International Journal of Social Science, Education and Humanities
ISSN Print: 3104-4239
ISSN Online: 3104-4247
CD ISSN: 3104-4255
https://doi.org/10.63313/IJSSEH.9052

# Application Strategies of the Production-Oriented Approach in Senior High School English Reading Teaching — A Case Study of When Hamlet Meets Peking Opera from FLTRP Compulsory Book 2

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**How to cite this paper:** Yang, Q. (2026). Application Strategies of the Production-Oriented Approach in Senior High School English Reading Teaching — A Case Study of When Hamlet Meets Peking Opera from FLTRP Compulsory Book 2. International Journal of Social Science, Education and Humanities, 3(1), 33–45. ISSN Print: 3104-4239, ISSN Online: 3104-4247.
https://doi.org/10.63313/IJSSEH.9052
**Published: 2026-07-14**

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## Abstract

The General High School English Curriculum Standards (2017 Edition, Revised in 2020) define linguistic competence, cultural awareness, thinking quality and learning competence as the four core competencies of senior high English education. They advocate abandoning exercise-centered reading instruction and establishing an integrated classroom featuring input, internalization and output to resolve the separation between knowledge learning and practical application. The Production-Oriented Approach (POA), a localized foreign language teaching theory proposed by Professor Wen Qiufang, forms a closed-loop teaching cycle consisting of Motivating, Enabling and Assessing to address the common problem that students can comprehend reading texts yet cannot express themselves proficiently in English. Taking the reading passage When Hamlet meets Peking Opera from FLTRP Compulsory Book 2 as a research carrier, this paper elaborates on the theoretical connotation and classroom adaptability of POA, designs hierarchical operable strategies for each teaching segment, and provides a complete teaching plan, layered output tasks and multi-dimensional evaluation scales. Teaching practice verifies that POA can stimulate students' reading initiative through authentic communicative tasks, construct scaffolds covering content, language and structure based on the original text, integrate reading input with oral and written output, and comprehensively improve students' close reading ability, critical thinking and English expressive competence, which can serve as a replicable teaching paradigm for similar reading texts.

## Keywords

Production-Oriented Approach (POA); English Reading Teaching; FLTRP Textbooks

## 1. Introduction

### 1.1. Research Background

With the deepening of senior high school English curriculum reform, competency-oriented education has replaced knowledge-oriented teaching as the core direction of classroom transformation. The curriculum standards stipulate that reading, as the core channel of linguistic input, should ultimately serve students' authentic communicative expression. Teachers are required to break the rigid teaching model of text translation and exercise drilling, and design comprehensive communicative output activities in discourse teaching. Nevertheless, observations of frontline classrooms and existing empirical teaching studies reveal multiple structural drawbacks in current senior high English reading instruction. First, teaching objectives are exam-oriented. Most teachers center reading lessons on vocabulary dictation, complex sentence analysis and multiple-choice reading exercises, neglecting training in oral presentation and argumentative writing. Second, teaching procedures are rigid. The traditional 3P model of warm-up, text lecture and after-class exercises is widely adopted, reducing reading to a one-way information-receiving process and depriving students of opportunities for active inquiry and independent expression. Third, input and output are disconnected. Reading, speaking and writing lessons are separated from one another. Students can hardly convert linguistic materials and sentence patterns acquired in reading class into instant usable expressions, leading to the widespread "reading aphasia" phenomenon where learners can understand English articles but fail to elaborate viewpoints coherently in English. Fourth, students' reading motivation is passive. They read merely to score in examinations and lack authentic communicative scenarios as internal driving forces, which makes them prone to burnout when dealing with lengthy humanistic texts.

To tackle the time-consuming yet inefficient problem of separated learning and application in domestic foreign language education, Professor Wen Qiufang launched theoretical research in 2007. She put forward the Output-Driven Hypothesis for the first time in 2008, revised it into the Output-Driven and Input-Enabled Hypothesis in 2014, and formally named it POA in the same year. In 2015, she published the paper Constructing the Theoretical System of the Production-Oriented Approach in Foreign Language Teaching and Research, systematically establishing a localized teaching framework composed of teaching philosophies, four teaching hypotheses and a cyclic teaching procedure. After multiple rounds of classroom action research, the theory has been continuously revised and optimized to fit primary, secondary and tertiary foreign language classrooms in China. Adhering to teacher guidance, student subjectivity and the integration of learning and application, POA reverses the conventional linear sequence of input prior to output. It sets productive tasks as the starting point of learning, enabling students to identify knowledge gaps through trial expression and thus conduct targeted reading voluntarily, which is perfectly consistent with the curriculum standard's requirement of integrating learning with practice.

The passage When Hamlet meets Peking Opera from FLTRP Compulsory Book 2 is a high-quality reading text with profound literary and cross-cultural critical value. Centered on the adaptation, rehearsal and global tour of a Peking Opera version of Hamlet, the text introduces the core characters and stage features of Shakespeare's classic tragedy on the one hand, and systematically explains facial masks, vocal tunes and stylized movements of Peking Opera on the other. It compares the expressive forms and narrative techniques of Chinese and Western dramas while exploring their shared themes of humanity. Integrating narrative, comparative and argumentative writing, the text can be applied to oral presentations, argumentative writing and class debates, making it a typical sample for POA-based teaching that combines reading with productive practice. However, in conventional teaching, teachers only briefly explain drama-related new words and superficially sort out plots, ignoring the comparative logic and critical materials embedded in the text, which wastes its linguistic and educational value. Against this backdrop, this paper explores the complete application path of POA in senior high reading lessons based on this discourse.

## 1.2. Research Significance

### 1.2.1. Theoretical Significance

Most existing academic papers on POA focus on college general English and English major intensive reading courses. Research on subdivided lesson plans for humanistic comparative reading texts at the senior high stage is scarce. Most studies only generalize the Motivating-Enabling-Assessing procedure without elaborating refined operational strategies tailored to specific textbook units. Taking the Sino-Western drama comparative text as the carrier, this paper refines the implementation details of each POA link for senior high students, including layered output tasks and the construction of three-dimensional scaffolds and teacher-student collaborative evaluation. It enriches empirical research on POA in basic English education. Moreover, this paper distinguishes POA from traditional reading teaching and task-based language teaching, clarifies its core characteristics, and provides theoretical references and complete lesson templates for subsequent teaching research on Sino-Western cultural comparative reading texts.

### 1.2.2. Practical Significance

First, it delivers a complete, ready-to-implement unit teaching scheme to address the separation of learning and application in traditional reading classes. Second, pre-set productive tasks create cognitive gaps to mitigate low classroom engagement and reading burnout. Third, layered scaffolds built based on texts accommodate students of varying English proficiency and narrow intra-class gaps through differentiated instruction. Fourth, a process-oriented multi-dimensional evaluation system breaks the score-only assessment model and measures students'

reading performance from multiple perspectives to realize integrated cultivation of the four core competencies.

## 2. Literature Review

### 2.1. Core Concepts of the Production-Oriented Approach

The Production-Oriented Approach (POA) is a localized foreign language teaching theory developed by Professor Wen Qiufang's research team. In 2008, Wen first proposed the Output-Driven Hypothesis, challenging the conventional input-first teaching logic and arguing that output serves as a stronger internal driving force for language acquisition. In 2014, she upgraded it to the Output-Driven and Input-Enabled Hypothesis and officially coined the term POA. Her 2015 paper Constructing the Theoretical System of the Production-Oriented Approach published in Foreign Language Teaching and Research systematically established the theoretical framework, including three teaching philosophies, four teaching hypotheses and the three-stage Motivating-Enabling-Assessing procedure, which has become the core theoretical foundation for all POA classroom research. In 2016, Wen put forward Teacher-Student Collaborative Evaluation as POA's exclusive assessment model to improve the Assessing link. Her 2017 paper Chinese Characteristics of the Production-Oriented Approach published in Modern Foreign Languages interpreted POA's philosophical and traditional pedagogical origins, differentiated it from Western second language acquisition theories, highlighted its emphasis on teacher guidance, revised the cyclic model of the teaching procedure and expanded its theoretical explanations.

After years of theoretical iteration and classroom practice, POA has become systematic and highly operable. Its theoretical framework consists of three interrelated components: four teaching philosophies, four teaching hypotheses and the cyclic Motivating-Enabling-Assessing procedure, which mutually support and guide classroom practice layer by layer.

### 2.2. Previous Research on POA in English Reading Teaching

Many domestic scholars have conducted targeted research on each subdivided link of POA. Qiu Lin (2017) focused on the Enabling stage and proposed procedural principles for linguistic scaffolding, specifying practical methods for designing layered linguistic supports. Sun Shuguang (2017) summarized the classroom implementation steps of Teacher-Student Collaborative Evaluation through multiple rounds of reflective classroom research. Bi Zheng (2019) compared PO and Task-Based Language Teaching (TBLT) from the dimensions of teaching materials, classroom procedures, teacher-student roles and evaluation criteria, clarifying their essential differences. He pointed out that POA features input serving output and prominent teacher guidance, which provides complete theoretical and procedural support for the reading teaching plan in this paper.

Early empirical research on POA mainly targeted college English classrooms. Zhang Wenjuan (2015, 2017) adopted unit reading texts to conduct action research and verified that POA can replace text-centered teaching and build scaffolds for writing through reading input, greatly improving the complexity and accuracy of students' written production. Zhang Lingli (2017) carried out a controlled experiment whose data indicated that POA significantly boosts listening and writing performance, yet reading ability may decline if overemphasis is placed on output without selective intensive reading guidance. She suggested balancing input screening and output training, offering valuable experience to avoid similar pitfalls in this paper. Wang Jiaxin (2019) pointed out that brainstorming and group communicative activities can be adopted to set productive scenarios in college reading classes, but existing university research suffers from single text types, a lack of Sino-Western cross-cultural discourse design and insufficient layered output tasks to cater to students with diverse proficiency levels. Although college studies have verified POA's effectiveness in bridging learning and application, their lesson designs and student profiles cannot be directly transferred to senior high classrooms.

With the advancement of competency-based curriculum reform, a small number of studies have applied POA to junior and senior high English teaching, yet gaps remain in subdivided lesson research. Xiang Wanlin (2022) conducted teaching experiments on junior high reading and proved that POA enhances students' reading motivation and text information extraction. However, junior high students have limited vocabulary, making it hard to control task difficulty in the Motivating stage; simplified output requirements and extra linguistic scaffolds are required. Ma Mengyu and other researchers designed POA reading lessons for FLTRP senior high units, yet their selected texts focus on nature and rural life rather than Sino-Western drama integration, which renders them irrelevant to this paper's discourse When Hamlet meets Peking Opera.

## 3. Application Strategies of POA in Senior School High English Reading Teaching—A Case Study of When Hamlet Meets Peking Opera from FLTRP Compulsory Book 2

This paper divides the strategy system according to the three core links of POA and covers the pre-class, while-class and after-class teaching chains with differentiated designs for students at various proficiency levels.

### 3.1. Motivating Stage: Establish Authentic Communicative Scenarios and Design Layered Productive Tasks

The core objective of the Motivating stage is to expose students to linguistic and cognitive gaps before formal reading, generating the internal motivation to conduct intensive reading for compensation and eliminating passive learning.

Strategy 1: Construct Authentic Classroom Scenarios

Abstract textbook questions are discarded. A campus activity consistent with senior high students' daily life is created: an international cultural salon inviting foreign exchange students to a drama-themed sharing session, where students act as presenters to introduce the Peking Opera adaptation of Hamlet in English. A 30-second clip of the opera is played at the start of class before the core productive task is assigned.

Strategy 2: Design Hierarchical Unit-Wide Productive Tasks

Three tiers of tasks are set according to intra-class proficiency gaps: Basic level (struggling students): 1-minute oral retelling of the complete creation process of the Peking Opera version of Hamlet using simple short sentences; Intermediate level (average students): An 80–100-word English short essay comparing the stage performances of Western drama and Peking Opera; Advanced level (advanced students): A 2-minute mini speech analyzing the cultural communication value of integrated Chinese and Western dramas.Several students of different levels are randomly invited to attempt oral expression on the spot. They generally reveal three deficiencies: insufficient professional drama vocabulary, a lack of comparative logical sentence patterns and an inability to extract core viewpoints from the text, which naturally generates reading demand.

Strategy 3: Assign Pre-Class Mini Motivating Preview Tasks

A guiding worksheet is distributed beforehand with the thinking question: What are the differences between Western drama and Peking Opera? Most students can only list isolated nouns instead of complete sentences, creating cognitive gaps in advance and shortening time spent on the in-class Motivating segment.

Strategy 4: Summarize Common Difficulties and Clarify Reading Value

After students' trial output, the teacher summarizes universal shortcomings and clarifies that intensive reading of the text will supply all vocabulary, sentence patterns and arguments needed for communication, helping students establish the awareness that reading serves communicative production.

### 3.2. Enabling Stage: Build Three-Dimensional Scaffolds and Conduct Selective Layered Intensive Reading

The Enabling stage constitutes the core carrier of POA reading lessons. All close reading and material sorting activities revolve around the three tiers of productive tasks, and the three-dimensional scaffolds of content, language and structure are built in accordance with the Selective Learning Hypothesis.

Strategy 1: Content Enabling–Layered Reading to Extract Evidence for Production

Three tiers of reading worksheets matching productive goals are designed to avoid indiscriminate full-text translation:Skimming (mandatory for all): Skim the text to sort out the threads of adaptation origin, rehearsal and overseas tours to support narrative retelling;Scanning (intermediate and above): Locate paragraphs on dramatic comparison and underline descriptions of stage and character differences

to support comparative writing;In-depth intensive reading (advanced students only): Extract reflective sentences at the end of the text to gather arguments for speeches.The teacher patrols to guide struggling students in identifying key paragraphs and directs advanced learners to dig deep into implicit viewpoints.

Strategy 2: Linguistic Enabling–Classify and Build Hierarchical Language Banks

Modular linguistic materials are extracted from the text and divided into basic and advanced packages for different learner groups:Basic package: Simple narrative short sentences and drama nouns for retelling;Advanced package: Comparative conjunctions and evaluative sentence patterns for essays and speeches.All language materials are written on the blackboard with corresponding paragraph labels from the text, and oral drills are conducted in class for instant internalization to reduce after-school memorization burdens.

Strategy 3: Structural Enabling–Standardized Production Templates

Fillable frameworks are provided to resolve disorganized logic and disordered sentence arrangement among students: Retelling template: Background→Cooperation→Performance→Influence;Comparative writing template: Introduction → Western drama features→Peking Opera features→Brief comparison;Speech template: Opening case→Differences analysis → Cultural value → Conclusion.Students fill the templates with textual evidence extracted from close reading.

Strategy 4: Multi-Modal Supplementary Enabling

Textual materials alone are insufficient. A 2-minute clip of the Peking Opera adaptation is played to visually display facial masks, water sleeves and stylized movements, enriching students' expressive content and preventing empty output.

### 3.3. Assessing Stage: Teacher-Student Collaborative Multi-Dimensional Evaluation to Promote Learning through Assessment

POA rejects single teacher grading and adopts integrated in-class instant evaluation and delayed after-class revision evaluation. Evaluation guides students to reread texts and fill in gaps, forming a closed loop of reading, production and revision.

Strategy 1: Peer Group Evaluation

Four-person mixed-ability groups consisting of one advanced, two intermediate and one struggling student are set up. Students take turns presenting oral or written output and check against a simplified evaluation rubric, marking two core problems: insufficient textual evidence and inaccurate vocabulary and sentence use. Peer interaction alleviates speaking anxiety and helps students identify missing supporting details independently.

Strategy 2: Targeted Teacher Commenting

Samples of output from all proficiency tiers are selected to summarize universal weaknesses such as limited use of comparative sentence patterns and insufficient stage details. The teacher leads the whole class back to relevant paragraphs for

supplementary close reading.

Strategy 3: Standardized Four-Dimensional Evaluation Scale

A quantitative rubric tied to in-class reading content is formulated to avoid subjective scoring: Application of textual evidence (40 points): Whether students cite details about Chinese and Western dramas from the text reasonably; Linguistic accuracy (30 points): Whether students use drama vocabulary and comparative sentence patterns from the text with few grammatical errors; Discourse logic (20 points): Whether output follows the template with clear organization; Cross-cultural critical thinking (10 points): Whether students maintain an objective perspective on the integration of Chinese and Western arts.

Strategy 4: Delayed Revision Evaluation after Class

Revision homework is assigned after in-class production: students revise their output based on evaluation feedback and reread the text to supplement evidence before a second submission for teacher review, forming a complete closed loop of reading, production, evaluation and revision.

### 3.4. Post-Class Extension and Consolidation Strategies

Mini extended production: Search for any integrated Sino-Western art form and write a 50-word short comment to consolidate comparative sentence patterns learned in class;Personal corpus accumulation: Sort out drama and culture-related vocabulary and sentence patterns and build a personal thematic notebook for long-term accumulation;Layered extended reading: Struggling students read simplified retellings of the text; intermediate and advanced students read short English popular science articles about Peking Opera to reserve expressive materials; Long-term activity: A class mini English drama sharing exhibition is held at the end of the unit to display excellent output and provide positive incentives for students.

## 4. Reading Teaching Plan for Unit 4 from the perspective of POA

**Table 1.** Teaching plan for When Hamlet meets Peking Opera

| | |
|---|---|
| Topic | When Hamlet meets Peking Opera |
| Textbook | FLTRP Compulsory Book 2 |
| Class Duration | 45 minutes |
| Target Students | Senior One Students |
| Guided Theory | POA (Motivating – Enabling – Assessing) |
| Text Analysis | |
| What | The text is narrated from a senior high student's perspective and organized chronologically into pre-show, performance and post-show reflection segments. It mainly compares facial masks, vocal tunes and stylized movements of Peking Opera with realistic Western drama performances, and concludes that Chinese and Western dramas share universal humanistic themes and art can achieve bilateral integration across cultures. The text integrates narration, comparison and argumentation, and contains drama nouns, comparative conjunctions and evaluative sentence patterns. |

| | |
|---|---|
| Why | Linguistic value: Train core reading skills including main idea generalization and detail location, and accumulate fixed expressions for artistic topics.<br>Cultural value: Balance input of Chinese and Western cultures and help students appreciate the charm of traditional opera to establish an equal cross-cultural perspective.<br>Pragmatic value: Provide a complete "event-comparison-viewpoint" discourse logic to support oral and written communicative output. |
| How | The text adopts a chronological narrative thread with comparison as the core argumentative method. Explicit comparative markers such as while and compared with are used. It advances from concrete stage details to abstract cultural viewpoints, conforming to senior high students' cognitive order from specific to abstract. |
| Student Analysis (SWOT) | |
| Strengths (S) | 1. Master skimming and scanning basic reading skills;2. Interested in opera stage videos, which can boost classroom participation;3. Capable of group cooperation to sort out textual information. |
| Weaknesses (W) | 1. Form the habit of superficial reading, only focusing on plots while ignoring comparative logic and authors' implicit viewpoints;<br>2. Lack vocabulary reserves related to operas and art, with no set of comparative chunks;<br>3. Can understand the text yet produce empty expressions without textual support;<br>4. Obvious proficiency gaps exist within the class. |
| Opportunities (O) | 1. Aligns with curriculum standards emphasizing discourse analysis and bilateral cross-cultural teaching;<br>2. POA productive tasks push students to dig deep into textual evidence;<br>3. Short videos reduce barriers to understanding abstract cultural content;<br>4. Clear comparative structure supports differentiated task design. |
| Threats (T) | 1. The 45-minute class time is limited, making it hard to balance close reading and output practice;<br>2. Students tend to be distracted by video clips and ignore textual detail inquiry;<br>3. Long-term exam-oriented thinking makes students used to expressing ideas without textual evidence. |
| Teaching Objectives | |
| Language Ability | 1. Master drama vocabulary such as tragedy and facial makeup, as well as comparative sentence patterns with while;<br>2. Retell the whole experience of watching the opera adaptation supported by textual content;<br>3. Complete oral or written comparisons of Chinese and Western dramas citing at least two textual details;<br>4. Write short cultural comments drawing on evaluative sentence patterns from the text. |
| Cultural Awareness | Distinguish the aesthetic characteristics of Chinese and Western dramas based on textual details, understand the stylized artistic value of Peking Opera, and form an inclusive and equal perspective on cross-cultural communication. |
| Thinking Quality | Master comparative argumentation as a reading and expressive method, and support personal viewpoints with textual evidence instead of subjective empty talk to develop dialectical thinking. |
| Learning Ability | Grasp the reading method of selective intensive reading driven by productive tasks; conduct peer evaluation against the text and revise expressions independently through rereading the text. |
| Key and Difficult Teaching Points | |
| Key Points | Build three-dimensional scaffolds of content, language and structure based on the text, and guide layered close reading to extract comparative details from the original passage. |
| Difficult Points | Balance the entertaining value of short videos and textual in-depth inquiry; implement teacher-student collaborative evaluation and guide students to reread the text to supplement missing argumentative evidence. |
| Teaching Procedures (Total: 45 mins) | |

| Teaching Link | Activity Name | Activity Content & Design Rationale |
|---|---|---|
| Motivating (6mins) | Activity 1: Pre-Task Diagnostic Trial Production | 1. Play short clips of Western Hamlet and Peking Opera adaptation, and set the task of delivering a sharing speech for foreign exchange students at the school's international cultural salon;2. Invite students of mixed proficiency to give brief oral presentations on the spot;3. Summarize the universal problem of insufficient textual evidence and empty expression.Rationale: Short videos arouse interest, and streamlined procedures quickly create cognitive gaps to stimulate internal reading demand. |
| Enabling (29mins) | Activity2: Skimming to Sort Discourse Timeline Framework | Students divide the text into pre-show, performance and post-show segments and mark topic sentences of each paragraph. The teacher writes the timeline scaffold on the blackboard to help students form an overall textual cognition and lay a foundation for subsequent reading. |
| | Activity 3: Targeted Intensive Reading to Dig Comparative Evidence | Focus on Paragraphs 2 and 3 (core comparative segments). Students underline descriptions of Peking Opera and Western drama stage features in layers. The teacher writes vocabulary and sentence patterns extracted from the text on the blackboard with corresponding paragraph labels to implement in-depth textual inquiry. |
| | Activity4: Template Transfer and Output Deconstruction | Explain the two templates of retelling and comparative writing based on the text's "event-comparison-viewpoint" logic, and demonstrate how to fill in textual details to connect reading input and language output. |
| | Activity 5: In-Class Layered Production | Struggling students complete oral retelling; intermediate students write 80-word short passages; advanced students draft speech outlines. All students are required to use textual materials sorted out in class, and the teacher provides differentiated guidance. |
| Assessing (10mins) | Activity6: Text-Based Multi-Dimensional Evaluation & Teacher Commentary | 1. Four-person mixed groups conduct mutual evaluation by checking the text and counting cited textual details;2. Select typical output samples, point out common defects and lead the whole class to reread comparative paragraphs for supplementary information;3. Assign layered after-class tasks.Rationale: Evaluation serves as a follow-up learning session to form a closed loop of reading, production and revision. |
| Blackboard design | Unit 4 When Hamlet meets Peking Opera<br>Time line: Before watching / During watching / After watching<br>Contrast words & sentences (Excerpted from Paragraph 2-3)<br>Two output frames: Retell / Comparison Writing | |

**Table 2.** Layered After-Class Homework.

| Student levels | Compulsory | Optional |
|---|---|---|
| All Students | Revise output based on peer evaluation feedback and reread the text to supplement textual evidence | Extract and label comparative sentence patterns with paragraph numbers |
| Basic Level | Sort out drama-related nouns in the text | Record oral retelling audio |

| | | |
|---|---|---|
| Intermediate Level | Expand the comparative passage to 100 words | Add stage descriptions quoted from the text |
| Advanced Level | Write a 100-word cultural comment | Integrate the author's viewpoints at the end of the text |

**Table 3.** Four-Dimensional Evaluation Scale (Total Score: 100)

| Evaluation Dimension | Full Mark | Scoring Criteria |
|---|---|---|
| Application of Textual Evidence | 40 | Cites two or more complete sentences from the text to support viewpoints |
| Linguistic Accuracy | 30 | Uses drama vocabulary and comparative patterns from the text with few grammatical errors |
| Discourse Logic | 20 | Follows the text's chronological and comparative structure with clear layers |
| Cross-Cultural Thinking | 10 | Accurately extracts the text's core viewpoint on the integration of Chinese and Western arts |

**Table 4.** Teaching Reflection

| Section | Content |
|---|---|
| Expected Outcomes | Short videos balance entertainment and textual inquiry; multi-layered close reading forms the core of class activities and trains students in comparative argumentation skills; the POA closed loop realizes the integration of reading and production, ensuring all output is supported by textual details. |
| Existing Deficiencies | Students with weak reading proficiency spend more time sorting out comparative details; some students are easily distracted by video clips and ignore textual inquiry tasks. |
| Optimization Strategies | Distribute pre-class timeline preview sheets to save in-class skimming time; attach text-oriented thinking questions after playing videos to anchor students' attention; adopt permanent mixed-ability groups to reduce the teacher's one-on-one guidance burden. |

## 5. Conclusion

Supported by the complete POA theoretical system constructed by Wen Qiufang in 2015 and taking the Sino-Western drama integration discourse When Hamlet meets Peking Opera as a typical case, this paper addresses the exam-oriented and disconnected learning problems prevalent in senior high English reading classes. It constructs a full set of layered, operable reading implementation strategies revolving around the Motivating-Enabling-Assessing closed loop and provides standardized 45-minute lesson plans, layered output tasks and multi-dimensional evaluation scales, forming an integrated research system covering theory, strategies and lesson cases.

Three core conclusions are drawn through comprehensive analysis: First, POA reverses the one-way reading model of input without output. Authentic communicative productive tasks create cognitive gaps and stimulate students' reading initiative from within, solving chronic classroom problems including passive reading, low participation and reading burnout, and endowing reading with clear communicative purposes. Second, in the Enabling stage, three-dimensional layered scaffolds of content, language and structure are built for selective intensive reading, making reading input precisely serve oral and written output and fully implementing the curriculum standard's requirement of integrating learning with application, thus resolving the problem of reading comprehension without

expressive ability. Third, the teacher-student collaborative multi-dimensional evaluation system creates a bidirectional channel linking reading and output. The cycle of evaluation, rereading and revision consolidates text interpretation and linguistic expression simultaneously, covering all four core competencies of linguistic competence, cultural awareness, thinking quality and learning competence in an all-round manner.

For humanistic comparative texts from FLTRP textbooks, POA boasts high teaching adaptability. Teachers can design introductory, comparative and evaluative layered productive tasks based on dual cultural materials in the text to cultivate students' dialectical cross-cultural thinking alongside linguistic training. Meanwhile, the POA teaching model places higher demands on teachers' capabilities in unit-wide design, differentiated instruction and multi-modal material integration. Frontline teachers can split units into separate reading and evaluation lessons, and adopt mixed-ability groups and dual sets of scaffolds to resolve classroom implementation challenges.

However, this paper only conducts a case analysis of a single reading unit with limited sample coverage. Follow-up controlled experiments with experimental and control classes, combined with reading test scores, student motivation questionnaires and classroom interviews, can quantify POA's effects on students' reading and productive ability to enrich empirical research on POA in senior high English education.

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