Cerevisia 50 (2026)

Contents lists available at SciVerse ScienceDirect

Cerevisia

Society for Brewing and Fermentation Science
Av. du Mistral 4-28,
1200 Woluwe-Saint-Lambert, Belgium



Classroom Emotional Experience in Song and Tang Farewell Poems ——Taking Works of Wang Wei, Li Bai and Liu Yong as Examples

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Article info

Abstract

This paper focuses on Wang Wei, Li Bai, and Liu Yong's poems from the Tang and Song Dynasty, and aims to investigate the emotional pathways of classroom experience. In terms of the techniques of reading, mental imagery, situational role-play, and role-taking, the students are instructed to understand the emotions of separation and the psychological phenomena of emotions, leading to the integration of emotional experience and knowledge. The teaching practice has shown that this method enhances the students' cognitive, appreciative, and expressive skills and the emotional impact of their writing. It also provides a practical plan for designing classroom poetry teaching and integrates knowledge and emotions in the Chinese classroom.

Keywords: Tang and Song farewell poems; classroom emotional experience; poetry teaching strategies

1. Introduction

The active and passive relations with farewell poems pertain to poems being written by the host who sees the guest off, in other words, the host writes poems about the departing guest. The farewell poems from the Tang and Song dynasties portray sincere feelings and a far-reaching artistic conception, which adds to the rarity of these poems as teaching resources in the Chinese teaching tradition [1]. The approach to teaching poems in Chinese literature focuses on the use of language and the imagery in the poems as opposed to the feelings and emotions which the poems evoke. Farewell poems as a group of Chinese literature can touch the students on the aesthetic, emotional, and humanitarian planes while also fostering their ability to think [2]. Most students study farewell poems in a very limited perspective, focused on the language and the imagery without going into the emotions of the poems. Among the poems of the Three Poets, Wang Wei's poems contain a calm and distant feeling of parting, while, on the other hand, Li Bai's farewell poems evoke a feeling of heroism and melancholy, whereas Liu Yong's poems evoke a feeling of ungracious and plaintive removal. The ability to integrate the students' reading with emotional experience is fundamental to the improvement of the Chinese literacy of the students. This paper aims to develop the classroom emotional experience related to pedagogic practice to bridge the gap between the students' emotions and the teaching methodologies in a manner that is pragmatic and applicable within the constraints

of the Chinese classroom teaching to enhance students' emotional response to the poem. This paper is designed to be an account of classroom pedagogical practice that aims to bridge the methodologies, enhance the students' emotional response to the poem, and is pragmatic with regard to the emotional response from the students, providing a guide to the Chinese pedagogical practice.

2. Emotional Characteristics and Text Analysis of Tang and Song Farewell Poems

2.1 Wang Wei's Farewell Poems: A Tranquil and Far-Reaching Emotional Atmosphere

Wang Wei's farewell poems are notable for their refined and simple artistic conception. His parting feelings are often combined with landscapes and create what is called "painting in poetry and emotion in painting" for readers [3]. He captures the farewell scene in morning drizzle and the colors of the leaves of the willow trees. He drapes the scene under the willow and allows the readers to feel both the sorrow of parting and the peace of the heart. In class, students read the poems first to grasp the rhythm of the poems, and by so doing, they emotionally internalize the feeling of the poem; then the teacher prepares the students to close their eyes and mentally visualize, through a series of pictures and imagery, the farewell scene in Weicheng in the morning, and encourages students to add colors, lights, and shadows, and movements in order to enhance their feelings and the mental imagery of the scene. Subsequently, students are encouraged to respond by recalling or imagining their own farewell experiences [4]. This helps to integrate their emotions as an individual with the feelings of the poem in order to help the student feel deeply. In a classroom discussion, students share the images and mental feelings they have described, so the soft and faint feeling of parting is deepened through the collective experience of the class, and the students experience a deep cognitive improvement in the understanding of the emotions in poetry, the aesthetics, and the psychology.

2.2 Li Bai's Farewell Poems: Intertwined Heroism and Separation Sorrow

Li Bai's farewell poems show an intertwining of the two extremes of heroism and separation, with emotional tones of the sadness of parting, well-controlled and clearly segmented. For instance, in Seeing Meng Haoran Off to Guangling at Yellow Crane Tower, the line "An old friend leaves from the Yellow Crane Tower to the west, to Yangzhou in the misty flowers of the third moon" shows a deep sense of camaraderie and friendship, and the poignancy of loss. From express reading, students experience the rise and fall and ebb and flow of the rhythmic and rhyming poetic sentiments of the heroism and the parting sadness [5]. During the reading, students are instructed to focus on the imagery, such as how the described Jiangnan fits the "misty flowers in the third moon" with the poet's state of mind, to appreciate and identify how the poet conveys the scenic emotions. Looking ahead in the teaching sequence, students can work in groups to hold discussions or create farewell scenarios where they express sentiments as senders or `departures' using their faces, bodies, voices, and tones. They can also role-play and perform the deep artistry of friendship and layered melancholy and sadness of the loss, through the language and movements, developing their reading skills, their emotional expressiveness, their awareness and sensitivity to the

emotional gradations of the poems, and experiencing the parting sentiments within the classroom in a more immediate, real, and 3D way [6].

2.3 Liu Yong's Farewell Poems: Subtle and Lingering Sorrow of Separation

Liu Yong's farewell poems feature the subtle and nuanced, with the prolonged and naturally progressive sorrow of parting. In Yu Lin Ling · Cicadas Chill and Sorrowful, the line "Cicadas chill and dreary bleat; near the city pavilion at dusk, the sudden rain has just ceased" exemplifies the profundity of parting psychology through the fusion of scenery and the psychology of the moment. In the class, students are first asked to focus on the rhythm and the melody of the lines when reading, experiencing the plaintive and the psychologically fluctuating through the pauses, the cadences, and the stresses. Then, students go through the situation reproduction activities to be sad about parting through farewell scenes or role reading. In the writing section, students are asked to reflect and articulate their understanding of "the emotions of the poem" in the diaries or essays, which should enable them to articulate their own emotional experience and the psychological conception of the poem, and deepen their understanding of the emotions of the poem. The kind of activities are very useful not only for experiencing the emotions of the text, but also for cultivating the ability of students to articulate the emotional experience and to shift classroom teaching from the mere transmission of knowledge to the emotional, to the aesthetic, to the psychological, and to the experiential.

2.4 Comparative Study: Varied Representations of Farewell Emotions

Students are able to identify the emotional progression of the Tang and Song Dynasty farewell poems through the analysis of the works of Wang Wei, Li Bai, and Liu Yong. While Wang Wei speaks of departed tranquillity with a sense of freshness and distance, Li Bai captures a fresh and bold sense of profound emotion intertwined with the sorrow of departure. Meanwhile, Liu Yong captures departing sorrow with elegance and refinement. Students can be led to understand emotional shifts through the analysis of poetic imagery, style, rhythm, and emotional progression, instructional goals of the comparative analysis. In the end, the students' appreciation of literature and sense of aesthetic engagement are enhanced through grouping, role plays, emotional writing, and other strategies, including an enhancement of the nuanced emotional experience of parting. The Tang and Song Dynasty farewell poems classroom teaching, a complex comparative method-centered teaching, has great potential for aiding students in the analysis of literature, and the areas of emotional, cognitive, and aesthetic experiential understanding. It provides classroom teachers with an idea to support their theoretical understanding around activities in the Tang and Song farewell poems.

3. Classroom Emotional Experience Strategies

3.1 Reading Comprehension: The Emotion of a Text

Reading involves the greatest emotional engagement in the classes on Tang and Song farewell poems, and is also a key means for students to appreciate the emotional and rhythmic beauty of poems[7]. While

reading, students express audible manifestations of emotions such as the sorrow of separation, sadness, and profound friendship, deepening the relationship between affective and cognitive domains. With respect to teaching, reading can be accomplished through a series of teacher demonstration, student imitation, group reading, and class sharing. For instance, in Wang Wei's Sending Yuan Er to the Anxi Frontier, the teacher demonstrates reading deliberately and slowly, so as to guide students' understanding of the fresh artistic conception of morning drizzle and green inns and the long and implicit sorrow of separation; students in the individual imitation practice the tone, pauses, stress, and cadence of the text, and as a result, they emotionally convey the text; in the group reading, students assume roles of senders and travelers and refine emotional layers through listening and interaction; finally, the class reading presentation allows students to share reading practice and reflections on reading, helping them to internalize the sadness of the poem and to achieve psychological and emotional resonance. The gradual reading practice in class vividly depicts the parting emotions and enhances students' reading and language sensibility.

3.2 Using the Specific Visual Imagery that Evokes the Emotions of Poetry

When students handle pictorial imagination, they will be able to cope with the general sorrow of the emotion of parting, and carry out a more profound, emotional experience of the sorrow of parting. A method useful to the teacher involves a series of activities in which students capture, draw, and express, and connect emotion to the visualization of the poetic emotion. Li Bai's Seeing Meng Haoran Off to Guangling at Yellow Crane Tower provides a good example. The students will capture the words 'misty flowers in the third moon and a lonely sail fading into the distance'. The students will then be required to picture the long river in Jiangnan in March. Then, with a feeling of the lonely mind of the poet, the students will picture the vast lonely river, and the poet will picture the vast misty river. The students will then use simple drawings, or use words, to express the relationship between scenes, and between those in emotion. The students will then express the relationship between the river, the banks, the boat, and the tower, and those in emotion. In the end, the students will be emotionally guided to express their emotions that they feel in relation to the picture, and in relation to the poem, and in relation to the parting sorrow, and in relation to their experience. In relation to visualization, they will then be able to express their understanding of the poetic.

3.3 Situation Reproduction: Role Substitution to Experience Parting Immersively

Situation reproduction and role substitution bring an "immersive experience" to students, allowing them to engage with the poetic sentiment via praxis and emotion in the class [8]. For instance, in class, students can be divided into two groups: senders and travelers, and poetically express their emotions. Emulating Liu Yong's Yu Lin Ling Cicadas Chill and Sorrowful, students, in the simulated scene of seeing off at the city pavilion, read "Since ancient times, sentimental men have all grieved at farewell" as if from the poet's perspective, and this sentiment encapsulates the lingering, reluctant, and melancholy psychological state. Teacher guidance is directed at students to focus on and appreciate the gradual shift in emotions, i.e. Prior to parting, sadness; during parting, attachments; and on the journey, an empty, desolate

imagination. Post role-play, students are arranged to talk about and assess their experience, which is an extension of their experience from the text. The goal is to attain emotional identification through psychological transformation from merely cognitive engagement with the poem, to losing the sense of parting in the classroom emotionally and expressively.

3.4 Multimedia Assistance: Cross-Sensory Integration to Enhance Immersive Experience

The effective and efficient emotional experience enhancement for students in class Tang and Song farewell poems is greatly aided by modern multimedia technology [9]. In teaching, a combination of ancient paintings, landscape images, background music, and situational animations creates a cross-sensory atmosphere.

In teaching Wang Wei's farewell poems, teachers integrate misty landscape paintings and simple guzheng music, and under the dual stimulation of hearing and vision, the students enter the poetic realm; while teaching the works of Li Bai and Liu Yong, teachers use dynamic PPTs to show scenes like a boat floating on the river, and at the twilight of the city pavilion, and with the aid of different styles of music, the PPTs evoke and present emotions of heroism, breadth, sadness, and melancholy. The multimedia experience combined with reading, visual imagery, role playing, and writing activities creates a holistic, multi-channel experience that draws from a variety of emotional responses. This comprehensive approach to teaching and learning poetry incorporates visual, auditory, cognitive, and emotional engagement and significantly enhances students' innovative emotional engagement and the overall poetics of the lesson!

4. Teaching Practice Cases and Effect Analysis

4.1 Text Selection and Objective Curriculum Design

Teaching In this section, Wang Wei's Sending Yuan Er to the Anxi Frontier, Li Bai's Seeing Meng Haoran Off to Guangling at Yellow Crane Tower, and Liu Yong's Yu Lin Ling · Cicadas Chill and Sorrowful are chosen to help students understand the different emotional meanings and anchor artistic conceptions. A design model of the classroom teaching process is based on emotional experience, imagery, imitation, and expressive clarity, and appreciation. Having students understand the poetic parting artistic conception involving the poems, roles, images, and scenery helps to understand the author's emotionally charged poems. Master the inner logic of the lyrical technique of ancient Chinese poetry. Integrate subjective emotion into the poetic experience. Express emotion clearly and understand the language. Ability to appreciate and comprehend literature is refined. Post teaching objectives are refined; the classroom is effectively devoid of interruption and is guided by the framework of reading, situating, imagining, and emotionally discussing, a fusing knowledge break and emotional experience.

4.2 Reading and Imagery Experience

This classroom link emphasizes language and visual imagery, and uses the technique of phased reading with imagery direction, allowing students to completely enter the poetic conception and expand their understanding of the emotion of "sorrow of parting". The detailed implementation is below.

4.2.1 Phased Reading: The Emotion of the Voice Reading Link

This reading link aims to let the students sense the different forms of sorrow of parting via the different poets. The arrangement for this is as follows:

Group adjustment, division of labor: Students perform reading tasks in groups. Each group reads a classic sorrow of parting poem by one poet, including representative works of Wang Wei, Li Bai, and Liu Yong, to ensure each group has a participant who can capture the emotional tone of the works.

Reading instructions: Students should emphasize tempo, pauses, and cadences in order to let their reader's emotions flow evenly. The reader should possess a high degree of clarity in demonstrating the different emotional levels and remain free from mechanical reading.

Targeted guidance on works: Reading focus is allocated based on the different poets' styles to help students express emotions accurately.

Wang Wei's poems: The reading should be done slowly with a soft and calm tone to emphasize the "far and tranquil" parting artistic conception and the sorrow of parting in the deep plainness.

Li Bai's poems: Evoke the spirit of heroism in reading with cadenced tones and great rhythm shifts, streamlining the complexities of deep emotions, remarkable friendships, and the great sadness of separation in the poet's pieces.

Liu Yong's poems: Capture a lingering and sad tone in reading with slow speed and extended rhythm, demonstrating the extended and deep sadness of separation in accordance with the elegant and sad nature of the poems.

4.2.2 Imaginative Experience: Understanding Emotions Illustrated by a Painting to Show the Picture of Separation

The imagery engagement link is an addition and elaboration of the reading link, which aims to bring to students the opportunity to transform the abstract sorrow of separation in the poems to the concrete and fully apprehend the feeling by picturing it.

Creation basis: Students embark on a painting creation journey based on their reading and comprehension of the poems, and the choice of the primary imagery in the poems is to elicit a response by converting the intangible verbal imagery into a tangible image.

Concentrate on the central imagery: Select central imagery based on various poets' works to achieve appropriate balance in the creation of the work.

Poems by Wang Wei: Emphasize and capture the primary image of "Weicheng morning drizzle" in accordance with the tranquil and elegant style of the poems. Poems by Li Bai: Emphasize and capture the

primary image of the Yellow Crane Tower river view, and stress the bold, open, and sorrowful artistic conception of the poems.

Poems by Liu Yong: The focus is on drawing the primary imagery of a city pavilion and sudden rain, which exemplifies the lingering and plaintive sorrow of separation.

Creation guidance: Use of colors and lines in a painting to mark and represent the emotions of characters involved (as in the case of reluctance and melancholy, heroism, etc.) In the poems, and the aim is to present the abstract sadness of separation and integrate it with a concrete visual. The link aims to give students an emotionally direct experience of the underlying feeling that is present in the poems, and to elicit greater enthusiasm to engage in classroom dialogues by increasing the level of immersion and facilitating the realization of multisensory (including auditory and visual) experience in relation to the theme of sadness and separation.

4.3 Situation reproduction and role substitution

The next stage after reading and image experience is called situation reproduction. The emotional part of poetry is in the role of the poetic persona. The group students are asked to recreate a leaving scenario where one (or more) is a sender and one is a departed. The psychological activities are expressed through verses. For example, the group takes the line "Since ancient times, sentimental men all grieve at farewell" and recites it. The students playing the role of the departed assume a position of lingering sorrow of parting through voice, facial expression, and assumption position. The students portray profound friendship and reluctance to the range of audience through eye contact and body movement. The teacher is also expected to base her emotional part on the students' body motion, eye contact, arrangement of posture, and the environment. This stage has given the students the opportunity to deepen their emotional experience.

4.4 Comprehensive feedback and effect analysis

The main effect of the teaching practice is compiled and summarized from classroom observation, discussions among the students, feedback from the homework, etc. The students' emotional participation is significantly improved, and there is a positive manifestation of the teaching process. The students exhibited positive learning behaviors in reading, painting, role playing, and writing. They experienced the sorrow of parting more directly. The students' comprehension of the text has improved, the dimension of their writing, and their capacity to appreciate the poetic falls has increased. They can grasp the meaning of the poet's thoughts, the wound of sorrow, and the image constitutes the dissociation of emotion and poetic thought in the eyes, which also increased their values.

Additionally, significant enhancements in expressive ability, emotion, and thought transfer have been documented. Students are able to use modern language to retell poetic feelings, write about them, and combine personal experience and poetic conception, emotional and cognitive transfer. Students are obviously emotionally engaged, and the classroom ambience is warm and profound. Students actively engage in group scenario simulations, emotional creations, and other activities. This holistic case changes

the teaching of Tang and Song farewell poems for the first time from teaching \textit{linear, text-based analysis, emotional experience, imagery, and expressive ability} to a multidimensional case teaching approach. This provides a wealth of practical experience and a multidimensional integrated teaching process for the Chinese classroom [10].

5. Conclusion

Farewell poetry from the Tang and Song dynasties has important cultural significance, and showcases various deep examples of the emotions of separation. Students gain a deep understanding of the emotions pertaining to the sorrow of parting through various classroom activities that include reading exercises, the mental imagery technique, situational recreations, and role-playing activities as they experience emotions through the strong conception of the sorrow of parting present in the poetry. The classroom demonstrates that the combination of the three main styles of the poetic texts offers Wang Wei's calmness, Li Bai's boldness, and Liu Yong's sorrowful lingering calm, enriches students' comprehension of poetic texts and enhances their appreciation of the texts, their ability to express themselves, as well as their ability to think in a diverse manner. Students develop a learning pattern through multisensory and multi-layer emotional experiences that involve active searching, and deep understanding as well as expression, supporting the Chinese classroom teaching in a positive manner. In the teaching of poetry, the emotional experience and text analysis should be well coordinated, so that students appreciate and understand the poems, feel the emotions of the ancients, and improve their knowledge, emotions, and aesthetics from reading.

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