

Assessing English Poetry: A Curriculum-Centric Examination of Assessment Beliefs and Practices of Lecturers

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Abstract

This research investigates the complex interplay between curriculum and assessment in tertiary-level poetry education within English language instruction, recognizing poetry's role in enhancing proficiency and cultural awareness. Employing a curriculum-centric approach, the study interviews 16 university English poetry lecturers through qualitative research to glean diverse perspectives. Rigorous validation methods, including peer debriefing and member checking, ensure robust findings. We employed thematic analysis, using NVivo 12 Plus, and followed Tyler's Objective Model, to explore the impact of curriculum elements on assessment beliefs and practices. The study uncovers challenges faced by lecturers, strategies employed, and the influence of curricular structures on assessment approaches. Findings reveal a balance between curriculum requirements and fostering creativity in assessment, offering a comprehensive understanding of the intricate relationship between curriculum components and assessment beliefs and practices. Across five core components—teaching objectives, instructional methods, content and subject matter, assessment framework, and measurement—the study highlights key insights. Challenges arise from ambitious objectives or resource constraints, emphasizing realistic goal-setting. The research concludes that maintaining a balance for autonomy and adaptive strategies is crucial for effective poetry education practices. Continuous improvement, guided by feedback and professional development, is essential. These insights contribute to understanding for educators, curriculum developers, and policymakers, with implications for informing curriculum development, policy, and recommendations for professional development and curriculum reform efforts. This paper addresses a significant gap in understanding the impact of curriculum on poetry

assessment beliefs and practices, contributing valuable insights to the broader discourse on language education and assessment.

Keywords

Curriculum, Assessment Beliefs, Assessment Practices, Poetry Assessment

1. Introduction

In the realm of English language education, the teaching and learning of poetry occupy a unique and significant place, as poetry serves as a rich linguistic and cultural resource, offering students not only an opportunity to enhance their language proficiency but also a window into the intricacies of the target culture (Xerri, 2016). Effective assessment of poetry, therefore, is not solely confined to linguistic competence but extends to a deeper appreciation of the language art form and its cultural context (Qutub, 2018). Poetry assessment aims to measure students' ability to apply their knowledge and skills in real-world situations and their capacity for understanding, interpreting, and critically engaging with poetic texts (Millbrook, 2020). In tertiary education institutions, poetry lecturers are entrusted with the task of prioritizing, designing, and implementing assessments that align with the objectives of the poetry curriculum, accurately reflecting the progress and competence of their students in the realm of poetry (Dhanavel & Kumaran, 2022). However, existing research has revealed the diversity, complexity, and uncertainty in poetry lecturers' assessment beliefs and practices (Xerri, 2016), highlighting a significant gap in in-depth research exploring the impact of the curriculum on lecturers' poetry assessment beliefs and practices.

Tertiary education often emphasizes curriculum development and design, providing a broader framework within which various subjects, including English Poetry, are taught. This paper undertakes a comprehensive exploration of how lecturers in tertiary education assess poetry, unraveling the nuances of assessment beliefs and practices. The specific focus is on examining the influence of the curriculum, delving into how it shapes their approaches to evaluating and teaching English Poetry. By adopting a curriculum-centric lens, we aim to unravel the intricate dynamics between curricular design and the assessment approaches employed by poetry lecturers. Understanding the assessment beliefs and practices of poetry lecturers in the context of poetry learning is of paramount importance. Such insights can shed light on the factors that shape assessment decisions and strategies, thus offering opportunities for curriculum improvement and pedagogical refinement. Moreover, this investigation holds the potential to contribute to the broader discourse on poetry pedagogy in various teaching contexts. The research objective is to explore the components of the curriculum that impact poetry lecturers' assessment beliefs and practices, while concurrently assessing the role of the curriculum in shaping the values and goals associated with poetry assessment within the teaching context. So, the research

question is “how does the curriculum shape the poetry lecturers’ assessment beliefs and practices?”

2. Literature Review

The teaching and assessment of poetry in various educational and cultural contexts have long been areas of interest and inquiry in the field of English language education. This literature review provides an overview of key themes and research findings related to poetry pedagogy and assessment, with a focus on the role of curriculum in shaping assessment beliefs and practices among poetry lecturers.

2.1. Poetry Pedagogy in Various Contexts

Teaching poetry in various educational and cultural settings presents unique challenges and opportunities. In recent years, there has been a growing emphasis on promoting creative and critical thinking skills among language learners, and poetry is seen as a valuable tool in achieving these goals. Research has shown that the inclusion of poetry in the English language curriculum can enhance students’ linguistic proficiency, cultural awareness, and emotional intelligence (Civelekoğlu, 2018).

However, teaching poetry effectively requires more than just exposing students to poetic texts; it necessitates engaging pedagogical strategies that foster comprehension and appreciation. Scholars emphasize the importance of integrating language skills, cultural context, and personal interpretation into poetry instruction (Zhang, 2021). This multifaceted approach challenges poetry lecturers to design assessments that align with their instructional goals.

2.2. Assessment Beliefs and Practices

The assessment of poetry learning is a multifaceted endeavor, encompassing various assessment types, including formative and summative assessments, self-assessments, peer assessments, and teacher evaluations. Poetry lecturers’ assessment beliefs and practices are influenced by a myriad of factors, including educational philosophy, cultural context, and institutional expectations (Brown, 2005).

Research on poetry assessment reveals a diversity of approaches and perspectives. Some lecturers may favor traditional, knowledge-based assessments, such as quizzes and tests, while others may adopt more innovative methods, such as portfolios, reflective journals, or performance assessments (Sheen & Ellis, 2011). These assessment practices are reflective of lecturers’ beliefs about the purpose of assessment, their views on students’ learning needs, and their perceptions of the curriculum.

2.3. The Role of Curriculum in Shaping Lecturers’ Assessment

Curriculum plays a central role in shaping assessment beliefs and practices in

poetry instruction. A curriculum-centric perspective recognizes that the curriculum serves as a blueprint for instruction and assessment (Porter, 2012; Çimen, 2022). Especially in centralized educational systems, curriculum documents outline learning objectives, content standards, and assessment guidelines, thereby influencing lecturers' assessment decisions and perceptions (Iskandar & Ahmad, 2022). Studies have shown that when lecturers perceive alignment between the curriculum, instructional strategies, and assessment methods, they are more likely to implement assessments that effectively measure desired learning outcomes (Stiggins, 2008). Conversely, misalignments between curriculum and assessment can lead to discrepancies between intended and actual learning experiences (Lim & Tan, 2021). Poetry is the vital component of an English language curriculum, as it exposes learners to a variety of linguistic and cultural nuances (Alvi & Alvi, 2019). However, assessing poetry learning can be challenging, especially in a centralized curriculum context (Arip et al., 2021) like Malaysia, China, Indonesia, and other countries where lecturers are often limited in their ability to develop their own assessments. The crucial aspect of assessing poetry learning in such contexts is to synchronize assessments with the curriculum, ensuring that learners are evaluated in line with the anticipated knowledge and skills. Nevertheless, research has indicated that macro-level perspectives often face challenges in attaining profound insights into lecturers' assessment approaches (Sardi & Atmowardoyo, 2022). Thus, investigating a curriculum-centric research perspective that explores lecturers' assessment beliefs and practices emerges as a promising area for exploration.

3. Methodology

3.1. Research Design

This research employs a qualitative design centered on in-depth interviews to explore and understand the ways in which the poetry curriculum shapes the beliefs and practices of university lecturers in the assessment of English poetry.

3.2. Participants

The study included 16 university lecturers specializing in English poetry, each possessing experience in teaching poetry as part of the university curriculum. The researchers purposefully selected English poetry lecturers with diverse characteristics and perspectives from Chinese universities. The sampling criteria in this study ensured a diverse representation of participants, and the sample size was determined primarily following these steps: First, the key characteristics of potential poetry lecturers were identified based on the research objectives. These characteristics encompassed age, gender, education level, teaching experience, and self-reported data regarding the frequency of in-service education assessment training. Second, participants were contacted through university organizations, social media groups, and personal referrals. The researchers intentionally sought out individuals with diverse backgrounds and experiences in relation to

English poetry teaching. Third, the sampling process was iterative, with periodic reflections on data saturation and emerging themes. After the initial interviews, the researchers identified areas where the data might benefit from further diversity. Subsequently, additional participants were recruited to address those gaps. Fourth, data saturation was a guiding principle in the sampling process. Consequently, sampling process systematically selects participants based on diverse criteria. Taking into account the statements above, and considering the specific nature of the assessment beliefs and practices of poetry lecturers under investigation, a targeted sample of 16 participants is considered suitable for obtaining in-depth insights. For instance, participants' age includes a range of groups, like the oldest, youngest, and middle-aged individuals. Factors such as education level, assessment training, and the alignment, as they self-proclaimed, between assessment beliefs and practices are also considered. For example, P13, an experienced male poetry teacher, meets these criteria with frequent assessment training, and strong alignment. Similarly, P7, a younger female teacher, demonstrates differences in scores between beliefs and practices. P1, P5, P8 received minimal assessment training, while P6, P11, P14, and P15 received more frequent training. Additionally, P1, P5, P7, P8, P9 and P16 used a single assessment format and questions, while other participants employed diverse formats and questions (**Table 1**).

Table 1. Demographics of participants of the interviews (N = 16).

ID	Gender	Age	Education Level	Teaching Experience	Assessment Training	Source(s) of Assessment
P1	F	59	Bachelor	34 years	seldom	singular
P2	M	57	Doctor	9 years	normal	diverse
P3	F	42	Master	18 years	frequent	diverse
P4	F	43	Master	5 years	seldom	singular
P5	M	44	Master	8 years	seldom	singular
P6	F	47	Master	20 years	frequent	diverse
P7	F	33	Master	3 years	seldom	singular
P8	F	39	Master	4 years	seldom	singular
P9	F	38	Master	5 years	normal	singular
P10	F	37	Doctor	5 years	normal	diverse
P11	M	45	Doctor	18 years	frequent	diverse
P12	F	38	Master	15 years	normal	diverse
P13	M	65	Bachelor	40 years	frequent	diverse
P14	M	47	Doctor	17 years	frequent	singular
P15	F	54	Doctor	24 years	frequent	diverse
P16	M	57	Bachelor	35 years	seldom	singular

Note: seldom = less than 1 times/academic year; normal = 1 - 2 times/academic year; frequent = more than 2 times/academic year.

3.3. Data Collection and Analysis

The data collection process involved a 13-question semi-structured interview guide (Appendix I), which was designed based on literature related to poetry curriculum and assessment. The guide was refined through expert input and a pilot study, and further revisions were made based on the ongoing progress of research in data acquisition and analysis. Iterative processes of peer debriefing, member checking, memo writing, and triangulation ensured data saturation and richness. Subsequently, interviews were conducted with a subset of participants ($N = 16$) who completed questionnaires, exploring how the national-level literature curriculum influenced their poetry assessment beliefs and practices. The process involved three stages: preparation, recording and interpretation, and analysis. The interviews were audio-recorded and followed a flexible guide, encouraging participants to express themselves freely. Detailed notes were taken. After interviews, the data was transcribed and stored securely. The semi-structured interview guide allowed for a balanced and flexible interaction, covering essential themes while accommodating unique perspectives. Semi-structured follow-up interviews with 16 participants who completed questionnaires contributed to the comprehensive qualitative phase. The guide questions were formulated through literature review, expert review, and a pilot study.

To begin with, an extensive review of the literature on curriculum and assessment was undertaken to identify key themes related to the elements of curriculum and assessment beliefs and practices in poetry instruction. The interview guide focuses primarily on exploring how poetry lecturers' assessment beliefs and practices are influenced by the curriculum, aligning with Tyler's curriculum framework. Tyler (2013) stressed the importance of aligning curriculum and assessment based on students' needs. This study formulated interview questions based on four curriculum themes: objectives, content, instructional methods, and evaluation. The questions were refined through expert input, and a pilot study further enhanced their clarity and effectiveness. The finalized interview guide ensured a conversation that was both flexible and focused, capturing diverse perspectives on the impact of curriculum on assessment beliefs and practices in poetry teaching.

The qualitative data obtained from interviews underwent thematic analysis using a combination of deductive and inductive coding in NVivo 12 Plus. This process encompassed five steps: familiarization, coding, initial theme generation, theme review, and delineation of main and sub-themes. Thematic analysis was employed to identify recurring patterns and themes. The deductive approach employed Tyler's Objective Model and curriculum elements to examine their influence on assessment beliefs and practices. The NVivo 12 Plus software facilitated systematic data exploration and theme recognition.

Step 1 involves becoming acquainted with the interview scripts. The researchers familiarized themselves with the scripts and established nodes for the predetermined themes derived from the curriculum model.

In Step 2, the process involves coding the data. The researchers accomplished this by recognizing pertinent segments within the interview transcripts that corresponded with the predetermined themes, assigning suitable codes (Figure 1).

In examining the initial predetermined theme, the researchers meticulously pinpointed pertinent words, phrases, and sentences employed by poetry lecturers in discussing assessment. Examples include terms like “teaching aims”, “skills and knowledge”, “curriculum goals”, and “objectives”. These were systematically coded as “objectives” of the curriculum, with each code symbolizing a unique concept, distinguished by different colors across each script.

In Step 3, the process of generating initial themes unfolded through axial coding, facilitating the establishment of relationships between codes. NVivo tools played a crucial role in identifying latent themes, constructing a framework for efficient data organization. Through constant comparison analysis, codes within each category were systematically compared and contrasted, ultimately revealing discernible patterns and connections. This iterative process involved refining definitions and pinpointing sub-themes.

During this analytical stage, the researchers conducted a thorough review of the interview transcripts, identifying pertinent information and introducing new codes such as “professional training”, “curriculum adaptation”, “social context”, “personal learning experience”, and “personal connections to life”. Following the analysis, the highlighted data underwent systematic grouping and classification into themes, succinctly summarizing key points and recurring patterns, subsequently transformed into cohesive themes (teaching objectives, content and subject matter, instructional methods, measurement, and assessment framework) (Table 2).

Interview scripts extract	Codes
<p>I believe that the purpose of poetry teaching should be to enable students to empathize with poets, as it is only through this ability that they can effectively express their own viewpoints. However, I feel that my current instructional methods and summative assessment formats are unable to help students develop the ability to empathize with poets, which is an essential teaching objective...The GPA of the vast majority of students should be high as expected by my department administrators. Not only do we provide students with specific scores, but we also strictly adhere to the unified examination syllabus for the course. The grades for closed-book final exams in the examination syllabus must account for 60%, which is fixed.</p> <p>The mastery of fundamental knowledge holds a significant position in my assessment of poetry teaching because I believe that students need to first understand poetry, as poetic language is entirely different from general English. Therefore, these aspects are crucial, and in my poetry classes, I explain the meanings of words and phrases to students, word by word and line by line, which constitutes a substantial portion of my classroom content. Hence, I also assess these aspects.</p>	<ul style="list-style-type: none"> ● Curriculum objectives ● Content or subject matter ● Learning experiences ● Evaluation

Figure 1. Data coding process of interview scripts.

Table 2. The process of initial themes generating and codes.

Codes	Themes
<ul style="list-style-type: none"> • Nurturing a love for poetry • learning purpose(s) • Cultivating lifelong appreciation and engagement with poetry • Transferable skills • Cognitive skills • Learning outcomes • Empathy skills • Subject-specific objectives • Basic language skills • Oral and written skills 	Teaching objectives
<ul style="list-style-type: none"> • Poetic interpretation and analysis • Poetry as means of self-expression • Textbook content • Basic elements of poetry • Poets and their works • Historical timeline of poetry • Poetic theory 	Content and subject matter
<ul style="list-style-type: none"> • Teaching methods • Poetry instructional strategies • Classroom assessment activities • Authentic instruction and assessment • Differentiated learning • Group learning • Poetry workshops • Lecture-style teaching • Situational teaching 	Instructional methods
<ul style="list-style-type: none"> • Assessment methods • Grading rubrics for poetry • Accountability system • Norms and standards in poetry assessment • Teaching evaluation mechanism • Teaching supervision mechanism 	Evaluation

The initial themes generation provided a robust foundation for subsequent analysis and interpretation of interview data. These themes represent core ideas and concepts about poetry lecturers' assessment beliefs and practices influenced by various curriculum elements. The themes recurred throughout the data and were defined and supported by relevant interview excerpts.

Step 4 involved the reviewing of identified themes. To bolster reliability and validity, member checking was employed, wherein participants confirmed the precision and validity of coding classifications and interpretations through email correspondence. This approach served to align the researchers' interpretations with the perspectives of the participants, thereby augmenting the credibility and validity of the study. Throughout the process of theme review and refinement, an in-depth analysis of codes was conducted to elucidate emerging themes more distinctly. The examination of relationships between codes ultimately resulted in the identification of a novel theme, termed "assessment framework". This thematic methodology corresponds with a curriculum model comprising five elements, contributing to a holistic comprehension of interconnected concepts emerging from the data.

Step 5 involved the definition of themes and sub-themes. In ensuring comprehensive findings for this study, data and thematic saturation were rigorously maintained. Employing an iterative coding process, continuous comparisons were made to identify patterns and themes. As data saturation approached, diminishing returns signaled redundancy, prompting the systematic organization of thematic saturation to align with the research aims. The point of thematic saturation was reached when no new themes emerged, and the identified themes offered a detailed understanding. The assessment process involved the researchers and two experts, with consensus confirming saturation.

Through this methodical process, clear and concise labels were assigned to represent each theme, enhancing their significance. Notably, the original theme "evaluation" underwent further subdivision into two themes based on data analysis results: "measurement" and "assessment framework." "Measurement" encompasses the evaluation of the curriculum system and teaching processes, while "assessment framework" pertains to activities and practices evaluating students' learning performance. Consequently, five major themes were ultimately finalized: "objectives," "instructional methods," "content and subject matter," "assessment framework," and "measurement."

The clarity and rigor of themes, along with meticulous extraction of sub-themes, provide a dependable foundation and framework for data analysis. This framework explores the influence of curriculum elements on lecturers' assessment beliefs and practices, as well as their interrelationships (Appendix II).

4. Findings and Discussion

Thorough thematic analysis underscores the pivotal role played by the five core components of the curriculum—teaching objectives, instructional methods,

content and subject matter, assessment framework, and measurement—in shaping lecturers’ beliefs and practices in poetry assessment. These components establish a crucial connection between teaching beliefs and actual practices.

Theme 1

The diversity of poetry teaching objectives among lecturers influences their assessment beliefs and practices, highlighting inherent strengths and weaknesses. Prioritizing language skill development, for instance, leads to precise evaluations of language proficiency and communication skills but might overlook broader competencies. Conversely, adopting a competency-based approach assesses critical thinking and cultural understanding but may miss interdisciplinary links and holistic learning prospects.

Alignment with Objectives: Findings from the interviews revealed a consensus among poetry lecturers regarding the crucial role of alignment with teaching objectives in shaping assessment beliefs and practices (Latif & Wasim, 2022). Throughout the interviews, participants consistently emphasized the impact of a well-aligned assessment strategy on the coherence and effectiveness of evaluating students’ proficiency in poetry.

For instance, when discussing teaching objectives related to the improvement of students’ understanding of poetic devices, lecturers frequently cited assessments that mirrored this objective. As articulated by P3, “If our goal is to deepen their comprehension of poetic devices, it only makes sense for assessments to center around tasks that require students to identify and analyze these devices within given poems”. On this point, both P8 and P13 hold the same viewpoint.

The alignment between teaching objectives and assessment content emerged as an essential factor in promoting a targeted and purposeful approach to poetry education. The participants shared a common belief that assessments closely tied to teaching objectives not only provided a more accurate measure of students’ learning outcomes but also contributed to a more meaningful educational experience (P5, P7, & P11). The focus on specific objectives allowed for a concentrated exploration of key elements within the realm of poetry, fostering a deeper understanding among students.

Moreover, the interviews suggested that the alignment between teaching objectives and assessments served as a guiding framework for lecturers, influencing their instructional strategies and content delivery (Abrams et al., 2016). Participants emphasized how a well-defined alignment helped streamline the educational process, ensuring that assessments were purposefully designed to reinforce the intended learning outcomes set forth in the curriculum (P1, P6, & P16).

In summary, the findings from the interviews, supported by existing literature (Genon & Torres, 2020; Solomon, 2009), highlighted the paramount importance of alignment between teaching objectives and assessment practices. This alignment not only enhances the accuracy of measuring student proficiency in poetry but also contributes to a more purposeful and enriching educational experience. Lecturers, recognizing the impact of this alignment, are inclined to tailor their

assessments to address specific teaching objectives, ultimately fostering a more coherent and effective approach to poetry education (Stormont, 2018).

Adaptation to Objectives: The insights gathered from the interviews underscore the adaptive nature of poetry lecturers' assessment practices in response to the teaching objectives. Participants consistently emphasized the necessity of adapting assessments to effectively address gaps or challenges in achieving specific teaching objectives. For instance, in discussions related to teaching objectives focused on enhancing students' creativity in poetry writing, lecturers frequently cited the use of formative assessments as an adaptive strategy. One teacher articulated this adaptive approach, stating, "If our objective is to cultivate creativity in poetry, formative assessments become invaluable. They allow for ongoing feedback, enabling students to iteratively improve their creative expressions" (P8). The adaptability of assessments in this context was perceived as crucial for providing timely and constructive feedback, fostering continuous improvement in students' creative abilities.

Participants expressed a shared understanding that the adaptation of assessment practices to teaching objectives is essential for addressing the diverse needs and challenges encountered in the poetry learning environment (P11, P14, & P16). The flexibility to adjust assessments ensures a responsive and dynamic approach to achieving the intended educational outcomes.

Moreover, the interviews indicated that lecturers considered the adaptation of assessments as a strategic response to the evolving landscape of poetry education. They recognized that objectives related to creativity and expression may require assessment methods that are not only varied but also responsive to individual student needs (P4 & P7). The adaptive nature of assessments was seen as instrumental in fostering a supportive and inclusive learning environment for students with diverse learning styles and preferences.

In summary, findings of interviews underscored the significance of lecturers' adaptive practices in alignment with teaching objectives. This adaptability not only addresses gaps and challenges in achieving specific objectives but also contributes to a dynamic and responsive approach to poetry education. Lecturers, recognizing the need for adaptability, are inclined to tailor their assessments to effectively nurture creativity and meet the diverse needs of students in the poetry learning environment.

Challenges and Tensions: The findings from the interviews shed light on the challenges and tensions faced by poetry lecturers when teaching objectives are overly ambitious or when there are discrepancies between objectives and available resources (Ben-Peretz & Flores, 2018). Participants consistently acknowledged that such challenges can significantly impact the design and implementation of assessments aligned with these objectives. For instance, when discussing teaching objectives perceived as overly ambitious, lecturers expressed the difficulty of designing assessments that accurately reflect these high aspirations. One teacher remarked, "When objectives are too ambitious, it becomes a real challenge to design assessments that truly capture the essence of those goals. The risk

is that assessments may fall short, leading to a misalignment between what is assessed and what is intended to be achieved” (P2). The interviews revealed that managing the expectations associated with ambitious objectives poses a considerable challenge in ensuring assessments effectively measure the desired outcomes.

Additionally, when there are discrepancies between teaching objectives and available resources, lecturers reported tensions in implementing assessments that align with these objectives. Limited resources, whether in terms of time, materials, or technological support, were identified as barriers that hindered the seamless integration of assessments with ambitious teaching objectives (P3, P5, P7, & P10). These challenges introduced tensions in the alignment process, prompting lecturers to seek pragmatic solutions that strike a balance between educational aspirations and resource constraints.

The interviews also highlighted the potential impact of these challenges on teacher morale and student engagement. Lecturers expressed the frustration of navigating between lofty teaching objectives and the practical limitations they face. This tension, they suggested, may inadvertently affect the quality and effectiveness of assessments, potentially leading to a gap between intended and actual learning experiences for students (P6, P8, & P12).

In summary, the interviews illuminated the challenges and tensions experienced by poetry lecturers when striving to align assessments with ambitious teaching objectives. These challenges underscore the importance of realistic goal-setting and resource considerations in fostering a more harmonious and effective integration of assessments in the poetry education landscape. Lecturers, recognizing these challenges, may seek strategies to navigate discrepancies and find a balance between ambitious objectives and the available resources.

Theme 2

The choice of instructional methods, whether teacher-centered or student-centered, significantly impacts assessment practices. A teacher-centered approach aligns with syllabus content and content reproduction but may lack active student involvement and higher-order thinking. In contrast, a student-centered approach prioritizes engagement and higher-order skills but introduces challenges like time consumption and standardization.

Teaching Philosophy and Assessment Approach: The insights gleaned from the interviews underscore the pivotal role of teaching philosophy in shaping the approach to assessments among poetry lecturers (Cheung & Hennebry-Leung, 2023). Participants consistently highlighted how their pedagogical philosophy influenced the choice of teaching methods, subsequently shaping their approach to assessments.

For instance, lecturers who adopted a student-centered, constructivist approach underscored the importance of collaborative learning, creativity, and critical thinking in their pedagogical philosophy. This philosophy resonated with formative assessment practices, where assessments are viewed as tools for learning and improvement rather than mere grading instruments (Stevens & Levi,

2023). P3 articulated this perspective, stating, “My focus is on the process of learning, fostering creativity, and encouraging critical thinking. Formative assessments allow me to guide students through this process, providing feedback that contributes to their ongoing development”. This aligns with the literature supporting the integration of formative assessments to enhance the learning experience (Irons & Elkington, 2021).

Conversely, lecturers who adhered to a more traditional, teacher-centered approach reported employing summative assessments that primarily focus on evaluating the final product. Their pedagogical philosophy emphasized a structured and outcome-oriented approach to learning, where assessments serve as conclusive evaluations of students’ understanding. P5 elucidated this viewpoint, noting, “In my approach, there is a clear emphasis on the end result. Summative assessments help gauge the overall comprehension and mastery of specific concepts”.

The interviews revealed that the alignment between teaching philosophy and assessment approach is integral to creating a cohesive and effective educational environment. Lecturers expressed the belief that when assessment practices resonate with their overarching philosophy, it fosters a harmonious and purposeful integration of teaching and evaluation methods. This alignment ensures that assessments are not only reflective of the teacher’s instructional goals but also contribute to the broader educational objectives set forth in the curriculum.

In summary, the interviews underscored the interconnectedness between teaching philosophy and assessment approach. The alignment of these elements ensures a coherent and purpose-driven educational experience, where assessments serve as integral components that complement the overarching pedagogical philosophy. Lecturers, recognizing this connection, may intentionally select assessment approaches that align with their teaching philosophy, contributing to a more holistic and effective poetry education.

Formative vs. Summative Assessment: Interview findings underscore the influence of teaching methods on the preference for either formative or summative assessments among poetry lecturers. Lecturers who adopt methods aligned with formative assessment prioritize learning progress and offer feedback to students throughout the learning process. This approach, resonating with a student-centered philosophy, features assessments designed to enhance learning continuously (Glowa & Goodell, 2016). In contrast, lecturers favoring a more traditional, teacher-centered approach tend to employ summative assessments that evaluate what students have learned after instruction, aligning with an outcome-oriented perspective (Yang et al., 2022). The choice between formative and summative assessments reflects a broader alignment with specific teaching methods, emphasizing the varied purposes and philosophies that assessments can serve in the poetry education landscape.

Adaptability of Assessments: Interview insights illuminate the adaptability of assessments based on teaching methods, with certain approaches facilitating a diverse range of assessment formats. For example, lecturers employing a flipped classroom approach demonstrated adaptability through the utilization of various

assessments like online quizzes, reflective journals, and peer reviews (P9, P13, & P15). This flexibility in teaching methods translates to a broader spectrum of assessment methods, allowing educators to tailor evaluations to the unique needs and dynamics of the poetry learning environment (Davin & Herazo, 2020). The adaptability of assessments is intricately linked to the chosen teaching method, showcasing the potential for a rich and varied assessment landscape in poetry education.

Assessment Types: Interview findings highlight the correlation between teaching methods and the types of assessments employed by poetry lecturers. Teaching methods emphasizing critical analysis often translate into assessments that prompt students to analyze and interpret poems deeply. In contrast, methods that foster creativity and self-expression may yield assessments where students are tasked with creating original poetry or multimedia projects (P5 & P13). The connection between teaching methods and assessment types underscores the tailored nature of evaluations, aligning with the overarching goals and philosophies embedded in specific teaching approaches.

Assessment Timing: Interview insights emphasize the impact of teaching methods on the timing of assessments among poetry lecturers. Inquiry-based or project-based methods typically incorporate ongoing assessments throughout the learning process. These approaches align with formative assessments, offering continuous feedback and guiding student progress (P5). Conversely, didactic teaching methods may favor end-of-unit or summative assessments, emphasizing a conclusive evaluation of student understanding after instruction (P13). The connection between teaching methods and assessment timing underscores the dynamic relationship between instructional strategies and the temporal integration of assessments in poetry education.

Student Engagement: Interview findings highlight the influence of student-engaging teaching methods on the design of assessments among poetry lecturers. Active learning or experiential learning methods, which actively involve students in the learning process, inspire assessments that may require student presentations, group projects, or peer assessments. The dynamic nature of these teaching methods contributes to assessments that not only measure knowledge but also foster student engagement, collaboration, and a deeper understanding of poetry.

Theme 3

The focus of assessment on poetic techniques and elements often centers on factual aspects, which tend to align with lower-order thinking. Conversely, assessing personal connections and creativity in poetry exploration fosters higher-order thinking but may not fully cover the curriculum and can be context-constrained. Assessing ethical and moral aspects gauges poetry's role but might lack depth due to a focus on rote interpretations.

Content Selection: Insights from interviews underscore the substantial impact of content selection in the curriculum on the design of assessments for poetry lecturers. When the curriculum emphasizes classic English poetry, assess-

ments often focus on analyzing and interpreting poems from the traditional canon. In contrast, a curriculum that incorporates diverse poetic traditions or modern poetry may lead to assessments reflecting this rich diversity in content (P7, P9, & P12). The interplay between curriculum content and assessments highlights the importance of aligning evaluation methods with the specific literary elements and themes emphasized in the educational framework.

Alignment with Learning Objectives: Interview findings underscore the paramount importance of aligning curriculum content with intended learning objectives for poetry lecturers. In accordance with this alignment, assessments are designed to evaluate students' comprehension and appreciation of various styles, themes, and cultural contexts within poetry. Questions, tasks, or projects within assessments are strategically crafted to target specific learning goals, ensuring that content mastery aligns with the broader educational objectives set forth in the curriculum (P10 & P11). This connection between curriculum content and assessment objectives contributes to a cohesive and purposeful approach to poetry education.

Personal Expression: Insights from interviews highlight the influence of the curriculum on personal expression and creative responses in poetry assessments. When the curriculum permits personal expression, assessments often involve tasks that encourage students to write their own poems, share personal reflections, or create multimedia projects inspired by poetry. This alignment between curriculum flexibility and assessment design emphasizes the promotion of individual creativity and expression within the realm of poetry education (P1 & P3). The curriculum's stance on personal expression significantly shapes the nature and diversity of assessments, fostering a dynamic and engaging learning experience for students.

Poetry Forms and Genres: Interview findings underscore the direct impact of the curriculum's inclusion of diverse poetry forms and genres on the variety and nature of assessments for poetry lecturers. When the curriculum incorporates different forms like sonnets, haikus, or spoken word poetry, assessments may challenge students to engage in diverse writing tasks or analyze various genres. This alignment ensures assessments reflect the breadth and richness of poetic forms, contributing to a comprehensive and varied poetry education experience (P1, P7, & P11). The interplay between curriculum content and assessment design highlights the importance of exposing students to a diverse range of poetry forms and genres.

Depth and Complexity: Insights gathered from interviews emphasize the substantial influence of the curriculum's approach to the depth and complexity of poetry on assessment design for poetry lecturers. A curriculum prioritizing in-depth analysis of complex poetic structures may result in assessments challenging students to demonstrate advanced analytical skills. In contrast, a curriculum focusing on introductory concepts may lead to assessments emphasizing foundational knowledge. The alignment between curriculum depth and assess-

ment complexity ensures a targeted evaluation that resonates with the educational goals set forth in the curriculum (P8, P15, & P16). The nuanced interplay between curriculum intricacy and assessment expectations is pivotal in fostering a thorough and tailored poetry education experience.

Evaluating Ethical and Moral Themes: Interview findings underscore the impact of teaching objectives focused on ethical or moral aspects in poetry on assessment design for poetry lecturers. When teaching objectives encourage discussions of ethical or moral themes, assessments may require students to reflect on these themes and engage in ethical discussions within their work. This alignment ensures that assessments not only measure students' comprehension of ethical nuances in poetry but also foster critical thinking and reflection on moral dimensions (P2 & P4). The connection between teaching objectives and assessment tasks contributes to a nuanced and ethically aware poetry education experience.

Theme 4

The selection of assessment methods closely ties in with specific poetry teaching objectives. Traditional summative assessments tend to prioritize lower-order thinking skills, while formative assessments explore higher-order thinking. Balancing these approaches proves challenging, introducing uncertainties in lecturers' assessment strategies. Additionally, assessment guides wield substantial influence, offering a road-map for objectives, standards, and methods. However, disparities between guidelines and actual practices can emerge due to inadequate knowledge and training.

Language Proficiency Assessment: In assessing language proficiency for poetry learners, the curriculum framework plays a pivotal role by incorporating components that specifically focus on students' English language skills. Given the importance of language proficiency in understanding and analyzing English poetry, these assessment components are designed to gauge students' competence in language use. Tasks may include analyzing poetic devices, interpreting nuanced language structures, and demonstrating a mastery of language conventions within the context of poetry (P7 & P15). The alignment between language proficiency assessment and poetry education objectives ensures a comprehensive evaluation of students' linguistic capabilities within the realm of English poetry.

Assessment Format: Within the curriculum framework, the specified assessment format, whether written essays, oral presentations, or multimedia projects, is crucial in guiding poetry lecturers. Lecturers align these formats with language proficiency levels and instructional goals, considering the diverse language abilities of their students. This alignment ensures that assessments not only reflect the language proficiency expected but also cater to various learning styles and abilities, promoting inclusivity within the poetry education landscape (P1, P5, P7, & P16). The strategic choice of assessment formats within the framework contributes to a tailored and effective evaluation of students' language proficiency in the context of poetry.

Cultural and Global Competence: The curriculum framework, recognizing the significance of cultural and global competence in understanding poetry, may include assessments designed to evaluate these aspects. Poetry lecturers align assessments with the framework, encouraging students to engage with diverse cultural perspectives presented in English poetry. Tasks may involve exploring cultural nuances, analyzing poems from different cultural contexts, and demonstrating an awareness of global influences on poetic expression (P8, P10, & P14). The integration of cultural and global competence assessments ensures a comprehensive evaluation of students' ability to navigate and appreciate the rich cultural tapestry woven into English poetry.

Assessment Criteria and Rubrics: Within the curriculum framework, specific assessment criteria and rubrics are often delineated, offering guidelines for evaluating student work. Poetry lecturers leverage these criteria to construct rubrics that define expectations in terms of content, quality, and performance. These rubrics provide clear guidance for students and ensure a consistent and fair evaluation process. The alignment between the framework's criteria and teacher-created rubrics contributes to transparency, enabling both lecturers and students to understand and meet the expectations outlined in the poetry education framework (P13 & P15).

Scoring and Grading: The assessment framework plays a crucial role in guiding how scores and grades are assigned, often specifying the weight of various assessment components and outlining the conversion of raw scores into final grades. Poetry lecturers adhere to these guidelines, ensuring transparency and alignment with the curriculum. This systematic approach to scoring and grading promotes consistency in evaluation practices, offering a fair and standardized assessment of students' performance within the context of poetry education (P3, P7, & P13).

Assessment Timelines: The curriculum framework often delineates assessment timelines, specifying when formative and summative assessments should occur throughout the instructional process. Poetry lecturers adhere to these timelines, ensuring that assessments are conducted at appropriate points in the curriculum. This alignment promotes a structured and cohesive assessment schedule, allowing for timely feedback and a comprehensive evaluation of students' progress within the poetry education framework (P2, P5, P9, & P14). The integration of assessment timelines contributes to an organized and effective poetry education experience.

Theme 5

Curriculum evaluation and accountability play a pivotal role in aligning lecturers' assessment practices with poetry comprehension, skills, and ethical exploration. However, excessive rigidity may risk autonomy and the essence of learning. Simultaneously, evolving education necessitates ongoing curriculum adaptation, requiring novel assessment principles, innovative poetry assessment methods, and synchronized techniques with new curriculum aims. Challenges arise from training gaps, interdisciplinary demands, and integration delays.

Striking a balance between these factors is paramount for effective assessment and the overall success of education. Collectively, these factors contribute to differences in assessment orientation and the consistency of lecturers' assessment beliefs and practices.

Alignment with Curriculum Objectives: Curriculum evaluation serves as a crucial process to assess the effective achievement of curriculum objectives (Yan, 2020). For poetry lecturers engaged in this evaluation, there is an opportunity to gain a profound understanding of the curriculum's intended learning outcomes. This enhanced comprehension significantly influences their assessment practices, placing a strong emphasis on aligning assessments with the overarching goals outlined in the curriculum (P10, P12, & P16). The synergy between curriculum evaluation and assessment practices ensures a purposeful and cohesive approach to poetry education, reinforcing the connection between instructional objectives and evaluative methods.

Feedback on Curriculum Effectiveness: In the process of curriculum evaluation, feedback is garnered from diverse stakeholders, encompassing lecturers, students, and administrators. This valuable feedback sheds light on the strengths and weaknesses of the curriculum. Poetry lecturers, recipients of this feedback, leverage these insights to refine their assessment practices (P1, P7, P9, & P13). By adapting assessments based on this feedback, lecturers ensure a better alignment with students' needs and the intended outcomes of the curriculum. This dynamic interplay between feedback and assessment practices contributes to a continuous improvement cycle within the realm of poetry education.

Assessment Standardization: As part of curriculum evaluation, there is a common aim to standardize assessment practices, ensuring uniformity across diverse classrooms. Poetry lecturers may be obligated to adhere to the standardized assessment practices outlined during this evaluation. This commitment to standardization promotes consistency and fairness in the assessment process, fostering equitable evaluation practices across various poetry education settings. The alignment between curriculum evaluation and standardized assessment practices contributes to a cohesive and standardized approach to evaluating student performance (P15).

Alignment with Educational Trends: Curriculum evaluation, in its consideration of the curriculum's effectiveness within current educational trends, prompts poetry lecturers to align their assessment practices with these evolving patterns. If the evaluation places emphasis on formative assessment or technology-enhanced assessment, lecturers are encouraged to adapt their practices accordingly. This alignment ensures that assessment methods remain responsive to contemporary educational approaches, fostering a dynamic and relevant poetry education experience (P5, P8, P10, & P11). The symbiosis between curriculum evaluation and alignment with educational trends contributes to a forward-looking and adaptive approach to poetry education.

Professional Development: Within the context of curriculum evaluation, identification of areas requiring additional training or professional development

for lecturers is common. For poetry lecturers, this may translate into guidance on effective assessment strategies through professional development opportunities. By enhancing their skills and knowledge, lecturers can refine their assessment beliefs and practices, ensuring alignment with the evolving demands and goals of the curriculum (P1 & P5). The integration of professional development within the curriculum evaluation process contributes to a continuous improvement cycle in poetry education.

Continuous Improvement: Participation in curriculum evaluation fosters a mindset of continuous improvement among poetry lecturers. Engaged in this ongoing process, lecturers consistently review and adapt their assessment practices to better align with curriculum objectives (P2, P6, P7, P11, & P14). This commitment to refinement ensures that assessments remain dynamic and responsive to the evolving educational landscape. The synergy between curriculum evaluation and the ethos of continuous improvement contributes to a resilient and ever-evolving approach to poetry education.

Feedback to Curriculum Developers: Engaged in curriculum evaluation, poetry lecturers play a vital role in providing valuable feedback to curriculum developers based on their assessment experiences. This feedback becomes a catalyst for informed revisions to the curriculum, enhancing its effectiveness (P3 & P15). The iterative relationship between teacher feedback and curriculum refinement has a ripple effect, impacting future assessment practices (P15). The collaborative exchange between lecturers and curriculum developers contributes to the continuous enhancement of both the curriculum and assessment strategies within the poetry education landscape.

Integration of Interdisciplinary and Cultural Components: Curriculum evaluation often identifies opportunities to integrate interdisciplinary and cultural components, providing a more comprehensive learning experience. EFL lecturers, informed by this evaluation, can strategically incorporate these elements into their assessments (P11). This integration enriches the assessment process, fostering a deeper understanding of language and culture within the context of poetry education. The alignment between curriculum evaluation insights and assessment practices contributes to a more holistic and culturally enriched learning experience for EFL students.

Focus on Key Competencies: Curriculum evaluation, when pinpointing key competencies or essential skills, guides poetry lecturers in adapting their assessment practices. Lecturers, informed by this evaluation, emphasize these identified competencies, ensuring that assessments align closely with the most critical aspects of the curriculum (P10 & P12). This intentional alignment contributes to a targeted and focused approach in assessing students' development of key competencies within the poetry education framework.

In sum, the thematic analysis illuminates a cohesive and nuanced understanding of poetry education and lecturers' assessment, revealing their intricate interplay with established theories and studies in curriculum development. The critical role of five core components: teaching objectives, instructional methods,

content and subject matter, assessment framework, and measurement, echoes the foundational principles of curriculum design, emphasizing the need for clear learning goals (Tyler, 2013). The recurrent emphasis on alignment with teaching objectives underlines the efficacy of closely aligning instructional strategies and assessments with intended learning outcomes (Jenkins & Allen, 2017). The challenges faced by poetry lecturers in aligning assessments with ambitious teaching objectives resonate with the pragmatic hurdles recognized in curriculum implementation literature (Odell et al., 2020). The identified impact of instructional methods on assessment practices corresponds to research highlighting the symbiotic relationship between pedagogical approaches and assessment choices. The theme of adaptability to teaching objectives aligns coherently with the concept of formative assessment as an adaptive tool for ongoing learning improvement (Uy et al., 2023). Moreover, the integration of interdisciplinary and cultural components resonates with the call for a holistic and inclusive curriculum (Tyler, 2013). The findings, emphasizing continuous improvement through curriculum evaluation, align with the notion that ongoing assessment and feedback are integral to educational enhancement. In essence, the thematic analysis provides empirical support for the established theories, offering a comprehensive understanding of the complex dynamics between curriculum, assessment, and effective poetry education, paving the way for a robust and informed conclusion.

5. Conclusion and Implications

This study delves into the intricate landscape of poetry assessment, revealing a complex interplay of factors that shape lecturers' beliefs and practices. The fusion of individual characteristics, teaching experience, and the ever-evolving curriculum components unveils a spectrum of orientations in assessing both lower-order and higher-order thinking skills within poetry instruction. These diverse perspectives, while reflective of the rich tapestry of education, present challenges in developing universally effective assessment beliefs and practices. Moving forward, a key aspect of future endeavors in poetry assessment should involve the establishment of robust feedback mechanisms between lecturers, students, and curriculum developers. This ensures continuous evaluation of assessment practices, enabling timely adjustments and improvements based on real-world experiences. Incorporating the perspectives of students in the assessment process is equally vital, providing additional insights into the effectiveness and impact of current assessment practices.

Besides, the paramount need for authentic assessment approaches echoes through our findings, particularly emphasizing the cultivation of higher-order thinking skills. Despite this call, our study uncovers prevailing misconceptions among lecturers, underscoring the hurdles in implementing assessments that resonate with real-life contexts and stimulate advanced cognitive processes. This challenge is exacerbated by the uncertainties faced by older lecturers and those with limited experience, grappling with the complexities introduced during the revision and adaptation of the curriculum.

The ongoing evolution of assessment beliefs and practices among poetry lecturers underscores the dynamic nature of this process. Individual factors intermingle with various stages of the curriculum, creating a continuous ebb and flow of influences that shape the pedagogical landscape. Recognizing and addressing these dynamics is vital for nurturing a robust and adaptable cadre of poetry educators.

In conclusion, this study serves as a clarion call for a paradigm shift in poetry assessment, a shift towards authenticity, higher-order thinking skills, and a nuanced understanding of the dynamics shaping assessment beliefs and practices. As we navigate the complex terrain of education, embracing these insights will not only refine poetry instruction but also contribute to the broader discourse on assessment in English language education.

Conflicts of Interest

The authors declare no conflicts of interest regarding the publication of this paper.

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Appendix I: Interview Protocol

Thank you for participating in this interview, which is part of a research study investigating the influence of the current literature curriculum on lecturers' beliefs and practices of poetry assessment. Your insights are valuable in contributing to a better understanding of how the major curriculum elements shape poetry lecturers' assessment in tertiary education.

Participant: _____ Interview Date: _____

Interview Start Time: _____ Interview End Time: _____

Greetings

Briefly explain the purpose of the interview (*The purpose of the interview is to obtain additional information which will help the researchers measure what the lecturers' holistic beliefs and practices are of ENGLISH POETRY assessment and how literature curriculum shapes the lecturers' assessment beliefs and practices. The interview will take about 20 minutes*).

Seek the interviewee's consent to record the conversation, ensuring their comfort and confidentiality (*I would like to record our conversation, but I want to assure you that the recording will only be used for the purposes we discussed. It will not be shared with anyone else without your explicit consent. If you are comfortable with the recording and understand the confidentiality measures I've described, I kindly request your consent to proceed with the interview and record our conversation. Please let me know your decision, and if you have any further questions or need clarification*).

Start off Questions

Inquire about the interviewee's role in the university (poetry teacher, poetry assessor or curriculum developer).

In addition to being a teacher of English poetry, are you also a poetry assessor or curriculum developers?

How long have you been involved in poem teaching?

Questions

1) What qualities or elements do you prioritize when evaluating poetry? How these qualities or elements are practiced in your assessment methods and criteria? If not, what's the reason?

2) How do you perceive the importance of learners' HOTS needs in their real life that is reflected in the literature curriculum, specifically in terms of its impact on the assessment of poetry?

3) Do your teaching methods influence the way you assess students' poetry learning? What types of assignments or tasks do you use to assess students' poetry learning? Why?

4) Will you consider the requirements of the curriculum when choosing the following poetry assessment tasks? Why or why not? (recitation, pen-paper closed-book test, class presentation, portfolio, mini-research essay, or book report)

5) In your mind, what learning outcomes should poetry assessment support? Did your assessment succeed in achieving the purpose? How do you know?

6) Do you feel that your current assessment practices effectively capture and evaluate students' progress in developing HOTS?

7) What role do foundational skills, such as vocabulary and grammar, play in your poetry assessment?

8) Do you think poetry assessment serves for the evaluation of students or evaluation of the effectiveness of the *lecturers'* guides and instruction?

9) Will you allow students to work independently or collaboratively in poetry assessment as required in professional practice? Why or why not?

10) What was valued in the poetry assessment at your university? Are there any limitations or constraints within the curriculum that hinder your ability to fully incorporate students' HOTS needs in poetry assessment?

11) Have you attended any workshops, conferences, or training sessions that have provided insights or strategies for assessing poetry? Are there any particular resources or literature that you've found valuable in shaping your poetry assessment beliefs and practices?

12) To what extent do your personal beliefs and experiences (educational background, teaching philosophy, previous teaching experiences, even personal passion for poetry) influence your poetry assessment?

13) If you have the opportunity to redesign your poetry assessment task, what would you do? Why?

Ask the interviewee to provide any additional comments or sights.

Express gratitude for the interviewee's participation and valuable input.

Appendix II: Thematic Map Indicating How Curriculum Shapes Poetry Lecturers' Assessment Beliefs and Practices

Thematic map of how curriculum shapes poetry lecturers' assessment beliefs and practices

