

A Practical Study on the Application of Generative Painting in Ancient Poetry Teaching at Primary Schools

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Abstract

Teaching classical poetry in primary schools is important; however, current instruction often remains confined to word-by-word explanations and verse translations, leading to insufficient student engagement. Generative painting, grounded in generative learning theory, emphasizes learners' active processing of information and transformation of textual content into visual representations—a natural fit for the inherent connection between poetry and painting that aligns well with classical poetry instruction. Using the teaching practices of third-grade classical poems “Looking at Tianmen Mountain” and “Jueju” at B Primary School in Xuzhou as a case study, this paper explores the application of generative painting in poetry education. Practice demonstrates that this approach significantly enhances students' interest in learning classical poetry, aids their comprehension of poetic content and emotional nuances, and fosters core literacy development. Accordingly, a practical pathway is proposed: combining teacher guidance with student initiative, implementing engaging hands-on activities, and establishing a multimodal evaluation system to effectively improve the quality of classical poetry instruction in primary schools.

Keywords: generative painting, primary school Chinese language education, ancient poetry teaching

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Introduction

Ancient poetry constitutes a core component of China's outstanding traditional culture, and teaching it to primary school students—future pillars of national development—is particularly vital. Yet current instruction often remains confined to explaining vocabulary and translating verses, leading students to adopt a passive approach to learning, lacking initiative and interest, and thus failing to appreciate the true charm of ancient poetry.

“The application of generative painting principles in elementary school classical poetry instruction” offers a novel approach to addressing these challenges. As an intuitive art form, painting shares a natural connection with classical poetry—indeed, as the saying goes, “poetry is formless painting, and painting is tangible poetry.” Utilizing generative painting to support classical poetry teaching in primary school Chinese classes, encouraging students to create paintings that express their understanding of the poems, can stimulate learning interest, deepen comprehension and appreciation of classical poetry, and foster creativity and aesthetic sensitivity.

Theoretical Foundations of Applying Generative Painting to Ancient Poetry Teaching in Primary Schools

Relevant Research on Generative Learning

American psychologist Wittrock proposed the Generative Learning Theory, positing that learners are active participants in the learning process. Throughout learning, learners serve as the central agents; it is through their active processing of information that they construct meaningful understandings, thereby achieving effective learning. Generative learning encompasses four key components: knowledge generation, motivation, the learning process, and the knowledge creation process.

The essence of generative learning lies in knowledge generation. Only when learners actively process knowledge and experience to establish meaningful connections and understanding can they truly master the material. Learners must recognize their responsibility during the learning process, engage in proactive thinking, and link existing knowledge with new information. Interest will only increase when learners perceive that their efforts in knowledge generation contribute to their success. Furthermore, learners should exercise self-regulation in generating meaning, manage their current capabilities and acquired knowledge, adjust learning strategies accordingly, and ultimately produce relevant insights.

Relevant Research on Generative Painting

Since the 1970s, generative drawing has garnered attention from international educators. American educational psychologist Richard E. Mayer and colleagues introduced the principle of generative drawing in multimedia learning research, emphasizing that learners create diagrams while reading texts, actively engaging in generative processing to visualize the relationships between textual elements through spatial diagrams, thereby enhancing learning outcomes. Van Meter et al. conducted a systematic review of generative drawing research, concluding that this approach exhibits both representational pictorial characteristics and learner-generated features.

The steps of generative painting are as follows: First, while reading the text, learners select verbal materials and store them in memory; when preparing to draw, they reorganize these materials into a verbal mental model. During drawing, they refer to visual materials and construct a graphical model in working memory. Then, connections are established between the textual and graphical models to form a coherent mental model, which serves as the foundation for creating the final visual representation.

Generative painting emphasizes learners' active creation and processing of visual compositions. Generative learning theory posits that learners proactively establish connections between learning content and their existing knowledge and experiences; thus, the learner-centered approach and active generative processing inherent in generative painting can be fully explained by this theoretical framework.

The Relationship Between Generative Painting and Ancient Poetry Teaching

Through the preceding theories of generative learning and generative painting, it is evident that guiding students to learn via generative painting fosters their active engagement in the learning process.

Given the inherent connection between painting and classical poetry, we can apply this approach to teaching classical poetry. During instruction, teachers should provide appropriate guidance to encourage students to actively engage in creative learning: by thinking critically, they can visualize textual content and use painting to convey their interpretation of the poem. This process fosters active student participation in both learning and artistic expression, leading to enhanced mastery of classical poetry.

Practical Exploration of Generative Painting in Primary School Classical Poetry Teaching: A Case Study of Teaching “Gazing at Tianmen Mountain” and “Quatrains”

As a graduate student in primary education, during my internship at B Primary School in Xuzhou, I applied generative painting to ancient poetry instruction, enabling students to visualize poetic content through artistic expression based on their understanding of the poems. Below, I provide a summary and analysis of teaching approaches for two classical poems: “Gazing at Tianmen Mountain” and “Jueju.”

Practical Exploration of Generative Painting Application in “Viewing Tianmen Mountain”

Teaching Design for “Viewing Tianmen Mountain”

Analysis of Teaching Content. “Gazing at Tianmen Mountain” is an ancient poem included in the third-grade Chinese textbook published by the Ministry of Education. It depicts the magnificent scene of the mighty Yangtze River flowing eastward through Tianmen Mountain, serving as a landscape poem that embodies vivid imagery and conveys poet Li Bai's profound love for China's natural scenery; it reads smoothly and effortlessly. So how can we help students better understand this poem? We may employ the design philosophy of generative painting to structure teaching activities.

Student Analysis. Third-grade students are at the concrete operational stage of Piaget's theory of cognitive development: they can perform basic logical reasoning but still rely on

concrete experiences. Additionally, they are highly active and quick-witted, yet show little interest in monotonous classroom activities and struggle with sustained attention. Therefore, instructional design must be tailored to these developmental characteristics to ensure effective learning outcomes.

Teaching Objectives. There are three objects of teaching: “Viewing Tianmen Mountain.”

1. Be able to write new characters such as “wang” and “duan”, read the poem “Gazing at Tianmen Mountain” with emotion, and recite and write it from memory;
2. Be able to combine the annotations to imagine the scenery depicted in the poem and express the meaning of the lines in your own words;
3. Understand the emotions expressed by the poet and foster students' appreciation for their country's beautiful landscapes.

Teaching Process. The processes are described in the following table (Table 1).

Table 1
Teaching Process

Teaching Link	Teacher Activities	Student Activities	Design Idea
I. Classroom Introduction	The teacher introduces the ancient poem by playing video music using PowerPoint.		
II. Explanation of Ancient Poetry	The teacher explains the basic characters, words, and sentences of the ancient poem, with the duration appropriately shortened to allow time for subsequent activities.	The students listened attentively and grasped the basic characters, words, and phrases of the ancient poem.	To conduct generative painting activities, students must have a basic understanding of classical poetry as a prerequisite.
III. Arrangement of Generative Painting Activities	Through example videos, students observe and learn painting techniques. The teacher provided explanations regarding the painting requirements and conducted a preliminary analysis of the ancient poem's content. Drawing instructions: Based on your understanding of the ancient poem, draw its content.	Students observe the teacher's exemplary behavior. The students listened attentively.	Students attempt to understand how generative painting is carried out.

IV. Work Exhibition and Sharing	Guide students to create paintings based on their understanding of the ancient poem's content, while emphasizing key details that require attention.	Students carry out activities under the guidance of their teachers.	
V. Evaluation and Summary	Evaluate and summarize the work.	Share proactively.	Help students understand the differences in their interpretations of ancient poetry content.

Teaching Implementation

Implementation of Teaching Activities. This teaching session was designed around the poem “Gazing at Tianmen Mountain” and implemented in a class at B Primary School in Xuzhou. As a Chinese language teacher, I attempted to apply generative painting in ancient poetry instruction: first explaining the poem's basic vocabulary and content, then asking students to visualize its meaning through artistic expression based on their understanding. Classroom observations were conducted, followed by interviews with selected students.

Observation and Interviews. During the course of teaching, the author observed students' classroom behavior and conducted post-class interviews to assess instructional effectiveness.

1) Observe the Situation

Through my observations in teaching practice, I have found that students demonstrate high enthusiasm for using generative painting techniques, and the classroom atmosphere is significantly more lively than that of a conventional classical poetry class. The following records summarize their classroom performance:

Table 2
Results of Classroom Observation

Observation Item	Observed Result
The level of interest among students	The students have a great interest in painting.
Level of student participation	The level of student participation is quite high.
Students' level of understanding	Some students have not fully understood.
Students demonstrate high levels of enthusiasm and initiative.	The students demonstrated high enthusiasm and actively participated in the painting activities.
Status of student project completion	The majority of student works are well completed.
Performance compared to regular classroom settings	Class participation and engagement levels have significantly increased.

The students demonstrated strong learning attitudes and were highly engaged in class, all using colored pens to draw diligently; only a few failed to complete their work fully due to comprehension difficulties or time constraints.

2) Student Interviews

Conduct interviews with students to understand their attitudes and suggestions regarding the application of generative painting in ancient poetry teaching.

First question: Do you like the current way classes are conducted? Why?

Second question: Do you think this method can help you understand classical poetry, and how exactly does it assist you?

Third question: What challenges did you encounter during the class?

Student interview results indicate that nearly all students favor this teaching approach; some believe that learning ancient poetry while painting helps them understand and memorize the poems, enabling them to associate relevant images when recalling the verses and subsequently recall the corresponding poems, often achieving near-mastery after completing the drawings; however, a common issue among some students is a lack of clear understanding of their specific tasks.

Display of Student Works and Analysis of Identified Issues. Student work is displayed and analyzed, and reflections are generated on different issues.

1) Display and Analysis of Student Works:

Figure 1

Exhibition of Works by Selected Students



Note. This figure displays the exhibition of works created by selected students.

Most students' works accurately and comprehensively depicted the key imagery of this poem—"Tianmen Mountain, the Yangtze River, a solitary sail, and the sun"—while precisely illustrating the spatial relationship among Tianmen Mountain, the Yangtze River, and the solitary sail, with the two mountains facing each other across the river. This demonstrates that

the students have fully grasped the poem's content, their enthusiasm has significantly increased, all drawing attentively, and many eagerly showcase their artwork to me, their faces beaming with joy. I recognize that this approach proves highly effective in enhancing the appeal of classical poetry instruction.

2) Analysis and reflection of the issues encountered:

During this teaching session, I observed that students showed great interest in this instructional approach and participated actively in class. The use of generative painting helped students memorize and understand classical poetry in a novel way. Through interactions with the students, I also learned about their appreciation for this innovative teaching method. However, certain challenges were identified during implementation, primarily as follows:

First, collaboration and communication among students are insufficient; effective interaction between different students can foster intellectual exchange and generate new ideas, thereby enhancing the quality of artistic works. Therefore, it is essential to optimize collaborative practices by encouraging peer support within groups, which will improve both teaching effectiveness and efficiency.

Second, as this is students' first attempt at this learning approach, some have not fully grasped the teacher's guidance. Additionally, certain task instructions were not sufficiently specific, leading to deviations in task execution and shifts in attention.

Therefore, regarding the issues identified in this teaching session, I suggest further refining the guidance components in future lessons and placing greater emphasis on student collaboration and communication. Group work can be effectively employed to enhance the efficiency of painting activities.

Practical Exploration of Applying Generative Painting to “Jueju” Poetry

(1) Teaching Design for “Jueju” (A Four-Character Verse)

Analysis of Teaching Content. “Jueju” is an ancient poem included in the third-grade Chinese textbook published by the National Education Press and Publication Administration (NEPAP). Poet Du Fu depicts the vibrant and harmonious spring scenery around the Caotang residence and Huanhua Stream, brimming with vitality and showcasing his deep affection for spring. Compared to his previous poem, this one features richer imagery and greater artistic complexity.

Student Analysis. Third-grade students are at the concrete operational stage of Piaget's theory of cognitive development: they can perform basic logical reasoning but still rely on concrete experiences. Additionally, they are highly active and quick-witted, yet show little interest in monotonous classroom activities and struggle with sustained attention. Therefore, instructional design must be tailored to these developmental characteristics to ensure effective learning outcomes.

Teaching Objectives. Teaching objectives are discussed.

1. Be able to write new characters such as “Rong” and “Yan”; read the poem “Jueju” aloud with emotion; recite it from memory and write it down from memory.
2. Be able to understand the meaning of “Jueju” through annotations and illustrations, visualize the scenes depicted, and describe them in words.

Teaching Process. The teaching process is depicted in Table 3.

Table 3
Teaching Process

Teaching Link	Teacher Activities	Student Activities	Design Idea
I. Classroom Introduction	The teacher introduces the new lesson by reviewing previously studied classical poems about spring.		
II. Explanation of Ancient Poetry	The teacher explains the basic characters, words, and sentences of the ancient poem, with the duration appropriately shortened to allow time for subsequent activities.	The students listened attentively and grasped the basic characters, words, and phrases of the ancient poem.	To conduct generative painting activities, students must have a basic understanding of classical poetry as a prerequisite.
III. Arrangement of Generative Painting Activities	Divide the students into groups, explain how the activity will be conducted, and clarify the methods for generative painting as well as the task objectives. Task Objective: Based on your understanding of the ancient poem, illustrate its content. Note: Do not omit any imagery from the ancient poem.	The students draw according to the teacher's instructions.	Conduct a generative painting activity.
IV. Group Collaboration and Sharing	Encourage mutual support within the group and prioritize	Members of the group help each other to complete	Encourage students to collaborate, thereby enhancing

	sharing within the group.	tasks assigned by the teacher.	their understanding of the activity.
V. Group Presentation	Select representative works from the group for display.	Communicate with each other.	
VI. Summary and Evaluation	Evaluate and summarize the work.		

(2) Teaching Implementation

Implementation of Teaching Activities. This lesson is designed around the content of the poem “Jueju.” Building upon previous teaching sessions, it represents a second practical implementation aimed at addressing identified issues and evaluating the final outcomes.

Observation and Interviews. During the course of teaching, the author observed students' classroom behavior and conducted post-class interviews to assess instructional effectiveness.

1. Observe the situation

Through observations in teaching practice, the author found that students highly are strong enthusiastic about generative painting. Their classroom performance is recorded as follows:

Table 4
Results of Classroom Observation

Observation Item	Observed Result
The level of interest among students	High level of interest
The atmosphere of classroom interaction	The interaction atmosphere was very positive.
Level of student participation	High level of participation
The level of collaborative learning among students	Collaborative learning works well.
Students demonstrate high levels of enthusiasm and initiative.	Demonstrates a high level of enthusiasm.
Student Sharing Status	Sharing is very positive.
Performance compared to regular classroom settings	Class participation and engagement levels have significantly increased.

The students demonstrated strong learning attitudes and were highly engaged in class, all using colored pens to draw diligently; only a few failed to complete their work fully due to comprehension difficulties or time constraints.

2. Student Interviews:

To understand students' perspectives on this generative painting teaching approach, post-class interviews were conducted as follows:

First question: Do you still find this lesson interesting?

Second question: Compared to the previous class, what changes do you think have occurred?

Third question: Do you think you can independently learn other classical poems using this method?

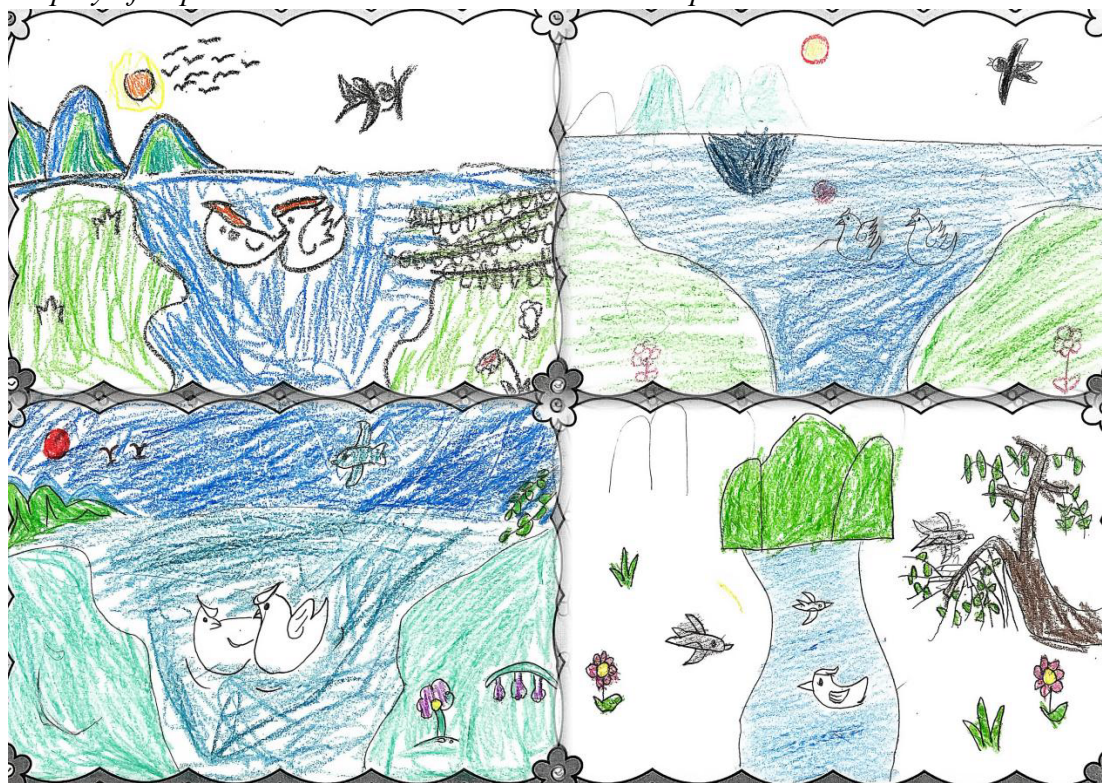
The student interview results indicate that the vast majority of students still find this method highly engaging and particularly appealing. Regarding the second question, students provided diverse subjective responses; given their prior experience, their doubts were significantly fewer this time. For the third question, two-thirds of students stated they could use this approach to study other classical poems.

Display, Reflection, and Summary of Student Works.

1. Display and Analysis of Student Works

Figure 2

Display of Representative Works From Selected Groups



Although the students did not possess exceptional drawing skills, most of their works successfully depicted all elements—including “colorful flowers,” “flying swallows,” and “dormant mandarin ducks” —without omission. Furthermore, by interpreting the content of the ancient poem, they arranged these visual elements appropriately to create a vivid spring scene. This demonstrates that the students fully grasped the poem's meaning; their paintings feature complete compositions, well-balanced layouts, and rich color palettes, making them outstanding works even for third-grade students.

The application of generative painting in teaching the ancient poem “Jueju” has yielded excellent instructional outcomes and demonstrated strong appeal to students. Student collaboration and peer evaluation within groups were highly effective, with remarkable participation and

enthusiasm. This demonstrates that generative painting is a practical approach for ancient poetry instruction in primary school Chinese classes and effectively enhances its educational appeal. The following are key reflections:

First, integrating generative painting into the teaching process is well-received by students. The poem “Jueju” is particularly well-suited for artistic expression, as it features rich and easily understandable spring imagery. Through the painting process, students not only grasp the visuals depicted in the poem but also deeply comprehend the emotions conveyed by the poet.

Second, this also validates the feasibility of applying the previously designed generative painting approach to ancient poetry teaching.

Third, building on the previous teaching experience with “Looking at Tianmen Mountain,” instruction in “Jueju” proceeded much more smoothly for both teachers and students, with the entire process unfolding exceptionally well. Students demonstrated high engagement throughout.

Key Implementation Points for Applying Generative Painting in Primary School Classical Poetry Teaching

Through practical exploration of the two classical poems “Looking at Tianmen Mountain” and “Quatrain,” the following key implementation principles for applying generative painting in elementary school poetry instruction have been identified.

Select Appropriate Teaching Content

The instructional materials suitable for generative painting are limited. For elementary school poetry teaching, most classical poems contain descriptive elements of natural scenery, making them highly appropriate for this approach. However, applying generative painting methods indiscriminately to all content would prove counterproductive.

Emphasize the Engaging Nature of Learning Content and the Appeal of Classroom Instruction

For elementary school students, the engaging nature of learning content significantly influences their motivation to learn. Therefore, when implementing generative painting instruction, it is essential to prevent students from feeling bored; instead, provide examples to help them understand the process and encourage active participation. Additionally, guidance must be sufficiently detailed and comprehensive to ensure students can successfully complete generative painting activities.

Strengthen Collaborative Group Learning

Group collaborative learning holds significant value for generative painting; through collaboration, students deepen their understanding of painting techniques, while the sharing process allows them to appreciate diverse perspectives and learn from one another, thereby enhancing their comprehension of classical poetry instruction.

The Effect of Generative Painting in Teaching Ancient Poetry in Primary Schools

Enhancing Primary School Students' Interest and Motivation in Learning

A summary of the two preceding teaching examples demonstrates that incorporating generative painting into elementary school classical poetry instruction significantly enhances students' learning engagement and academic performance. Key findings can be summarized as follows:

Better Stimulates Elementary School Students' Interest in Learning

Primary school students primarily rely on visual thinking, making teaching content that is intuitive and highly interactive particularly appealing to them. By stimulating their interest, such approaches help students better comprehend and memorize classical poetry. Interviews with students revealed strong enthusiasm for this new learning method; once they grasp the principles, they actively engage in the process, enhancing their understanding of poetic content and attempting to visualize it. This not only enhances the appeal of classroom instruction but also improves teaching effectiveness.

Helps Elementary School Students Better Understand the Teaching Content

The ancient poems selected for textbooks are predominantly well-known, simple, and easy-to-understand masterpieces. However, given that primary school students have limited cognitive development, comprehending and memorizing the content of these poems remains challenging. Incorporating generative painting into poetry instruction enables greater student engagement in learning. Through the drawing process, students repeatedly recall the poems; some read them silently and then conceptualize their interpretations as visual representations on paper. These tangible, personally created illustrations enhance their understanding and aid memorization. This approach yields excellent learning outcomes, naturally increasing students' motivation to learn and participate actively in class, thereby enhancing instructional appeal.

Enhancing the Emotional Experiences of Primary School Students

Through the application of generative painting, students engage not merely in mechanical recitation of classical poems or passive acceptance of teachers' analyses of their ideas and emotions, but actively participate in the learning process. By using painting as a medium, they deepen their understanding of the poetic content while fostering reflection and association with the depicted scenes and sentiments. This approach enhances students' comprehension of the emotions embedded in classical poetry and enriches their emotional experience during learning.

Implementation Approaches for Applying Generative Painting in Primary School Classical Poetry Teaching

Implement Thinking Training by Combining Teacher Guidance With Student Initiative

Generative painting advocates that learners autonomously generate knowledge, representing a constructive learning activity. When students employ generative painting to study classical poetry, increased cognitive engagement ensures optimal learning outcomes. The key question is: how can we enhance students' cognitive investment?

On the one hand, teachers' guidance is essential. Before painting, educators should emphasize the proper sequence of steps. During the painting process, teachers should offer suggestions to enhance quality without interfering with students' creative vision. Upon completion, teachers can guide students to compare their artwork with the original poem, reading it aloud while reviewing their drawings to continuously refine and improve their work.

On the other hand, students' active participation is crucial. When constructing poetic imagery in their minds, students engage in substantial cognitive processing to prepare for subsequent paper-based drawing activities. The post-drawing revision and discussion phases similarly rely on integrating visual and textual elements, such as observing and analyzing the relationship between the artwork and the ancient poem's content. By fully committing cognitive resources during this process, students can enhance their familiarity with the ancient poetry and further strengthen its memorization.

Grounded in Creative Practice, Fostering Competencies Through Authentic, Practical Activities

Ancient Poetry Painting: Conducting Vibrant Artistic Creation Activities

The concept of “aesthetic creation” within the core competencies of Chinese language education under the new curriculum standards refers to students' ability, through appreciating and evaluating linguistic texts and literary works, to initially perceive beauty, discover beauty, and utilize language to express and create beauty. Students' practice of depicting ancient poetry content through painting and engaging in personalized artistic creations centered on the poem's artistic conception constitutes a concrete expression of poetic beauty. During this process, by transforming textual content into visual forms, students gain profound insight into the poem's artistic essence and reinterpret its meaning—a practice that embodies the attributes of “aesthetic creation.” Thus, the learning outcomes demonstrated by students after studying ancient poetry through painting can be understood as a form of re-creation of poetic beauty.

Reading and Writing Assistance: Creating Authentic Pragmatic Contexts

Reading aloud serves as the foundation for students to initially appreciate classical poetry and effectively visualize it through painting. Reading the poem aloud before painting helps students perceive its visual beauty and distinguish poetic imagery. Properly reading the poem with appropriate pauses enables students to identify poetic images before beginning their artwork, preparing them for painting. After completing the painting, revisiting the poem by comparing the text with the artwork further enhances students' memory retention of the poem and reduces recitation difficulty.

Writing classical poetry can be understood as a calligraphic creation inspired by the poem's content after painting, which helps further enhance students' aesthetic literacy. “Poetry inscribed on paintings” achieves an artistic integration of poetry and painting. Poetry uses linguistic artistry to convey the essence of the artwork, creating a “vocal painting,” while painting employs line art to express the poem's profound charm, resulting in a “silent poem.” The two elements are organically unified, forming a cohesive beauty.

Based on this approach, frontline educators can integrate generative painting with literacy support by assigning the “Ancient Poetry Reading, Writing, and Painting Learning Sheet” as homework, encouraging students to independently engage in diverse activities such as reciting

ancient poems and illustrating them, thereby experiencing the variety of ways to learn classical poetry.

Establishing a Multimodal Evaluation System

The effective implementation and sustainable development of generative painting in primary school classical poetry teaching rely on a corresponding scientific evaluation system (Table 5). This system adheres to the educational philosophy of “student-centeredness and teaching enhancement through learning,” providing teachers with sufficient time and space for students as evaluators to fully participate in the assessment process, promoting autonomous learning, and focusing particularly on students' knowledge construction processes and acquisition of learning methods. Potential learning outcomes—including classical poetry paintings, calligraphy creations, classical poetry recitation worksheets, learning motivation questionnaires, and reflective assessments—are selected as evaluation criteria. Using a combination of student self-assessment, peer evaluation, and teacher assessment, these outcomes are evaluated with a three-tier rating system (Grade A, Grade B, Grade C) to assess the quality of students' learning in classical poetry.

Table 5
Evaluation Form

Evaluation Object	Evaluation Criteria	Grade A	Grade B	Grade C
Ancient Poetry and Paintings	Present the content of classical poetry creatively, incorporating personal interpretation through elements such as color usage, imagery, and composition.	The painting is comprehensive and fully depicts ancient poetry; it features harmonious colors, clear imagery, and an aesthetically pleasing composition.	The painting is comprehensive, primarily depicting classical poetry; its colors are monochromatic, and the imagery and composition are quite natural.	The painting is incomplete, featuring only a few elements of classical poetry; the colors are monotonous, the imagery is disorganized, and the composition is fragmented.
Calligraphy Creation	It achieves a fusion of poetry and painting, presenting both fairness and aesthetic beauty.	Calligraphic works achieve a harmonious unity with classical poetry and painting.	Calligraphic works are more consistent with paintings.	Calligraphic works influence the aesthetic appeal of paintings.
Ancient Poetry Memorization Learning Sheet	Run two tests: the first to check the effect before drawing; the second to check the effect	The second test was significantly better than the first.	No significant changes were observed between the two tests.	Both test scores were relatively low.

	after drawing.	
Learning	Summarize your	For data collection only; no grading is performed.
Motivation	learning experiences	
Questionnaire	and share your thoughts on this approach to studying classical poetry.	

Conclusion

In conclusion, generative painting provides a practical approach to enhance the appeal and effectiveness of ancient poetry instruction in primary schools, boosting classroom vitality and engagement. Its application in poetry teaching helps students gain deeper insights into the artistic conception and emotional nuances of classical verses, stimulates learning interest and creativity, while fostering core competencies in aesthetic appreciation, cognitive development, cultural preservation, and collaborative communication—thereby enriching their learning experience. Teachers are encouraged to actively explore and implement this methodology to make poetry education more dynamic, engaging, and productive, enabling students to draw rich cultural nourishment from the vast ocean of classical poetry.

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