire to change the mood, and then to deeply understand the poet's image and character.[27].

6.2 Auditory intuition

For some auditory imagery in ancient poems, teachers can choose to play audio means to help students to auditory perception and experience, in order to create a situation for students through sound. For example, when teaching "children make ice", you can play the sound of ice cubes colliding with each other, so that students can feel the crisp and pleasant sound, but also can be associated with the children playing on the ice in the joyful scene, which can help students better understand the poem depicts the childish fun and innocence, and more in-depth experience of the poet's praise for the children's life. In addition to playing the audio of auditory imagery, reading the poem aloud with related music can also help students read with more flavour and emotion in a particular context by stimulating their auditory experience.

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