Using Songs for Beginners to Learn Chinese:

An Action Research Study of Local/ Global Language Education

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Declaration

I declare that except where due acknowledgment has been made, this research proposal is my own work and has not been submitted in any form for another degree at any university or other institute of tertiary education. Information derived from the published or unpublished work of others has been acknowledged in the text and a list of references is given.

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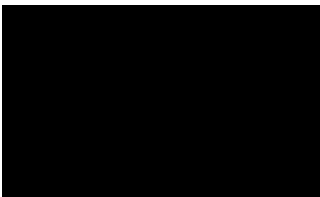
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Abstract

Despite the previous research into the use of music, particularly songs, in teaching English, Spanish, and many other languages, the implication of employing songs in Chinese teaching classrooms is still under-developed. This research fills the gap in this area by combining pre-existing theories with practice in Sydney public school. Through examining student's responses and feedbacks, the effectiveness of using songs in Chinese teaching is critically analysed, and the basic procedures in classroom use is generated. It is argued that since this pedagogy provides students with the opportunity to practice Chinese through entertaining and culturally rich songs, it enhances the learnability of Chinese as a second language. There are three major findings to support this argument: 1. The use of songs can aid in the recall of lexical input by producing mental repetition. 2. Through learning with supporting activities, students can be scaffolded to recognise and reconstruct grammatical structure. 3. Songs can provide motivations for students to explore Chinese and cultural learning.

This thesis is part of the researches on the use of music in language teaching. It contributes to the future pedagogical researches regarding language teaching, especially Chinese teaching domain. More importantly, by engaging more students in Chinese learning, it can enhance the popularisation of Chinese in Australian schools.

TABLE OF CONTENTS

Chapter 1: Introduction

For decades, the teaching of Chinese to students of non-Chinese speaking backgrounds has been calling for effective teaching and learning methods. While reviewing methodologies that have been applied in foreign language classes, the author discovered that scholars have recognised the potential benefits of using songs to teach language since the 1950s.

However, there has been limited research into utilising songs in the Chinese teaching area. This thesis demonstrates how songs constitute a systematic pedagogical resource for teaching Chinese to beginning learners, and the limitations, discovered through personal teaching experience.

This chapter starts by introducing the research background. It provides insights into the reasons why this topic was chosen for investigation. The research questions are then raised and the significance of this study is established to see how this research outcome may contribute to the teaching of Chinese to beginning learners from non-Chinese speaking backgrounds. A brief introduction of the literature review and research methodology follows, and is demonstrated in detail in the following chapters. Finally, the structure of this thesis is explained to offer readers an overview.

1.1 Background

The development of education in Australia is facing challenge and opportunity brought by global integration, and especially propelled by the rapid development of Asian countries. In response, the Australian government created the "Asia literacy" policy as one of the most important educational goals for young Australians. It aims to equip Australian students with competitiveness in a fast changing world, and

nurture an appreciation of local and global cultural diversity (MCEETYA, 2008). The National Asian Languages and Studies in Australian Schools (NALSAS) Strategy was put forward to align with this policy. Chinese (Mandarin), Japanese, Indonesian and Korean are the four priority languages chosen to be learned through school-based programs (Henderson, 2007). Its aims are for 12% of Year 12 students to have mastered one of the four languages to apply in higher education or employment in Asia by 2020 (DEEWR, 2008). Among the four languages, Mandarin Chinese is strategically emphasised because of its broad application worldwide.

The NALSAS program has been criticised for its disregard for linguistic and social factors, which has hindered its success in developing proficiency of Chinese (Orton, 2010). Chinese differs from English because it is a tonal language. Different tones bring different meanings. For instance, the words "mother" and "horse" are both spelled "ma" in Pīn yīn (Chinese phonetic system), however, the word for mother uses the first tone (mā), and horse uses the third tone (mǎ). Based on the author's observations, the biggest obstacles encountered by Chinese learners is that the four tones are hard to distinguish, the characters are hard to write, and sentence structures are hard to remember. The intrinsic difficulties of Chinese for an English-speaking learner, together with insufficient teaching resources and a lack of language background lead to a high dropout rate in Australian schools. Only 3% of students in Year 12 choose to study Chinese, and 94% of these students are Chinese literate. Moreover, 94% of students stopped learning Chinese after graduation (Orton, 2008). This situation cries out for improved Chinese teaching skills in order to inspire and retain the interest of students in learning Chinese.

1.2 Research focus

Though language varies across countries, music, however, is universal. In the realm of music, songs possess both the communicative element of language and the entertaining effect of music, and therefore they can be valid materials for language study within the broad frame of music. Studies have shown that children benefit from materials which are presented with melody when learning a foreign language (Ludke et al., 2013), and it can be summarized into the following reasons:

1. Easy to catch onto. The repetitive rhythm and rhyming features make it easy to sing along with the singer. In addition, children can naturally create and follow the tempo, therefore, songs enhance students' motivation through singing while appreciating the rhymes in Chinese language.

2. Practical. Lyrics can be composed according to the lesson content and other basic cultural knowledge, for example, colours, animals, and food. The broad coverage of lyrics enables students to reinforce the knowledge imparted to them during lessons.

3. Entertaining. Songs are entertaining in classroom use. Students can learn a second language in an enjoyable environment so that their anxiety about learning is reduced. Students are motivated to practice more without becoming weary, compared to rote learning. Moreover, video demonstrations of songs carefully selected by the language teacher can be beneficial in learning under the careful selection of the language teacher. Students can be attracted and inspired more easily by watching the cartoons with Chinese subtitles. Furthermore, students are encouraged to interact with teachers and other students while learning in class.

Combining music and Chinese teaching is not a new idea. It has been widely applied in literacy education among native Chinese speakers for thousands of years. Starting from the *Shī Jīng* [诗经 (The Book of Songs)] in the reign of King Xuan of Zhou Dynasty (1046–256 BC), *to Bǎi Jiā Xìng* [百家姓 (The Book of Family Names)] and the *Sān Zì Jīng* [三字经 (Three Character Primer)] of Song Dynasty (960-1279 AD), a series of books have drawn upon music as a way of teaching and learning Chinese, and they have been regarded as classics up to the present day.

Personal observations of students in primary and high schools indicate they are highly motivated by songs given by the language teacher, due to their general interest in music. The teacher-researcher's first experience teaching Chinese was in the Outreach Program in Shiwang High School (alias). She taught "Jasmine Flower" (mò lì huā 茉莉花) to Year 6 students who had no Chinese-speaking backgrounds. These students were attracted by the video and the teacher's singing. By having the lyrics explained and singing together, the students were engaged in the music and remembered the Chinese sentence "měi lì de mò lì huā" [美丽的茉莉花 (Beautiful Jasmine flower)]. The outcome of that lesson was that they could sing the first section of Jasmine Flower. In subsequent lessons the students all asked for to sing more songs, whether a nursery rhyme or a pop Chinese song. It proved that teaching Chinese through songs retains the interest of Chinese learners, but the effectiveness of applying this methodology needs to be discovered in further teaching practices.

This topic was chosen because of personal interest, having been born into a musically cultivated family. The teacher-researcher's father and mother have good voices and singing skills and passed on their interest in singing and a good sense of rhythm gradually developed. She was also encouraged to participate in different singing competitions from an early age, and the sense of accomplishment by

performing in public became a source of self-confidence. When China's College

Entrance Exams (gāo kǎo 高考) approached, leisure time was sacrificed in order to

recite and revise class content in preparation. She discovered that, by converting her

work into lyrics, combined with her favourite melodies, lifeless and colourless

knowledge could be remembered more easily than by just rote-learning. For

example, she adapted the lyrics of the famous nursery rhyme "Two Tigers", to learn

the names and order of Chinese dynasties:

Table 1.1: Pīn yīn (Chinese phonetic system) and Chinese Characters of the

"Dynasty Song" lyrics

Lyrics in Pīn yīn (Chinese phonetic system)	Lyrics in Chinese characters
Shang, Zhou, Qin, Han	商周秦汉
Shang, Zhou, Qin, Han	商周秦汉
Sui, Tang, Song	隋唐宋
Sui, Tang, Song	隋唐宋
Yuan, Ming, Qing, Republic	元明清共和国
Yuan, Ming, Qing, Republic	元明清共和国
Mao Zedong, Deng.	毛泽东, 邓
Mao Zedong, Deng.	毛泽东, 邓

In this way, the names and their order could be sung and were easier to remember.

The teacher-researcher studied English and Spanish at university and much of her foreign language learning was acquired with songs. She spent most of her leisure time searching for lyrics to her favourite songs, involuntarily rehearsing them in her mind whenever she heard the melody. These songs reinforced the English and Spanish words and grammatical structures that were taught in class. Korean is another language she learned through songs and TV dramas, at first trying to sing the lines correctly and looking up the words in the dictionary for their meanings. Once a number of words and expressions had been accumulated, she also focused on phonemes and cultural understanding. Singing not only helped with the language learning, but also facilitated the comprehension of other cultures. With this background of experiences, it is evident that the outcome of this research on using songs to teach Chinese in Sydney public schools could be achieved.

1.3 Research questions

To address the importance of song presentation in Chinese teaching, this thesis examines the effectiveness and limitations of this teaching method. The key research question to guide this process is: How do songs contribute to Chinese learning by Stage 3 beginning learners in Sydney public schools?

Since Chinese learning is a broad concept, in order to avoid oversimplification, three contributory questions arising from the main research question are be addressed:

1. How can songs contribute to students' text recall?
2. How can this pedagogy increase students' interest in learning Chinese and culture?
3. How is grammatical recognition reflected by learning Chinese songs?

1.4 Significance of this study

The application of songs in Chinese lessons is an innovative way to engage students in language learning. Thus, the findings of this research are significative in four main aspects:

First, this research contributes to Asia literacy. The Australia 2020 Summit produced a report addressing the need to build Australians' proficiency in using and understanding Asian languages and cultures. It said:

> "'Asia literacy'... [needs] to be mainstreamed into Australian society; knowledge of Asian and regional languages and society [is required] to enhance Australia's global engagement and national global intelligence" (Australia 2020 Summit, 2008, p. 370).

Asia literacy equips young people with the knowledge and understanding to harness the opportunity of regional integration, and it also prepares Australian students to be dynamic and knowledgeable Australian citizens. More importantly, it nurtures global citizenship so that they can be engaged in worldwide issues, such as health, food and the weather. Language education is the bridge to build the local and global connection. Among all the Asian countries, China has been closely connected with Australia especially in terms of international trade, and the global influence of China keeps growing. The fast integration places a greater demand for Australian students to foster an appreciation of Chinese society and its culture. Through learning Chinese, students are exposed to the world's largest language, which has over 1.3 billion native speakers, as well as its cultural background (Kane, 2006). Chinese teaching is a local/global language education process. It enables Australian students to comprehend and communicate across cultures, and hence act as responsible global and local citizens.

However, Chinese teaching is hindered by the lack of successful teaching/learning methods in developing proficiency. Research shows that 94% of learners of Chinese drop out before Year 12 (Orton, 2008). The high dropout rate from Chinese courses in Australia schools leads Chinese language teachers to reflect on their teaching methods when working with non-Chinese speaking students. The research proposed here investigates the effectiveness of utilising songs in Chinese teaching, and the implications of this research also provides valuable information to language educators, especially those in the area of Chinese teaching, regarding new methods of language teaching. Therefore, if students perceive Chinese learning as easy and enjoyable under this pedagogy, it can contribute to the popularisation of Chinese lessons in Australian schools, involving more students in LOTE (language other than English) modules. As a consequence, young people will be equipped with the international languages, skills and values to take advantage of opportunity and to face the challenges arising from the globalisation.

The second contributory aspect of this research lies in the field of music-based foreign language teaching in terms of teaching Chinese as a second language (L2). Existing literatures have shed light on how music functions in teaching English, Spanish, Japanese and other languages as L2, and the findings suggest that the use of songs can positively affect the memory and text recall when learning English through singing (Jolly, 1975; Medina, 2002; Salcedo, 2002; Barnhardt & Redmond, 2007). However, using songs to teach Chinese as a second language is still an underdeveloped domain. This research draws on the experience of previous findings in the teaching of other languages and expand on the Chinese teaching area by observing and examining the effectiveness of melody-text integration during personal teaching experience. This study also discusses the negative effects of

applying music in the Chinese language classroom, and the implications for other language educators in this domain. The thrust of this research will lead a reformation in the Chinese teaching field from text-based to a music-based focus. With more research-based studies in this area, using songs to teach L2 will be regarded as an important pedagogical theory in the foreign language instruction program.

The third contributory aspect is that schools and students can benefit from this pedagogy. As Chinese is a complex language system, intrinsic difficulties plus ineffective teaching strategies make Chinese a "difficult language" for language teachers to teach. Therefore, a stimulating and systematic teaching method is in urgent demand to fit the Australian context and appeal to learners' interest. Employing songs in the language classroom can aid the retention of texts and memory, thereby creating an involuntary mental rehearsal in language learners. Hence, it can enhance language acquisition in class (Salcedo, 2002). Moreover, the new language input is composed of rhyme and melody, which can effectively arouse the interest of students. The psychological burden is therefore reduced since students find that Chinese is learnable and not as difficult as it is thought to be. Thus, students can perform better in learning the language. The promotion effect is also significant for schools if this pedagogy is successfully utilised in language classes. An entertaining classroom atmosphere can attract more students to learn Chinese and other LOTE programs, thus it will contribute to the internationalisation and diversified development of Australian schools.

Last, one of the aims of this research is to help the researcher enhance her teaching skills. The researcher gains a deeper understanding of classroom teaching strategies. The metaphor "zhī xíng hé yī (知行合一)" means knowledge and action should go hand in hand, and hence this language teacher is able to attain professional

competence through her teaching practices in Sydney. In particular, this research is carried out through the action research method, and focuses on reflection and self-improvement of the researcher. Johnson (2008) believes that action research is perhaps "the most efficient and effective way to address the professional development of teachers" (p. 44). Hence, it can be concluded that this research will help the teacher researcher's professional development as both a beginning Chinese teacher and researcher.

1.5 Research aims and outcomes

The aim of this research is to discover the effectiveness of songs in teaching Chinese as a second language, and to develop the proficiency of the teacher-researcher by building on existing knowledge and reflecting upon her own teaching experiences.

The expected research outcomes are:

1. To discover the effect of teaching Chinese through songs in Sydney public schools.

2. To enhance Chinese learnability among the students.

3. To improve the teaching strategies of the teacher-researcher.

1.6 Thesis statement

The ROSETE program provided an opportunity to examine the successes and failures of teaching Chinese in Sydney schools. The teacher-researcher focused on utilising songs as the content for teaching Chinese, and investigating how songs benefited children's learning of Chinese through listening to lyrics and learning Chinese vocabulary. This thesis investigates how using songs can improve children's Chinese literacy skills and grammar recognition, motivating them to explore cross-

cultural similarities and differences. These findings form the basis of the teaching process under this pedagogy, and open a new area in Chinese literacy education programs.

1.7 Outline of the argument to advance this thesis

Chapter 1 provides the background and overview of the whole research process, including personal background, research questions, and the significance and purposes of this research.

Chapter 2 defines and describes the teaching method based on the existing knowledge. It reveals the substantial gap on teaching Chinese through songs to non-Chinese speaking students. By reviewing research literature, the characteristics of songs and how songs can enhance efficiency in learning foreign languages are demonstrated. Limitations of this research are also analysed.

Chapter 3 explains the reasons for using the education research process and action research methods. Details of research site selection and participants, methods of data collection and analysis are provided. The last section explains the research principles in terms of ethical issues, generalisability and triangulation of methods to prove the validity and reliability of the research.

Chapters 4, 5 and 6 are evidence-driven chapters which use evidentiary excerpt tables to present the data collected from the researcher's personal observations and document writing. Keywords are extracted from the excerpts and linked with outside concepts. The analysis of findings on the effects of using songs in improving non-native students' learning of Chinese is demonstrated in the discussion sections.

Chapter 7 summarises the main findings in this research. Then it draws a conclusion and identifies the key findings throughout the whole research progress. The last section discusses the limitations as well as suggestions for future research.

Chapter 2: Singing, Songs, and Language Teaching: A Literature Review

2.1 Introduction

To support this research into the effects of music in Chinese teaching, existing literature was searched on Google Scholar by typing in the key words: singing, songs, and language teaching, and the results were reviewed. Most of it was about English teaching in non-English speaking countries. The key words were changed: teaching Chinese, singing and songs, only to discover that this methodology of teaching Chinese as a foreign language has not been appreciated, whereas teaching English through songs has been highly developed.

In this Chapter, key concepts are defined with reference to the current intellectual context, and empirical evidence is provided to bring validity to this research. It starts with an explanation of the language focused upon for teaching in class. The characteristics of songs in language education are analysed with reference to existing research. Then the procedures of utilising songs in Chinese classroom are elaborate upon, to be followed by the limitations based on existing knowledge.

2.2 A brief explanation of "Chinese language".

China is a multiethnic nation. "Chinese language (zhōng wén [中文])" is a gathering of related but different assorted dialects. It is estimated that there are seven main language regions with more than 80 dialects in China (Ding, Guo & Zhao, 2000). However, the lingua franca has existed since Han Dynasty (206 BC- 220 AD), and the Beijing dialect became progressively compelling in the late Qing Dynasty by 1909. The word "pǔ tōng huà [普通话 (standard Chinese or Mandarin)]" was defined in October 1955 by the Minister of the Education Department in mainland China based on Beijing dialect (Kane, 2006). It is the official language of the People's

Republic of China and Taiwan, and is also in use in Singapore, Malaysia, the United Nations and among overseas Chinese. Therefore, in this research, the word "Chinese" refers to Mandarin Chinese due to its current worldwide application.

Though dialect varies across China, the written form of Chinese, known as Chinese characters [汉字 (hàn zi)], is in general use by people across the nation. Qin Shi Huang (210 BC), the first sovereign of China, compiled Chinese characters in order to unify the nation. This composed script evolved overtime, and currently, based on the second edition of Hanyu Da Zidian published in 2010, there are 60,370 Chinese characters (Kane, 2006). The unified use of characters facilitated communication between people who used different dialects, however, the different writing systems and massive amount of words can be a major learning obstacle for foreign language learners. The intrinsic difficulty of Chinese characters makes it inefficient for teachers to elaborate upon and students to learn. Moser (1991) and Sharp (2010) pointed out that the difficulty of learning Chinese characters caused most language learners to fail in Chinese learning. With the limitations of personal teaching experience and the age group of learners, Pīn yīn (Chinese phonetic system) was chosen for this research to reduce the workload for the beginning learners.

Pīn yīn was introduced and authorised in 1958 by the Chinese government. It is a Romanised system which transcribes the pronunciation of Chinese characters into Latin script. Pinyin is designed for pedagogical purposes, and is now utilised in early-childhood and primary education in China to instruct children in the pronunciation of new words. With the rapid development of modern technology, Pīn yīn is also a major input method to enter Chinese characters into computers. More importantly, Pīn yīn is commonly employed to teach pǔ tōng huà [普通话 (standard Chinese or Mandarin)] in schools and universities across America, Australia and Europe since it is based on the

Latin alphabet. The use of the alphabet performs a scaffolding role so that learners can engage their prior knowledge in learning the language, and students can adopt Pīn yīn more quickly than learning Chinese characters. The workload is reduced and the psychological burden is minimised through learning Pīn yīn, so they can be motivated to achieve more (Pol, Volman & Beishuizen, 2010). Therefore, this research used Pīn yīn to teach Chinese to Year 5 and Year 6 beginning learners in Sydney public schools. In addition, Pīn yīn is used as the major Chinese script in this thesis, with English translations and Chinese characters in brackets beside it.

2.3 Characteristics of songs in language teaching.

To address of feasibility of using songs in Chinese teaching, the nature of songs must first be examined. The intrinsic value of songs can facilitate the language learning process in the aspects set out below.

2.3.1 Entertaining

Songs are melodious and vivid. With the help of media, songs can be combined with video presentations, which offers greater appeal to children. By employing songs in Chinese teaching, the learning process is accomplished with less effort, and student motivation in learning a foreign language is promoted (Medina, 2002; Kirkham, 2004; Barnhardt & Redmond, 2007). Moreover, the "variety, excitement and novelty" of this teaching method can help to build an enjoyable classroom atmosphere (Cheung, 2001; Medina, 2002; Becerra & Muñoz, 2013), which will reduce anxiety and promote student engagement and participation. Martinez (1998) showed that, with the employment of music, students felt more in control and were encouraged to question and criticise in class.

2.3.2 Educational benefits

Songs receive pedagogical benefits through physiological effects (Salcedo, 2002). Through listening to music, there are "changes in blood pressure, blood flow, posture, respiratory rate, pulse rate and general activity" (Bancroft, 1985, p. 7 as cited in Salcedo 2002). Hence, students benefit from lower anxiety and tension relief in the learning process (Salcedo, 2002). In this research, the four tones and characters in Chinese were alien to the learners, and the grammar presented few similarities with their first language. It is common that students feel stressed when exposed to new language input. Jenson (2000) found a promoting effect in language learning through eliminating the 'threat' in the classroom.

The working mechanism of songs in the human brain when learning a new language through singing provides insights into the pedagogy. Campbell (1998) said that music and language both develop in the right hemisphere of the brain. When singing activates musical logic, the language acquisition area is activated as well, hence optimising learning outcome. Gadzikowski (2007) further developed this finding and proposed that both the left and right sides of the brain were activated when singing. People attach emotions and imagination when singing foreign language songs, and through this creativity work, the right side of brain is activated. Subsequently, our brain is fully engaged with the exercise of singing foreign language songs, and it benefits the memory, problem solving and innovation development of the learner.

2.3.3 Flexibility in classroom use

Songs can be composed and rewritten in different ways, therefore this flexibility provides for a broadened application in classroom teaching. Tempo can be changed to a slower or faster pace to be the right level of the learner without distorting the

27

tune or lyrics (Kirkham, 2004). Lyrics can be rewritten to reinforce lesson content. Singing can be used in classroom activities, such as group projects, oral presentation, and writing tasks, thus students are presented with valuable oral and written practicing opportunities (Cheung, 2001). Therefore, singing can develop literacy skills as well as enhance students' accuracy of pronunciation of the target language.

2.3.4 Close relationship between music and language

Music has close relationship with language. Jolly (1975) pointed out that songs occupy the intersect of linguistics and musicology, that "songs and normal speech are on the same continuum of vocally-produced human sounds" (p. 11), they both have rhythmic and melodic features, which can develop a sense of rhythm as well as advance in intonation patterns of the target language (Purcell, 1992). The commonalities of singing and speaking boost the effectiveness of language teaching through songs. Compared to other languages, Chinese is more rhythmic and musical as it is a tonal language with varied pitch. Each word is assigned a specific tone to distinguish its meaning. Hence the musical features of Chinese allow learners to exploit this common ground to facilitate their learning.

Another important aspect is that songs can repeat in a pleasant way until the lyrics "stick" in our minds. The intrinsic character of repetition and rhythm in lyrics can explain this magical effect. "The repetitive nature of songs helps students to memorise and thus automatize chunks of language" (Bonner, 2008). A study carried out by Hannah (2009) indicated that the repetition in music, especially popular songs, was appealing and engaging among her Year 10 students. For example, the song: "*duì miàn de nǚ hái kàn guò lái* (The Girl Next Door [对面的女孩看过来])" is composed and repeated by directional words, such as *up, down, left* and *right.* By

learning this song, students can acquire these words more effectively than through reciting and rote learning.

2.3.5 Enhance culture awareness and exposure

The texts of songs are rich representations of culture. It was argued by Liddicoat (2005) that second language learning is also intercultural learning. Songs can convey a great deal about that culture's perspectives, including the values, beliefs, attitudes, and behaviours (Failoni, 1993). By incorporating songs into the classroom, students are exposed directly to the products and practices of the target culture, thus fostering cross-cultural sensitivity (Heusinkvelf, 2006). Liddicoat (2002) brought forth the concept "intercultural competence", which is defined as awareness of the variety of culture, and neatly said "there is no one 'normal' way of doing things". More importantly, knowing about culture is the basis of using language properly in cultural context. Hence, by gaining a deeper understanding of the culture of the target in turn enhances the learner's linguistic ability.

2.4 The definition of the teaching method utilised in this thesis

The metaphor "yù jiāo yú lè (寓教于乐)" means to teach through lively activities. It is a notion passed down between generations and has now become one of the most important targets for educators in China. However, as Falioni (1993) stated, "music in the classroom has been related to recreation and entertainment status" (p. 98) instead of that of a teaching tool. It is under-evaluated by teachers and scholars in current educational studies. In addition, research on the use of songs as a pedagogical method in Chinese teaching has been rare, and no researchers have defined and described the teaching process of using songs in the Chinese classes.

Here, in order to guide the research, the methodology is defined as: Teaching Chinese songs to beginning Chinese learners, meanwhile reinforcing new language input through singing. The teaching method involves three steps:

Figure 2.1: The three steps of involving songs in Chinese teaching lessons.

1. Song selection		
L1 and L2 transfer	2. Teaching	
	Scaffolding	3. Language development
		ZPD
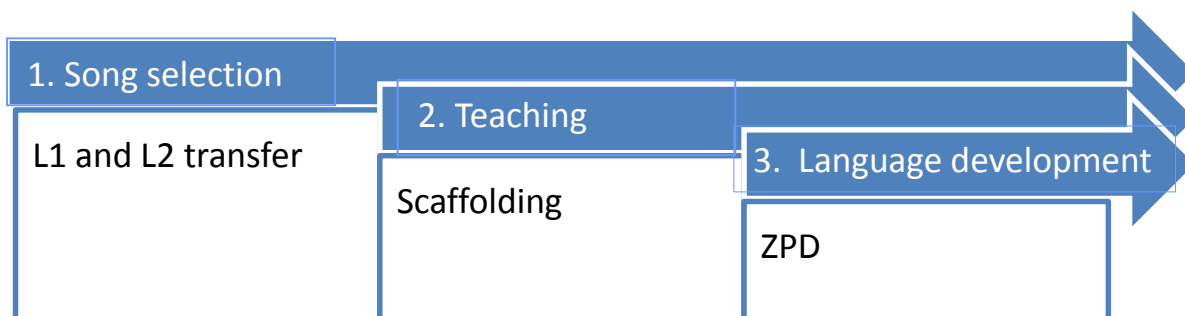
First, the teacher-researcher needs to find appropriate songs for teaching material. It is suggested that, for young L2 learners, nursery songs can be better material than other types of songs, since most nursery songs are composed for language education purposes and the melodies are soft and slow. They can be derived from published books and videos, and online resources. The lyrics must be appropriate for use by the student, and helpful to the learning of the target language. In addition, it should be acquired in compliance with Intellectual Property Laws.

L1 and L2 transfer theory is employed in this research as a standard for song selection. Accordingly, this research uses L1 (English) to learn the target language L2 (Chinese). Cummins (2008) argued that students' L1 can provide a necessary intellectual resource (prior socio-linguistic knowledge), and bilingual instructional strategies to promote more cognitively engaged language learning. This implies that teachers of Chinese language to English speaking students should build a bridge and harness the existing knowledge in the transition to Chinese literacy. In this research, the teacher-researcher could select English songs, which were well known to the students so that they could engage their prior knowledge in Chinese learning. For

instance, if the topic of the Chinese lesson is to teach how to say "happy" in Chinese, the song selected could be the famous English rhyme "Happy Birthday". The melody of the Chinese "Happy Birthday" song is the same as the English version, and the lyrics convey the same meaning, so students would find it easier to recall the words by bridging the two versions. Lyrics that contain the same meaning in English and Chinese are highlighted in the same colour and listed in the following table.

Table 2.1: The English and Chinese lyrics of the song: "Happy Birthday".

English Lyrics	Chinese lyrics
Happy birthday to you.	zhù nǐ shēng rì kuài lè (祝你生日快乐)

If there are no English songs that contain the required words, the teacher can still convert the lyrics of existing songs to make a new song according to the topic and words needed in the lesson. Repetition plays an important role in the language learning process. The more new words and sentences that are repeated, the better students can remember them. Consequently, new Chinese words must be repeated in the English song so that learners can become familiar with the keywords and deepen their impression. Moreover, lyrics should be written to rhyme, thereby facilitating the memorisation of the new language input. The song "lǎo shī yǒu hěn duō péng yǒu [老师有很多朋友 (My teacher has many friends)]" is a song rewritten from the well-known nursery rhyme: "Old MacDonald Had A Farm" in order to teach the Chinese words: "yǒu" [有 (to have)] and "hěn duō" [很多 (many)]. As the melody is popular among children, their interest in learning the song would be aroused. Students not familiar with this song could quickly learn it since the melody is simple and appealing.

Table 2.2: The English and Chinese lyrics of the song: "Old MacDonald Had a Farm".

English Lyrics	Chinese Lyrics
Old MacDonald had a farm, I-A-I-A-O.	lǎo shī yǒu hěn duō péng yǒu (老师有很多朋友 [My teacher has many friends]) I-A-I-A-O.

Music varies across cultures, and it can sometimes be a tough task for the language teacher to find an appropriate song and rewrite the lyrics. However, another way to select a song is by searching through existing Chinese songs in which the target words are repeated. For example, to teach how to say the directions "left, right, up and down", there is a famous Chinese pop song called "duì miàn de nǚ hái kàn guò lái [对面的女孩看过来 (The Girl Next Door)]". If combined with hand gestures pointing to the corresponding direction, the keywords can be memorised in an easy and entertaining way. The lyrics are shown below:

Table 2.3: The English and Chinese Lyrics of the song: "duì miàn de nǚ hái kàn guò lái (对面的女孩看过来 [The Girl Next Door]"

English Lyrics	Chinese Lyrics
I looked at left, right, up and down.	wǒ zuǒ kàn yòu kàn shàng kàn xià kàn (我左看右看上看下看)

Song selection is a time-consuming process, since their adaptation for language teaching purposes calls for proficiency in both language and music. After that, the teaching and assessment approach is described below based on the "listen-and-sing" teaching process examined by Ludke et al. (2013):

Table 2.4: The class teaching steps developed upon the "listen-and-sing" teaching

method (Ludke et al., 2013, p. 3).

Teaching of the paired-associate English–Hungarian phrases by Ludke et al. (2013)	Chinese teaching procedures
"Participants practiced the 20 English–Hungarian paired-associate phrases one after another by first listening to the spoken English phrase".	Participants first listen to the Chinese song and humming with the help of the Pīn yīn (Chinese phonetic system) and English subtitle for second times.
"Listen twice to the paired Hungarian phrase and repeating the Hungarian phrase aloud as best they could".	Listening twice to the spoken Chinese lyrics line by line and repeat aloud as best they could. The keywords in each line should be highlighted and explained. Then student practice singing this song for 10 minutes.
"The 15-min learning period was followed by a series of five different production, recall, recognition, and vocabulary tests for the English–Hungarian pairs".	The 10-min singing period was followed by a series recall, recognition, and vocabulary test activities.

Once the student can follow the song, the proper use of keywords should be illustrated

by the language teacher. It should be noted that the teaching of songs is not music

teaching, but is a language teaching process. By incorporating scaffolding theory, the

new words learned from the lyrics are put into sensible sentences to demonstrate the

proper use of the new words. From words to sentences, the learning process is divided

into fractions, and each step is based on the previous tasks. Scaffolding can help

reduce the cognitive load, thus motivate the learner to achieve more (Pol, Volman &

Beishuizen, 2010).

Moreover, by scaffolding, the student can build the structure to solve problems themselves. Pol, Volman and Beishuizen (2010) said "The learner internalizes the support structure associated with the scaffolding and, in the end, teacher scaffolding is no longer needed as the learner can provide his or her own support" (p. 275). As the Chinese teaching progresses, students can figure out the logic of Chinese language structures and make new sentences using their prior knowledge. The amount of support from the teacher is decreased when students have reached a level of development.

The third step of this pedagogy involves the development of the "zone of proximal development (ZPD)". It was defined by Vygotsky (1978, p. 85 cited in Mirzaei & Eslami, 2013) as the distance between the child's developmental level as determined by independent problem solving and the higher level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers. Therefore, by activating the ZPD, a learner can strive from his actual developmental level to achieve potential development through collaboration with teachers and more skilled peers (Lantolf & Thorne, 2006). As the learning of Chinese deepens, the role of the teacher is to dig into the potential of the language learner by developing sophisticated practices and encouraging them to explore more of the language using prior knowledge. Take a simulated lesson plan as an example. The first lesson is to teach the word "happy" and "birthday" teaching the song "Happy birthday" in Chinese. The next lesson is about teaching the Chinese words: "yǒu" [有 (to have)] through the song: "lǎo shī yǒu hěn duō péng yǒu [老师有很多朋友 (My teacher has many friends)]". By combining the words learned in the previous lessons, students are encouraged to make longer sentences, and even write little stories in the following lessons. With activities such as sharing the work, creating new songs based

on English melodies or English/Chinese language materials for classroom display, students can achieve potential development by working with peers and with instruction by the Chinese teacher.

2.5 Limitations

There do exist negative effects from utilising songs in language classrooms. Firstly, it is generally considered that the use of mass media can distract the student in class. For the learners who are weaker in self-control, there can be less benefit from this pedagogy. Another limitation found by Murphey (1992) was that using songs for memorisation alone would do little to produce communicative proficiency in a foreign language. The simple memorisation of lyrics without their dynamic use in a context cannot bring the expected results. Language should be put into a communicative context which is meaningful (Curtain & Dahlberg, 2004). Also, lyrics are sometimes made to rhyme regardless of their proper grammatical order. The transformation of Chinese from the musical to the spoken form also hinders the students' ability to rewrite the lyrics and put them into new sentence structures. Lastly, lyrics are more helpful in teaching Pīn yīn (Chinese phonetic system), which does not contain Chinese characters. How to combine the lyrics with the teaching of Chinese characters is a problem in this methodology.

Chapter 3: Teacher action research methodology and methods

This chapter provides the methodological approach to guide the research process. It begins with an overview of educational research. It then moves on to discuss why education research is suitable. The research design section offers insight into action research and its application. After that, the research site, participants and data analysis method are provided. The final part demonstrates the validity and ethical issues related to the research.

3.1 Educational research

Educational research, as defined by Flick (2009), is a research methodology "oriented towards analysing concrete cases in their temporal and local particularity and starting from people's expressions and activities in their local contexts" (p. 13). It is a research method that focuses on things in real life relations in terms of the meaning people bring to them (Denzin & Lincoln, 2005). The result of educational research is rather more descriptive and experimental in revealing the essence of the object (Flick, 2009), while quantitative research is more focused on statistical procedures to produce findings.

Here four key features of educational research are addressed to establish the appropriateness of this methodological orientation. In the everyday context of schooling, the complexities of teaching and learning cannot be ignored. Therefore, empirical educational research has to be designed, not to test what is already known, but to develop and discover the new. Second, educational research focuses on the participants' knowledge and practices. It demonstrates the variety of views towards the same issue since it takes into account the different perspectives and social backgrounds. Third, the educational researcher needs to develop the capabilities for

engaging reflexively of the study of teaching and learning. The data collected require the researcher to be tactful and thoughtful. Last, since this educational research is not based on a reductionist theory, different data collection methods and approaches to analysis characterise the research process.

In this research, the researcher is interested in the learnability and subjective experiences of students through teaching Chinese with music in Sydney schools. It is an exploratory rather than experimental research. Hence, data are collected subjectively and descriptively rather than statistically in this pedagogy. Moreover, the context is the classroom, which is a complex environment. There was no research pattern clearly defined in past studies. Educational research was therefore chosen rather than quantitative study to discover the effectiveness of this teaching method.

3.2 Action research

Action research is employed to discover the result of the research. This research method is considered valid because it is a cyclical, continuous process focusing on the self-reflection of the researcher. McLean (1995) defined the process as a systematic evaluation of certain educational decisions which help to reach a maximum outcome of such practice. Through action research, the teacher gathers information on the effectiveness of the teaching practice, realise shortcomings, form or adjust the teaching strategy, carry out the plan, evaluate and make adjustments to develop further strategies (Hopkins, 1985). It helps the researcher to be self-reflective and continuously learn from her daily routine, which will enhance her professional skills as a teacher.

There are several reasons why action research is chosen in this study. First, given the difficulties faced by Chinese language education in Australia, teaching methods need

to be revised to retain the students' ongoing interest in learning Chinese. Without continuously reflecting and adjusting teaching plans, further development would not likely be achieved. This pedagogy is drawn by observing, evaluating and reflecting on one's classroom practices, thus it proves the validity of action research. The second reason for choosing action research for this study is so this teacher-researcher can improve her teaching expertise and enhance her professional development through daily practice, gaining understandings and knowledge about her students' and their behaviours. Johnson (2008) stated that action research was the most effective way to grow professionally. The last reason is that this research is in educational practice, which varies according to different situations. Action research is flexible and situational responsive to fill in the gap between research and practice (Mills, 2011). Teachers can conduct the research in their own school and respond to the problem by coming up with specific plans.

Action research involves four basic procedures of planning, acting, observing and reflecting:

1. Planning: to develop a flexible plan of critical informed action based on the current situation.

2. Acting: to implement the plan.

3. Observing: to observe the effects of implementation.

4. Reflecting: to reflect on the effects observed as a basis for a revised plan (Kemmis & McTaggart, 1988).

However, if the process stops at a single loop, it would not be action research (Mills, 2011). In essence, this research methodology is a self-reflective spiral of cycles. It

begins with planning, acting, observing and reflecting, and then the improved

understandings and educational practices are incorporated into next spiral of such

cycles, as illustrated in Figure 2.
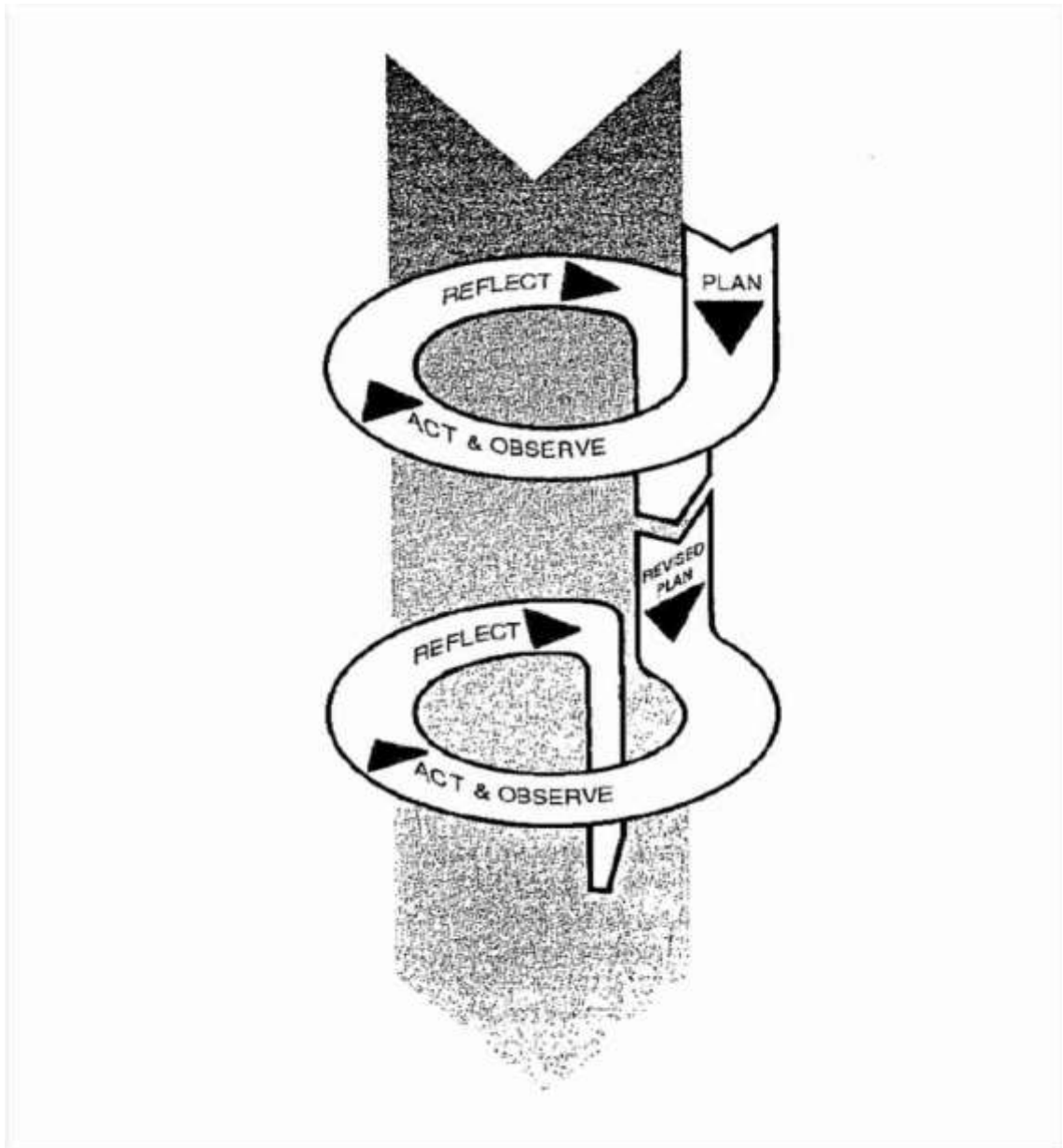
Figure 2: Dynamic cycles in action research (Kemmis & McTaggart, 1988, p. 11)

In this research, the researcher has discovered the problem in Chinese teaching and come up with plans to incorporate music into Chinese teaching by the end of term 4 (18/12/2013). Through implementing the plan during term 1 to term 3, 2014, the researcher encounters unexpected problems or new findings, which are noted down in the reflective journal to form the database for this research. By the end of term 3 (19/09/2014), the teacher researcher has summarised the findings and examine the effectiveness of the action plan. The findings contribute to the revised the plan in term 4 and then it proceeds to the next spiral. However, the researcher does not instruct the second research spiral in school due to the time limit. In order to fulfil the reflective cycles of action research, it will take at least three years to finally arrive at the conclusion.

Action research links reflection to action. It indicates that novice teachers need to develop reflecting skills to adapt to the changing teaching and learning patterns. Loughran (2013) addresses the issue of the changing learning behaviours of each students each day, hence the teacher is continuously involved in active decision-making and reasoning process because they need to be responsive to the individual needs (Loughran, 2013). In addition, the teacher-researcher benefits from improved educational practices and the understandings of the practices (Carr & Kemmis, 2003). Mills (2011) said that this research arises from practices in particular situations, hence it requires a "systematic development of educational theory by teachers who … establish their own critical and self-critical research tradition and an integral part of their attempt to develop education itself" (Mills, 2011, p. 189). Though it helps the development of the researcher's expertise, the need of generalisability imposes high demands on her as well.

3.3 Data collection

3.3.1 Site selection and participants

The research is carried out in Xiatian Public School in Sydney. It is a member of the Chinese literacy program promoted by the NSW Education Department. The real name of the school is withheld and renamed Xiatian Primary School in response to ethical issues. Unlike secondary schools, which may have multiple specialist LOTE teachers, primary schools may have one, or, as in the majority of cases, no specialist teaching staff. Therefore the full responsibility for Chinese teaching at Xiatian rests upon the shoulders of this teacher-researcher.

Three participant groups are involved: the students in Stage 3 classes, classroom teachers, and other teacher-researchers in the ROSETE Program. The Stage 3 students, namely Year 5 and Year 6 students from Xiatian Primary School are all beginning learners of Chinese. All these students are English speakers and learning Mandarin as a second language. They have had no or very little Chinese speaking background. Chinese classes lasts 45 minutes, once a week. Names and sites remain anonymous and personal information of the participants is kept confidential. Also, samples of the students' work are recorded to form part of the research data to be analysed. Classroom teachers, of ages ranging from 37 to 54 years, are participants as well. They are qualified and experienced teachers in NSW primary schools, and in charge of the Stage 3 students, so they know each student better than the teacher-researcher. In this research, they observe the Chinese classes and provid teaching suggestions. The third group of participants is other teacher-researchers in the ROSETE program, aged from 24 to 28 years old. They are all beginning Chinese teachers in Australian schools and with Chinese backgrounds. Their similar experiences broaden the author's horizon on

teaching practices, offer valuable ideas in selecting teaching/learning resources, and provide teaching suggestions based on their own teaching and research experience. None of the information is collected for, or used in any other purpose than this thesis.

However, not all potential participants groups are guaranteed to consent to participation in this research and therefore need to be identified. The research project is first explained to all participants – what the researcher plans to do, the purpose of the research and also the benefits and risks of participating in it. They are also asked to provide written consent to the collection and transcription of the data from their questionnaires. The students in the Chinese class are asked whether they were willing to participate in the research and if they would ask the permission of their parents. Consent forms and an information sheet for the parents or caregivers are given to the students who want to participate and collected after one week. The classroom teacher and principal of the Xiatian Primary School are also asked about their willingness to assist and participate in this research.

There are no advertisements e-mails, websites, letter or telephone calls proposed as a form of initial contact with potential participants, and no incentives in any form were provided for participation of this research. Children whose primary language is other than English (LOTE) were included, given the diversity of Australia's population. Children with a cognitive impairment, an intellectual disability or a mental illness are also included.

3.3.2 Data collection method

There were mainly three methods in the data collection: interview, classroom observation, and reflective journal writing.

3.3.2.1 Observation

Observation was the primary data collection source in this research. Kumar (2005) defined observation as "…a purposeful, systematic and selective way of watching and listening to an interaction or phenomenon as it takes place" (p. 119). It allows the researcher to experience reality as the participants do, and help them see "what people say they do but what they actually do" (Gillham, 2008, p. 1). This contributes to the validity and objectiveness of the research.

In this research, the observer group consists of the participants and the researcher herself. Participants' observation, mainly classroom teachers as observers, was a firsthand resource of reflections on the performance and effectiveness of this pedagogy. The observer took notes when researcher gave lessons and filled in an observation sheet during each lesson. An observation sheet is "a single page with some key phrases to remind you of what you are looking for and some blank space to make notes" (Saginor, 2008, p. 134). A sample is provided in Appendix 1. The students were observers as well, and the most direct participants in the classroom teaching. Hence, their feedback was of vital importance, and was collected on forms as shown in Appendix 2.

The teacher-researcher was also an observer in her own classes. It was important for her to keep observing the classroom environment, teaching process, students' responses, behaviours and questions, and lesson content. Especially when teaching Chinese through songs, the main form of teaching was through group activities and nonverbal activity, namely memorising lyrics, tones and practicing songs together. The subtle reactions of the students reflected the acceptability to them of this teaching method. No other form of data collection offered a better understanding than the

teacher-researcher's observations, and proved to be a great source for improving or adjusting her teaching content. To deepen the understanding of her observations made in class, detailed descriptions were kept and formed the self-reflective journal discussed in Chapter 3.3.2.3.

Not everything can be observed however, especially the psychological movement which was crucial for a better understanding of the learnability of students. As the teacher-researcher was also an observer in class, many details were undoubtedly overlooked when the teacher was focused on the teaching process. Also, due to different backgrounds and abilities to comprehend, observers may perceive events from their own distinctive angles, but this can be obviated by recording data immediately and continuously.

3.3.3.2 Reflective journal

Since the aim of action research is to improve professional growth through reflection, the journal served as an important data source to gain insight on practice and guide the future planning in the next cycle. Mills (2011) stated that, it is "an ongoing attempt by teachers to systematically reflect on their practice by constructing a narrative that honours the unique and powerful voices of the teachers' language" (p.86). Journaling enriches the descriptive record of practices through examining beliefs, questions, and challenges, and expresses feelings and identifies problems. The records can support future planning, developing insights on teaching strategy, making connections between thought and practices, assessing the effectiveness of teaching methods, and determining the level of the students (Pine, 2009). Hence, it was applied in this research.

Cochran-Smith and Lytle (cited in Mills, 2011, p. 86) said that the reflective journal could be:

1. Records of classroom life in which teachers write observations, and reflect on their teaching over time.

2. Collections of descriptions, analyses, and interpretations.

3. The essence of what is happening with students in the classroom and what this means for future teaching episodes.

4. A way to revisit analyses and evaluate their experiences over time.

5. Windows on what goes on in school through teachers' eyes.

In this research, the reflective journal was written in after each Chinese lesson. It mainly consists of observations and reflections. In the observations part, the researcher noted down the participant feedback and self-observed details in class. The observation sheet was used to enhance its validity. The reflections part contained the teacher-researcher's own interpretations and reflections about the situations observed. This engaged her past knowledge, personal experience and educational knowledge to contribute to the planning of next cycle.

However, the reflective journal has been criticised of being to "subjective". Chang (2008) argued that it is difficult to keep "subjective" feelings and "objective" facts completely separate since when noting down the objective observations, subjective judgment and interpretation can be applied to enrich the journal. Additionally, the records depend heavily on the observer's memory, the ambiguous record of the situation may directly influence the reflection and planning process, even research results (Stake, 2010). In the following evidentiary chapters (chapter 4-6), the excerpts from my observation journals are organised into tables and coded for analysis.

3.4 Data analysis

Data analysis is analytical processes that interpret the human practices. It aims to categorise raw data into themes, then to find out the relationships between these categories in order to make "assumptions that inform the respondents" of the rationale behind it (Basit, 2010, p. 183). Due to the complexity of raw data and different viewpoints of people, a flexible data analysis approach is required to describe the research findings in order to make them meaningful. This research aims to understand participants' perceptions and experiences of Chinese learning with music. Therefore, thematic coding analysis was used to categorise text data in order to discover relationships between them.

Coding can reduce raw enormous data into smaller meaningful text units through attaching labels. Similar labels are then categorised and put into themes. The coding process begins with thoroughly reading through data that were previously collected and understanding the content of these texts by labelling them. These labels are then extracted into codes, and codes that share similar characteristics are classified into concepts. These concepts are broader than codes, as each concept might include four to 10 codes. The third step is to group similar concepts into themes. In this process, codes can be amended and changed according to the research purpose. An example is attached below to show how thematic coding works.

Table 3.1 : Sample of thematic coding.

Themes	Concept	Code	Quotes
Music	Preferred music type.	Pop music is welcomed.	Extract 1: I always listen to pop music. The nursery rhymes are not attractive for me
Attitudes	Views of Chinese.	Chinese is interesting but challenging.	Extract 2: I think Chinese is interesting, especially with the Chinese songs. But it is still challenging anyway.
Language learning strategies	Daily social activities in language learning.	Learning language through singing.	Extract 3: Listening to songs is one of my ways to learn language, But the meaning of lyrics is hard to catch.

Coding facilitates the interpretation of the data (Bryman, 2008). Through reducing the raw data and establishing categories, coding helps the researcher gain deeper understanding of the nature of the data. It is a continuous process that might be reviewed and edited several times during the whole research analysis.

3.5 Research principles

Validity and reliability are of vital importance in all research. The data collection method and analysing techniques are selected to produce maximum validity and support the credibility of the findings. In the next section, the validity is critically analysed in terms of ethical concerns, generalisation and triangulation of the research.

3.5.1 Ethical issues

In order to protect the wellbeing of research participants, ethical issues must be taken into consideration in the research process. There are three principles to ensure the protection of the research participants.

First, Bulmer (1982) said "Identities, locations of individuals and places are concealed in published results, data collected are held in anonymised form, and all data are kept securely and confidentially" (p. 225, cited in Qu & Dumay, 2011, p.254). The participants and research sites' names remain anonymous and protected. This research was conducted under the supervisors' guidance, therefore the data is open only to the researcher and her supervisors. All information remains confidential and is stored in a file cabinet in the UWS Centre for Educational Research and on the researcher's personal computer secured by a secret password. All data is destroyed after transcription or once analysis is complete. The teacher-researcher owns the information resulting from this research, and neither she nor any other party has the right to impose limitations or conditions on the publication of the results of this research.

Second, all the participants were well informed of the purposes, procedure, expected outcome, and potential risks of the research. Children are the most valuable but vulnerable group, and they are not of sufficient maturity to consent to participation. Parents are next in lineal consanguinity to their children, therefore parental permissions were sought to determine each of these student participants' capacity. Other participant groups were adult. The consent forms clearly indicate the role, obligation, benefits and risks of the student and adult participants. This ensures the participants have full control of their participation in this research. Once they consider

a loss in their privacy or personal interests, the participants were free to quit at any time. If students refused to give consent for participation, they still attended the class as usual but no data was collected from them. The relationship between these students and the teacher-researcher did not change.

The third principle is that the researcher should guarantee no harm to the participants, and interviewees should not be exploited for personal gain. Anderson (1991) state that, "It is important to build into the research plan a method of acknowledging the contributions that respondents make to the success of the research process and to reimburse them in various ways for their efforts" (p.319). Hence, the property rights of the participants are acknowledged in this research.

Research participation is not contrary to the best interests of the children or young people. Maintaining the highest possible ethical standards has been promised. Ethics approval for the research was applied for and given by the University's Human Ethics Committee. The entire process of the research has been conducted under permission. In addition, the National Statement recognises the cultural diversity of Australia's population and the importance of respect for that diversity in the recruitment and involvement of participants.

3.5.2 Generalisation

Mills (2007) said generalisability is "the applicability of findings to settings and contexts different from the one in which they were obtained, that is, based on the behaviour of a small group of individuals, researchers, try to explain the behaviour of a wider group of people" (p. 96). Since this research is based on action research method, which, as mentioned above, varies according to different contexts, it may not represent a random selection from a larger population (Pine, 2009).

In this research, this teaching method was applied in Sydney, and the lesson content was designed for Stage 3 students in this particular area. Therefore, this research is characterised by a specific context and is not generalisable in other contexts.

3.5.3 Triangulation

Triangulation of data sources is to help ensure the trustworthiness of the research. It is a process in which different forms of evidence and perspectives are applied to check the validity and reliability of the research outcome (Pine, 2009). Crestwell (2009) also suggested that researchers should "triangulate different data sources of information and use them to build a coherent justification for themes" (p.191). Denzin (1989) said there are four types of triangulation in research design: data triangulation, investigator triangulation, theory triangulation and methodological triangulation. In this research, two types of triangulation were implemented. The first was methodological triangulation which included observations and reflective journal writing. The other one was data triangulation, where data are collected from students, other teacher-researchers and classroom teachers to add confidence to the reliability of this research.

The main obstacle in ensuring the validity of research is subjectivity. It can be discovered throughout the whole research process. Furthermore, the limited number of classes the teacher-researcher was able to teach may lead to inaccurate research outcomes. Nevertheless, the significance of performing this research is greater than the problems, and the most valuable findings may come through conquering these difficulties.

According to Barrios and García (2006), observation and analysis in class helps

teachers in decision-making to widen their insights and strategies in the process of

teaching a foreign language. The following chapters focus on the analysis of evidence

from the reflective journal, supporting the evidence with current literature, deriving the

outcome of the research, and then raising implications of future research.

Chapter 4: Chinese songs contribute to students' text recall

4.1 Introduction

Over the past twenty years, philosophers, scientists, and teachers have recognised the place of music in language acquisition. The growing volume of pedagogical research on music and songs in English teaching has discovered that songs fosters literacy skills and promote effective and meaningful memorisation (Jolly, 1975; Guglielmino, 1986; Wallace, 1994; Salcedo, 2002; Stansell, 2005; Ludke et al, 2013; Becerra & Muñoz, 2013). In order to analyse the influence of Chinese songs on word recall of Year 5 and Year 6 beginning Chinese learners, evidentiary excerpts are extracted from the teacher-researcher's reflective journals and listed in tables. Each excerpt table starts with a heading which indicates the words and phrases taught in that lesson. A description of what has been taught before and the previous situation of that lesson is given before the excerpt table. This helps readers form a better understanding of the circumstances under which the evidence was recorded. The original journal excerpt is displayed in the left column of the table. The keywords inside each except are identified in the middle, and linked with outside concepts listed in the right column. All the outside concepts are summarised in Table 4.1 and discussed in Chapter 4.3. The pedagogical implications are demonstrated under the excerpt table.

4.2 Evidence

4.2.1 "nǐ hǎo" [你好 (Hello)]

The first unit for the Year 5 students focused on Chinese greetings, and this was the first stage for the teacher-researcher to discover if songs would help the students

remember Chinese words and sentences. The "nǐ hǎo" [你好 (Hello)] song, adapted

from the world-famous song: "Oh My Darling Clementine" was chosen, with the

greeting dialogue substituted for the original lines. They learned quickly with the

help of this beautiful melody (see Evidentiary Excerpt 18). After four weeks of

learning Unit 2 and a two-weeks break, the following situation was written down

before beginning the Year 5's next class:

Evidentiary excerpt 1	Inside key words	Outsider concepts
It has been 3 weeks that they had their last Chinese lesson. I worried that the students would have forgotten all the sentences they have learned through the songs we have learned in term 1. When the bell went, I asked them to line up outside the classroom. They were exciting to see me with their greetings in Chinese: "nǐ hǎo, huá lǎo shī[你好，华老师(Hello, Miss Hua)]". I happily heard that some of them were humming the Greeting Song we have learned in the first three lessons… (After we entered the classroom) I asked: "What have we learned so far?" Some uncertain voices rose in different corners of the classroom. The answers were more related with the lyrics in the songs we have learned such as: nǐ hǎo [你好 (Hello)], nǐ hǎo ma?[你好吗 (How are you?)], and xiè xiè[谢谢 (Thank you)]. They started chatting with peers about their favourite songs. (Xiatian Public School, Year 5, 14/05/2014)	exciting to see me; humming the Greeting Song	Great interest in learning through singing.
	answers were more related with the lyrics	Memory
	"nǐ hǎo, huá lǎo shī[你好，华老师 (Hello, Miss Hua)]"	Instructional language
	started chatting their favourite song	Discipline management

As introduced in Chapter 2.2, the Chinese language system is comprised of Chinese

characters and Pīn yīn (Chinese phonetic system). Pīn yīn transcribes the

pronunciations of Chinese characters into the Latin alphabet with which the students

were familiar. This would help the children learn the pronunciation of Chinese words

and phrases. After introducing the Pīn yīn system, the first unit on greetings began

with the playing of the song "nǐ hǎo" [你好 (Hello)] in the first lesson. The lyrics of the song are rewritten exactly the same as the greeting conversation:

--"nǐ hǎo." [你好 (Hello)]

--"nǐ hǎo." [你好 (Hello)]

--"nǐ hǎo ma"?[你好吗 (How are you?)]

--"wǒ hěn hǎo"[我很好 (I'm very good)], "nǐ hǎo ma"?[你好吗(How are you?)]

--"wǒ yě hěn hǎo"[我也很好 (I'm also very good)] ,"xiè xiè"[谢谢 (Thank you)]

-- "zài jiàn" [再见(Good bye)]

This conversation contains several useful greeting sentences and the frequently asked question: "How are you?" Compared with traditional teaching approach in which the sentences are taught one by one, teaching greeting dialogues through this song was more integrative and interactive. Students found it easier to remember the sound of each word with the help of melody. Within only two lessons, they could sing without referring to the lyrics. A "Musical Dialog" activity, described in Evidentiary Excerpt 18, was also designed, to involve all the children in role play and singing.

4.2.2 "nǐ jiào shén me míng zì"? [你叫什么名字? (What is your name?)]

This lesson was about how to ask other people their names. The sentence was relatively long so a song named "nǐ jiào shén me míng zì?" **[你叫什么名字? (What is your name?)]**", originally written by an English speaker for language learning purposes, was chosen for them to learn. The phrase "wǒ jiào" [我叫 (My name is)] keeps repeating. Previously, the students learned the word "nǐ" [你(you)] through the song: "nǐ hǎo" [你好 (Hello)] in lessons 1 to 3.

Evidentiary excerpt 2	Inside key words	Outsider concepts
However, I asked them to tell me which sentence is repeated the most, students can't remember all the pronunciations clearly, but they have making similar sounds like: "ni shao me me me zi", with the correct melody. But I happily hear they find out the word: Ni, which we learned before, and they know what it means by following the video and pointing at front using their fingers". (Xiatian Public School, Year 5, 19/03/2014)	making similar sounds with correct melody	Listening and speaking
	finger pointing	Body movements
	learned before	Memory
	can't remember all the pronunciations clearly	Need for illustrations

In this lesson, how to ask and introduce names in Chinese was taught using the song: "nǐ jiào shén me míng zì? [你叫什么名字? (What is your name?)]". This is a sentence comprised of a subject: "nǐ" [你(you)], a verb: "jiào" [叫 (be called)], a question word: "shén me" [什么(what)] and a noun: "míng zì" [名字 (name)]. It can difficult for Year 5 and Year 6 non-Chinese speaking background beginning learners to learn word by word and understand the grammatical structure, but through learning this song, the students found it easy to remember the pronunciation of each word and thus it contribute to their sound recognition ability.

To test the extent to which the students could remember the pronunciation of each word in the sentence by listening to this song, the song was played once and then they were asked if they could ask: "What is your name?" in Chinese according to this song. Nobody replied. The situation was recorded:

Evidentiary excerpt 3	Inside key words	Outsider concepts
So I encouraged them to listen one more time and pay special notice to the Pīn yīn (Chinese phonetic system) in the subtitle. This time, after I played the song, I asked the question again. Most students still humming mnemonically but about three students sung very close to the pronunciation, like: "ni zao shemma mingza?" I noted that some of them had already taken down Pīn yīn (Chinese phonetic system) according to what they had heard. I decided to set a role model for the whole class by asking one student to read his sentence aloud in class. He hesitated for a little while and sung: "Ni jiao shemma mingzi?" just like the vocal in the video. I praised him by giving him a beautiful sticker and set "fireworks" using hand gestures. And I asked them if they need to listen to the song one more time, and they all said excitingly: "Yes please"! While I played the song, most students were taking down the subtitles in Pīn yīn (Chinese phonetic system), though it flashed off very quickly. Then I displayed the sentence: What is your name? and the Pīn yīn (Chinese phonetic system) translation：nǐ jiào shén me míng zì on the Smartboard. They quickly understood and some of them sung in low voices." (Xiatian Public School, Year 5, 19/03/2014)	humming mnemonically	Listening and speaking
	taken down Pīn yīn (Chinese phonetic system)	Writing
	Give a beautiful sticker ; hand gesture "fireworks"	Classroom rewarding system
	not only pay attention to the videos	Negative effect using music videos.

The relatively complex sentence was converted into lyrics with beautiful melody, which made the sentence easier for the students to follow and remember mnemonically. In finding it easy and fun to sing a Chinese song, they made more effort in catching up with the lyrics, which again would support their memory of Chinese words and phrases. It is insufficient for the students to only remember the sentence when singing. The demonstration of each word in Pīn yīn (Chinese phonetic system) form was more important after the initial mnemonic learning stage. It provided linguistic knowledge for the children to really learn Chinese, and helped

them identify its written form, in Pīn yīn. Once they have accumulated sufficient words and phrases, they would have a better sense of Chinese grammatical order, which will contribute to their use of newly-acquired words to make logical sentences.

4.2.3 Chinese numbers.

This was one of the most successful lessons for the Year 6 students. The rapping song was taught in this lesson to help the students learn numbers 0 to10 in Chinese. They showed great enthusiasm in learning and following this song. The song repeated each number rhythmically with a strong beat, and the video of this rap song showed both the Pīn yīn and the characters of the Chinese numbers. After repeating just twice, most of them could follow and make body moves along with this rap tune. The following task was designed to test if they had retained the Pīn yīn through watching and singing the rapping video.

Evidentiary excerpt 4	Inside key words	Outsider concepts
Before the end of this the lesson, I arranged the "Find the numbers" game by showing the numbers in Pīn yīn they have learned through the rapping song today and ask one student each time to come to the front and point the correct Chinese number out as I said. If they chose the right one, I would reward them with a sticker. Though the sticker is not a big deal, they value it very much and showed me great enthusiasm in participating. I first asked for a boy to come up. I said, "Please find out number four". He confidently picked up the correct answer on the Smartboard. As I promised, I gave him a him in sticker and awarded front of the whole class and said: "hěn hǎo [很好(Very good)]"!. He replied me with: "xiè xiè[谢谢(Thank you)]" and proudly went back to his seat… The students all got the right answer. I believe most of them have kept the numbers in mind." (Xiatian Public School, Year 6, 19/03/2014	Reward a sticker	Classroom rewarding system
	"Find the numbers" game	Listening
	confidently picked up the correct answer	Reading
	"hěn hǎo [很好(Very good)]"	Instructional language

Numbers are useful in daily life. They are widely applied to quantities, measurements, distances, time and age. Therefore, to explore how to make numbers learnable was critical for the Chinese teacher.

The Chinese numbering system is different from the English. It is regular and straightforward. There are not as many number words as in English (where each number from zero up to twenty has a different word, and more words for the tens, e.g. "forty"). The entire Chinese numbering system is simply based on numbers from zero [零 (líng)] to ten [十 (shí)], plus place words for hundreds [百 (bǎi)], thousands [千 (qiān)], ten thousands [万 (wàn)], and a hundred million [亿 (yì)]. The reason why it only has words for ten thousand and a hundred million instead of million and billion is because the Chinese numeric system is in groups of four places (myriads) rather than three (thousands). For instance, the number 1,234,567,890 in English is regrouped in Chinese as 12,3456,7890. The number 6 is in the place of "wàn" [万(ten thousands)] and number 2 is in the place of "yì" [亿 (a hundred million)]. Therefore, once the students have learned basic numbers from 0 to 10, and four more place words, you could count up to 999 million by simply combining first the digits (from 1 to 9), then the place word (such as "shí" [十 (10)] or "bǎi" [百 (100)]); then the next digit with the place (if it is not the end number); and add the ones. For example, 11 is [十一 (shí yī)], which is 10 [十 (shí)] plus 1 [一 (yī)] (the first digit yī [一 (one)] is usually omitted in the tens); 43825 is [四万三千八百二十五 (sì wàn sān qiān bā bǎi èr shí wǔ)], which equals to 40000 [四万 (sì wàn)] plus 3000 [三千 (sān qiān)] plus 800 [八百 (bā bǎi)] plus 20 [二十 (èr shí)] plus 5 [五 (wǔ)]. The system is consistent and logical.

Generally speaking, the numbers from 0 to 10 constitute most of the Chinese numbering system. The scaffolding of following units on age, measurements, or time

heavily depends on how well the students memorised the basic numbers. Therefore, integrating this activity was intended to find out if the rap song improved the students' memory of the numbers and if they could recognise the numbers in Pīn yīn. The Year 6 students proved that the song helped them effectively remember the numbers after one lesson.

The Year 5 students were also taught the basic numbers through this rap song. After explaining each numbers and singing this song together with students three times, the result was tested by integrating the same game before this lesson ended. However, their performance was inferior to that of the Year 6 students:

Evidentiary excerpt 5	Inside key words	Outsider concepts
The "Find the numbers" game for the Year 5 had discouraged me a little bit. I still used the same gaming format as the Year 6 class. However, the students showed more hesitation in choosing the answers as I said. Ben [alias] spent nearly 3 minutes trying to figure out number "六 [6]" on the white board. He firstly stared at the board and rubbed his chin, I repeated the number again because I can see he was confusing. When he heard the number again, he turned to me and turned to the other students. The rest of this class tried to help him but some of them gave wrong answers. He lost in different answers from his peers, so he turned around and stared at the board again. Finally he pointed to number 8, which is a wrong answer. (Xiatian Public School, Year 5, 14/05/2014)	more hesitation; he was confusing ; different answers from his peers	Need for illustrations

Nevertheless, it was strongly indicated that this rapping song had enhanced the verbal memory of Year 5 students, as shown in the feedback below.

Figure 4.1 Feedback of Year 5 students on the Number Rap song.

> 7. Open question: which song do you like the most? Does this song help you to memorize Chinese words? No marks on this question, feel free to leave your opinions on it. 🙂
>
> The number rap helped me with remembering the numbers.
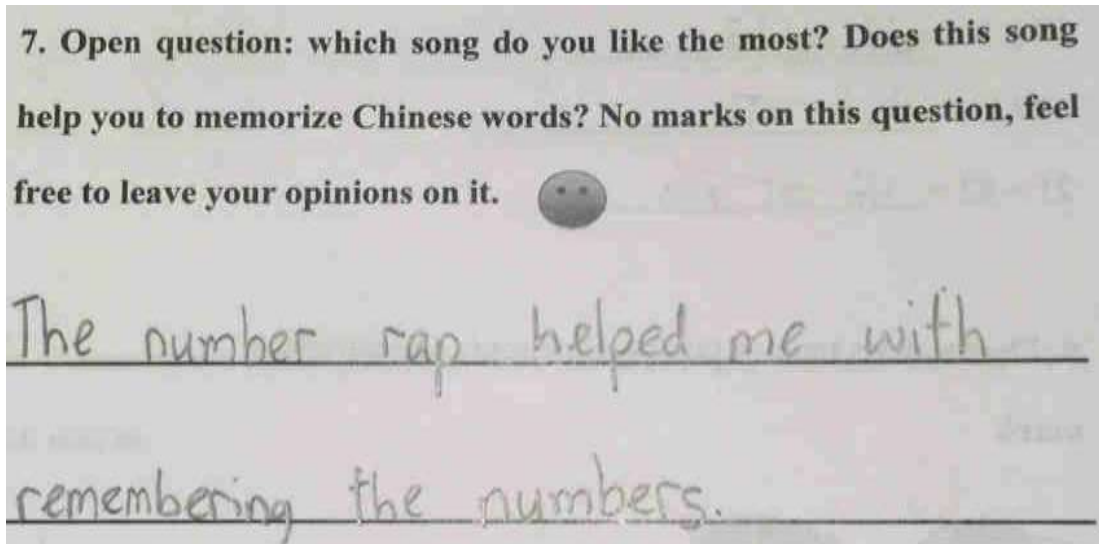
The students reckoned that the number song did help their memory, but only memorising the sound is not sufficient in learning a language. Using the same teaching content, the Year 5 group took longer compared to the Year 6 group. Since the Year 5 students had been learning Chinese for only three months, they had a relatively weaker Pīn yīn knowledge base than the Year 6 students. It would compound the difficulty of recognising and distinguishing the numbers in Pīn yīn. Therefore, the teaching of words and sentences should be combined with a frequent repetition of Pīn yīn knowledge and word explanation.

During the song selection process, it was anticipated that the students would love the Number Rap Song but there was still concern that its entertaining effect would offset the educational purpose of this song. Below is a reflective journal excerpt made one week after teaching the number song to the Year 6 students.

Evidentiary excerpt 6	Inside key words	Outsider concepts
Students all lined up and get ready for the Chinese class. In their conversation, I can hear one student tried to sing that rap song I taught last week. Even	sing that song I taught last week;	memory

for the voice-overs such as "Are you 十 [number ten]? (十 sounds similar to sure)" and "叽咯叽咯九 (imitating the DJing sound but similar to the number nine in Chinese)". Gradually, other students turned to him and joined in the rapping with body moves. They had shown me that they could remember each word firmly through singing that song. I have never imagined that the rapping impressed them so much. I praised them with a big thumb up with the word "hěn hǎo [很好(Very good)]". (Xiatian Public School, Year 6, 02/04/2014)	remember each word firmly	
	rapping with body moves	Body movement
	praised them with "hěn hǎo [很好(Very good)]"	Classroom rewarding system

The choice of songs in a language classroom is a critical issue in this pedagogy. A catchy song could stimulate the interest of the students and facilitate their learning process. The successful outcome of this number rap strongly indicated that pop songs, especially those close to the current hip-pop trend, were more popular among the students. Moreover, the narrative feature of rapping put more emphasis on the tones and rhythms of spoken Chinese than other types of songs.

4.2.4 The "zhī" [只] quantifier. Naming and counting animals

The lesson to be taught was about how to count animals using the quantifier "zhī" [只]. Animal names in Chinese had been learned in a previous class. After explaining how to use quantifiers to count animals, two sentences were given to the Year 6 students to translate in English.

Evidentiary excerpt 7	**Inside key words**	**Outsider concepts**
Then I asked: "Translate the sentence, listen up: "shí zhī māo [十只猫 (ten cats)]". I read the	translate the sentence	Interpreting

sentence faster but still tried to make every word clear to the students. Half of the students quickly kept the sentence down on their notebook and put up their hands. Then I ask a boy at the back row and he said: "He has 10 cats". I asked the whole class: "tā duì ma [他对吗(Is he correct)]"? They answered me quickly: "duì [对 (Correct)]". I asked everyone to give themselves a round of applause in my own special and fun way. (Xiatian Public School, Year 6, 04/06/2014)	quickly kept the sentence down	Writing
	"tā duì ma [他对吗(Is he correct)]"? "duì [对 (Correct)]"	Instructional language
	A round of applause	Classroom rewarding system

Unlike English, in which most nouns are countable, nouns in the Chinese language system are mass nouns, therefore quantifiers are frequently used. When counting or indicating objects or people, it is necessary to insert an appropriate quantifier between the numeral and the noun. A single number cannot quantify a noun by itself. For example, while English speakers say "a person", it is translated in Chinese as "一个人" [yī gè rén], where "yī" (一) means one, "rén" (人) means person, and "gè" (个) is the required quantifier for counting people. This sequence was written on the white board to help the students understand the use of quantifiers:

Number + quantifier + noun

Different quantifiers are often associated with particular nouns. For instance, when counting, the quantifier "gè" (个) is widely used when counting people and objects, but animals take "zhī" (只). With the numbers and animal names learned previously, it was feasible for the students to understand and translate the sentences in the tasks, and it also proves that they had memorised and could recognise the numbers and the animal words that were previously taught.

The quantifier "gè" (个) can be broadly applied to most objects but causes ambiguity. Some nouns can be associated with different quantifiers (depending on shape, existence, or quantity). Therefore, all nouns should be taught with their corresponding measure words.

4.2.5 "yǒu" [有 (to have)], "hěn duō" [很多 (many)]

A lesson was given to the Year 6 class on learning the words "yǒu" [有 (to have)] and "hěn duō" [很多 (many)] by singing the song: "lǎo shī yǒu hěn duō péng yǒu" [老师有很多朋友 (My teacher has many friends)]. This song was based on the famous English childrens' song: "Old McDonald Had a Farm". Before this class the Year 6 students were asked if they had heard about or learned to sing this English rhyme. Of the 35 students, 29 raised their hands said: "Yes I can sing/ I heard about it". They were asked to learn this English song back at home as homework. Once they could sing the English version, it would be easier to teach the Chinese rendition:

Evidentiary excerpt 8	**Inside key words**	**Outsider concepts**
They all clapped with me. Some of them are humming and some of them sung the first two lines mnemonically… This is the longest sentence we have learned which contains seven words but I could see their effort in keeping up with the song. After the song was played just once, I decided to check if anyone could recall the first line through singing. I tentatively asked: please raise your hands if you can sing the first line now. About fifteen (15) people raised their hands and some of them directly sung the first two lines in a very low voice without asking my permission. Though some pronunciations were not exactly correct, for example, I heard a people sung like: "lǎo shī	sung mnemonically	Listening and speaking
	pronunciations were not exactly correct	Need for illustrations.

yào (should be yǒu) hang (should be hěn) duō péng yǒu". (Xiatian Public School, Year 6, 11/06/2014)		

The word "yǒu" [有] has several uses, but the most basic meaning of this verb you is "to have". It can be put between a subject and a noun to express possession. An adjective can be put before the noun to describe it. Taking the topic of the song – "lǎo shī yǒu hěn duō péng yǒu" [老师有很多朋友 (My teacher has many friends)] – as an example: "lǎo shī" [老师] means teacher, which is used in every Grade 3 lesson, and "peng yǒu" [朋友 (friend)] was previously taught in the song: "nǐ jiào shén me míng zì?" [你叫什么名字? (What is your name?)]. The new word: "hěn duō" [很多], an adjective, means "many". In the middle is the verb "yǒu" [有 (to have)]. The students were able to remember the new words and sing them mnemonically, with clear pronunciation. Combined with explanations for each word, they understood the sentence and showed great enthusiasm participating in the singing.

4.2.6 "wǒ de jiā" [我的家 (My Family)]

The song "wǒ de jiā" [我的家 (My Family)] was the last song taught to the Year 6 students before the term 3 break. The tune was a Chinese language rendition of "Oh My Darling Clementine", an old American standard which the Year 6 class had either heard of or previously learned. As a result of their familiarity with this song, they were given only limited time to write down the sentences. They practiced singing it twice to the lyrics in Pīn yīn on the Smartboard before beginning the task:

Evidentiary excerpt 9	**Inside key words**	**Outsider concepts**

Then I played the instrumental version. The only thing I left on the white board is a blank page. I encouraged everyone to follow the tempo and sing the first two lines correctly. Then I heard most of them remembered the sentence nearly correct and sung in a very harmonious way. Some of them were humming in a weak voice but it was still clear. It shows that they kept most of the words and the structure of that sentence. (Xiatian Public School, Year 6, 13/08/2014)	remembered the sentence nearly correct; kept most of the words and sentence structure	memory

Once the students had accumulated certain Chinese words and phrases, they were able to make longer sentences using more complex particles. The word "de" [的] was another important word indicating belongingness. Placing "de [的]" between two nouns indicates that the second noun belongs to the first, but it describes more the ontological status of the second noun to the subject, as it compares with the word yǒu (to have), in the sense of owing. Therefore, putting the subject "wǒ" [我 (I)] with "de" [的 (indicating belonging)], then the meaning in English is my instead of I have. When teaching the use of these two particles, it was necessary to explain in plain words and provide several examples for students to distinguish. Once they had mastered the use of "de" [的], they were capable of constructing more complex sentences such as "tā de bà bà yǒu hěn duō péng yǒu" [他的爸爸有很多朋友 (His father has many friends.)] .

4.2.7 Students' work samples and feedback

Before the end of term 2, the Year 5 students were given colour cards and boy/girl shape cards and asked to make posters as homework, to be presented in the next class:

Evidentiary excerpt 10	**Inside key**	**Outsider**

	words	concepts
Those pieces works represent how those songs affect their Chinese learning. Most of them write words and phrases from the lyrics of the songs. Especially for Angel (alias), she has decorated the colour card with colour pencils and stickers, and writes the greeting conversations and the numbers in Pīn yīn (Chinese phonetic system). The whole work is amazingly done more than I have expected. (Xiatian Public School, Year 6, 25/06/2014)	Words and phrases were all from the lyrics of the songs	Memory

This work sample is attached below:

Figure 4.2 Student work sample.
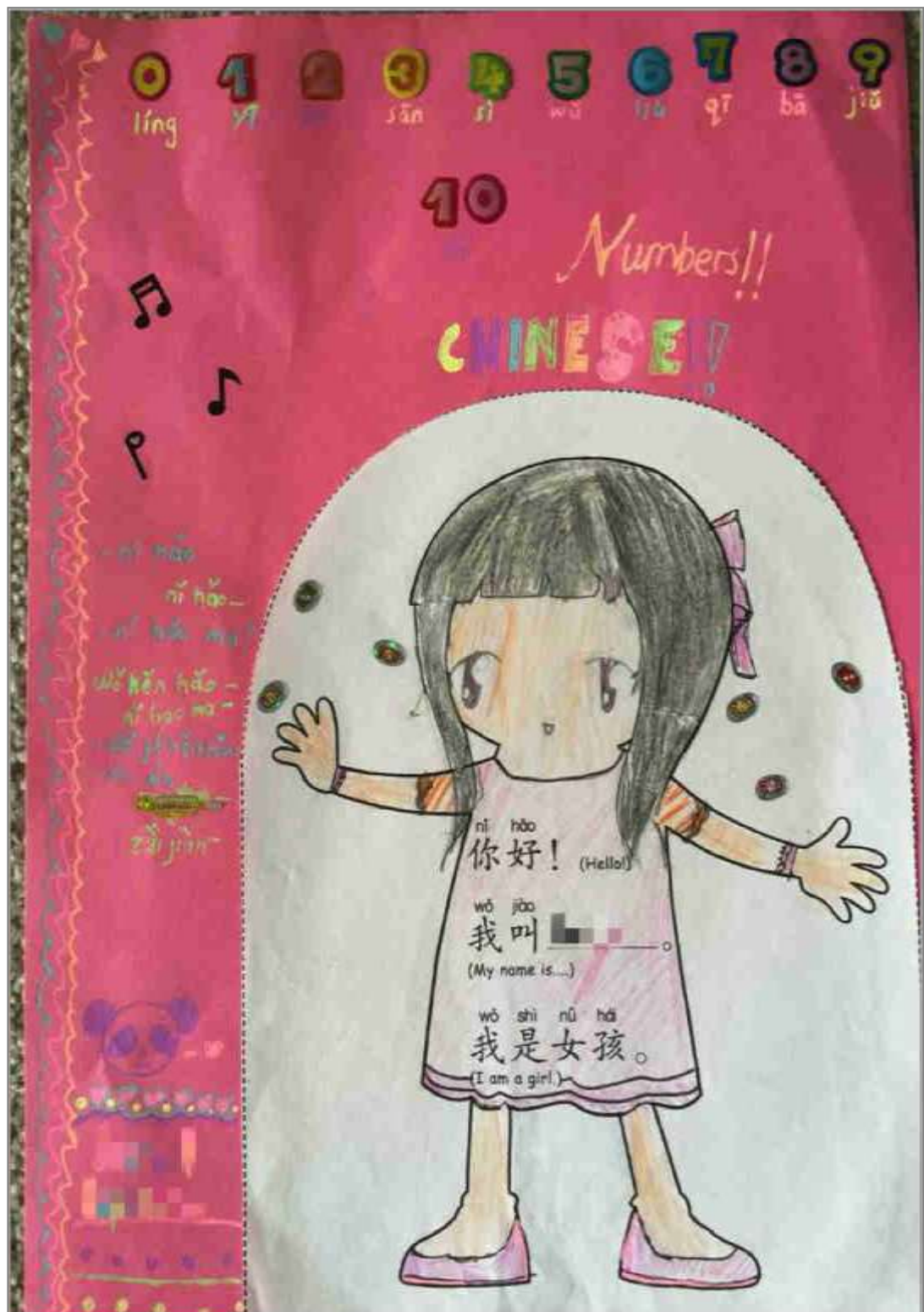
4.3 Discussion

Songs can be used to help learners acquire vocabulary and grammar, improve spelling and develop the linguistic skills of reading, writing, listening and speaking (Bonner, 2008). In this section, the teacher-researcher employs the evidence and current literatures to explain why songs are valuable pedagogical tools. In order to facilitate this analysis, key words extracted from the excerpts were placed in the following table and linked with outside concepts:

Table 4.1 Summary of key words and outside concepts

Key words in excerpts	Outsider concepts
"Find the numbers" game; confidently picked up the correct answer	Listening and reading
humming mnemonically; sung mnemonically; making similar sounds with correct melody	Listening and speaking
taken down Pīn yīn (Chinese phonetic system); quickly kept the sentence down	Listening and writing
translate the sentence	Interpreting
learned before; can't remember; sing that song I taught last week; remember each word firmly; answers were more related with the lyrics; words and phrases were all from the lyrics of the songs; remembered the sentence nearly correct; kept most of the words and sentence structure	Memory
finger pointing; rapping with body moves	Body movements

give a beautiful sticker; hand gesture "fireworks" ; award a sticker; praise them with "hěn hǎo [很好(Very good)]"; a round of applause	Rewarding system
"hěn hǎo [很好(Very good)]"; "xiè xiè[谢谢 (Thank you)]"; "nǐ hǎo, huá lǎo shī[你好，华老师(Hello, Miss Hua)]"; "tā duì ma [他对吗(Is he correct)]"? "duì [对 (Correct)]"; "bú duì [不对 (Incorrect)]"	Instructional language
exciting to see me; humming the Greeting Song	Great interest in learning through singing.

4.3.1 Songs can develop literacy skills

● Listening and speaking

Listening is the initial step towards the successful input of a new language. It is crucial in this pedagogy since students need to first listen to the songs, identify the words and rhythms, and distinguish different sounds. It was argued by Murphey (1992) that songs would aid language learners with their listening skills and pronunciation, and therefore potentially help them with their speaking skills. Hill-Clarke and Robinson (2003) similarly said that music could improve both listening and oral language skill development. Listening and speaking skills are inseparably interconnected and developed simultaneously.

The Chinese Pīn yīn system was taught to the students throughout the teaching process. In contrast to the Chinese character system which specialises in writing Chinese, the Pīn yīn system is fully vocalised texts in the Latin alphabet which focuses on spoken Chinese. Hence, learning songs in Pīn yīn helps students with pronunciation, stress patterns and organisation of speech segments in spoken Chinese

(Cheung et al., 2001). Similarly, songs have tempo, rhythm, stress and tones, and singing songs would facilitate rhythm and stress practicing in spoken Chinese. Cheung et al. (2001) said that the Pīn yīn system helps L2 learners analyse speech into phonemes, and enhances the phonological sensitivity of the students. Phonemic awareness supports the mnemonic functions of songs and enhance pitch discrimination when students listen to the music, and therefore the better auditory perception helps students to speak or sing more accurately (Kirkham, 2004).

To aid the listening and speaking skills of the students, the choice of songs is of vital importance. The songs taught in class should be clear in pronunciation, slow in beat, and repeat keywords. Racette and Peretz (2007) conducted several researches and found that the advantage of using songs over spoken text in L2 teaching was due to the slower speed and melody simplicity. Words pronounced at a slower speed when singing, and with a simple and repeated melody, resulted in better text recall than simple recitation in a spoken teaching scenario. Hence, choosing slower and simple songs, such as nursery rhymes, would be the best practicing materials. Among the songs that were chosen for the teacher-researcher's practice, nursery rhymes with which the students were familiar were frequently used, such as: "Old McDonald Had a Farm", and combined new words and sentences in Chinese to make new songs. The melodies were simple and catchy, and the lyrics contained common expressions, which made singing a good listening and speaking activity.

Nevertheless, it is noted that the phonemic differences between Asian languages and English are a major impediment in this teaching practice (Moriya, 1988). Students perceive the Latin alphabet in Pīn yīn to be the same as in English, and therefore it results in a degree of ambiguity in the pronunciation of Chinese words. Also, Chinese is a tonal language. The lexical tones (marked above the Pīn yīn letters) are

compulsory for every syllable (character) and pitch variations distinguish lexical meaning. For instance, "mā" means mother, "má" means hemp, "mǎ" means horse and "mà" means to scold. With the rhythms and tones of melody, the pitch of Chinese words is difficult to distinguish and hard to remember when singing, hence the accurate pronunciation is obscured if the illustration of the word is not available. Clear instruction about using the Pīn yīn system is compulsory before inputting new words and teaching songs in Chinese. During teaching, the combination of songs and illustration enhance students' listening and speaking skills, and therefore increase the correct text recall afterwards.

- Reading and writing.

The essence of utilising songs is propitious to the teaching of listening and speaking skills. Racette and Peretz (2007) claimed that lyrics are meant to be sung, not to be written. However, the real purpose of this research was to make Chinese more learnable, and it should be a comprehensive approach of learning of L2 by using songs. In addition to the cues in pronunciations and explanations of words, the language teacher needed to design tasks and create activities which required the students to write and read in Pīn yīn.

Reading and writing skills benefit proper word recall as well. Ho et al. (2003) argued that reading and writing in Pīn yīn increases students' phonemic awareness, thus it helps them identify the words and remember the pronunciation correctly. McBride-Chang and Kail (2002) constructed a linear structural equation model which indicated that phonological awareness at the syllable level positively affects Chinese word recognition among children. Moreover, when students are required to read and write with correct tone marks, they have a deeper impression of each word and consciously

distinguish the alphabetic literacy of the Chinese Pīn yīn system from English, and their speaking skills in turn are enhanced.

In the teaching practice of the teacher-researcher, rules were introduced to the Year 5 and Year 6 students from the beginning of the research: "Books open and pens in hand". The lyrics of the songs were printed their books in Pīn yīn for reference purposes before the new song was introduced. Then the key words and sentences were left blank so they needed to write the Pīn yīn in their books after the pronunciation was illustrated and used in class. Moreover, by integrating the Smartboard, students were able to practice reading skills and interact with the teacher and classmates in designed activities. The "Find the numbers" game was one of the examples (See Evidentiary excerpt 4).

- Interpreting skills

Knowing how to read and write in Pīn yīn is not enough. The comprehension of newly acquired words plays a significant role in the learning of L2, thus it should be emphasised by the language teacher. Hill-Clarke and Robinson (2003) suggested that music helps to improve students' comprehension and recall of text material. A better understanding of the word promotes literacy skills (Atta-alla, 2012). Songs have a theme, hence its words and phrases revolve around the same topic. For example, the "nǐ hǎo" [你好 (Hello)] song is all about basic greeting conversations in Chinese. When the theme is clear to the students, it would facilitate their unconscious comprehension of each sentence and promote affective and meaningful memorisation (Becerra & Muñoz, 2013).

The comprehension of the sentences taught in singing leads the students to compare and contrast English and Chinese sentence structures, which imperceptibly engraves

Chinese grammar structure in their minds. Therefore, the interpreting skills actually outmatch all the literacy skills mentioned in the previous paragraphs. This is further examined in Chapter 5.

4.3.2 Memorable features of songs

Imagine when you are driving, and a beautiful song in a foreign language is playing on the radio. You might be unconsciously humming or even singing the lyrics mnemonically after the song has played for a short time. Music has the magic power to engrave itself into our brains, and this is the "Song Stuck in My Head" phenomenon. Salcedo (2002) elaborated on this phenomenon by stating that songs can activate the phonological memory and metacognitive knowledge, enhancing the recall of text. Phonological memory might be explained by the repetitive nature of songs since they offer greater exposure to the pronunciation of new words. Furthermore, the frequent repetition of words and phrases fosters unconscious learning of sentence structures and helps automatise chunks of language (Bonner, 2008; Becerra & Muñoz, 2013). The repeated song structure promotes the effectiveness of memorising the words as well. Wallace (1994) argued the importance of songs' observable structures in memory processes:

> The presence of structural characteristics within the material to be remembered, the ease of observing and acquiring those characteristics, and the contributions of those characteristics in terms of organizing, constraining, or cueing recall all affect the memorability of material. Music accomplishes all three of these conditions and therefore can facilitate learning and recall of text (p.1483).

Among the songs used in teaching practice, the song named "nǐ jiào shén me míng zì?"[你叫什么名字? (What is your name?)] had a observable repeated structure:

nǐ jiào shén me míng zì? [你叫什么名字? (What is your name?)]

> wǒ de péng yǒu. [我的朋友 (My friend)]
>
> nǐ jiào shén me míng zì? [你叫什么名字? (What is your name?)]
>
> nǐ shì shéi？ [你是谁？ (Who are you?)]

The key-learning sentence: "What is your name?" is frequently repeated and forms the major structure of this song. Students are exposed to this question to a greater extent, and therefore the memorability is fostered.

Another reason why songs benefit verbal memory is that their lyrics are organised like a poem and hence use of rhymes promotes the memorability of the words (Racette & Peretz, 2007). For instance, the metrical structure in the song: "wǒ de jiā" [我的家 (My Family)] can cue word recall with the constant rhyme: "a". On a contrary note, Racette and Peretz (2007) conducted several comparative experiments and revealed that songs without rhymes help decrease hesitation when singing, but they are not proved to facilitate lyric recall. It is the rhymes and metrical structure that affect the memorability of the texts, whether in a spoken or singing context. Thus, they deny the memorability of the song itself.

In the practice of the teacher-researcher, songs were incorporated both with and without constant rhymes. The Number Rap presented in Chapter 4.2.3 is the typical song which has no observable rhymes. The lyrics are simply comprised of the Chinese numbers from zero [零 (líng)] to ten [十 (shí)]. Yet the feedback from the Year 5 and Year 6 students was that this rap song was their most memorable and popular. Therefore, the rhyming feature alone is not sufficient to explain the song's power in aiding memory and text recall.

4.3.3 Body movements help text recall when singing

The observations of the teacher-researcher and of other scholars in their research indicated that learning through singing activates hand gestures and body movements. Hill-Clarke and Robinson (2003) argued that the combination of music, literal illustration and body movement enhances literacy skills, boosts memorability and comprehension skills. The vocabulary introduced through songs are be easier to remember when linked with gestures and movements. For instance, the word "nǐ [you] in the song "nǐ jiào shén me míng zì"? [你叫什么名字? (What is your name?)] can be easily acquired by pointing the at each other (see the picture below).

Therefore, the integrated use of eyes, ears, hands and body would aid both linguistic and kinaesthetic intelligence.

Another theory proposed by Asher (1977) is the Total Physical Response (TPR) method. It proves that young learners benefit from body movement to learn a second language. The body movements presented by teachers or music videos multiply the attention foci of the students, and thus they are more focused, make gestures following the song directions and be ready to sing after the song (Becerra & Muñoz,

2013). Moreover, the body movement can reflect the students' moods when listening to the song. They are allowed to use hand gestures and even dance in the safe environment of the teacher-researcher's class. In this way, they can express their emotions creatively and minimise stress when learning Chinese. Nevertheless, the excessive use of body when learning songs can disrupt the class and create a chaotic and unsafe learning environment, and sheds light on the dynamics of classroom management.

4.3.4 Classroom management

One of the most important jobs for the teacher is to manage the classroom effectively, and it guarantees the quality of the teaching and learning experience. According to Wang, Haertel, and Walberg (1993), classroom management had the greatest effect on student achievement, thus it is crucial for the teacher to build appropriate and effective dominance in the teacher-student relationship.

Effective classroom management can be comprised of several aspects. Here, three major findings are addressed through personal observations and teaching experience. First, the L2 class was slightly different from other courses due to the inter-use of two language systems. In order to stimulate the students' interest in learning and provide an L2 learning atmosphere, it is proposed that teachers incorporate the target language (L2) in the classroom's instructional language to regulate general classroom behaviour. The use of the target language to manage a class and organise its work represents one of the few genuinely communicative uses of the target language in many formal bilingual-education teaching situations. It can ensure that students actually understand the expressions involved in such classroom (Grenfell & Harris, 2002). It is of vital important that the class is well structured and predictable with

established rules. Konrad, Helf, and Joseph (2011) stated that: "A classroom characterized by structure and predictability is important for increasing efficiency because it allows teachers to focus on instruction rather than behaviour management and provides a vehicle for teaching students important life skills, such as organization, time management, and self-monitoring" (p. 69).

These rules and procedures should be established from the very beginning of the teaching period. For instance, in the first two lessons of Unit 1, Year 5, which involved an introduction to Chinese culture and background, a regular class routine was introduced to begin and dismiss the class in Chinese: (T stands for teacher and S stands for student)

T-- qǐ lì. (Stand up, please.)
nǐ hǎo Year 5. (Hello Year 5.)
S-- nǐ hǎo huá lǎo shī. (Hello Miss Hua.)
T-- qǐng zuò. (Sit down, please.)

T-- qǐ lì. (Stand up, please.)
zài jiàn Year 5. (Goodbye Year 5.)
S-- zài jiàn huá lǎo shī. (Goodbye Miss Hua.)
T-- xià cì jiàn. (See you next time)

Though the students had little prior knowledge about Chinese words, they were motivated by curiosity and novelty to follow these routines in Chinese. Repeated each class, they can easily absorb the rules and involuntarily recall Chinese these sentences without cuing.

Secondly, the language teacher should provide clarity about rules and procedures for class activities and use of materials, and establish learning goals and expectations at the beginning of the upcoming class work (Marzano, 2003). When instructions are clear, students can concentrate on the work and achieve higher efficiency when learning in class. The evidentiary excerpt of this Chapter describes several rules that were established, for example, when the students were required to do a translating task, they were to write the sentence down in their language book when the sentence is being read. However, as demonstrated in Excerpt 7, only half of the students followed this rule and wrote the sentence down, thus time was wasted in reaffirming the rules.

Lastly, as the Chinese metaphor says: "ēn wēi bìng shī " [恩威并施], which means to temper justice with mercy, it is necessary to incorporate verbal and physical reactions to acknowledge students' good behaviour and to discipline unacceptable behaviour (Marzano, 2003). The teacher can utilise cross-linguistic similarities to build the connection for Chinese with their existing knowledge. For instance, the "thumbs up" hand gesture is a positive sign meaning "well-done" in the students' perception. Therefore, by integrating the Chinese word "hěn hǎo" [很好 (well-done)] with the "thumbs up" gesture, the students come to understand and remember the words without explanation. In addition, the teacher can also provide tangible recognition of good behaviour, such as stickers and tokens (ibid). It can be very important in reinforcing proper behaviour. Similarly, the language teacher needs to employ a wide variety of actions to point out inappropriate behaviour in class. The "ān jìng" [安静 (Settle down)] instruction with an index finger to the lips indicates that the class is chaotic and needs to be quiet. These signs, when frequently repeated, can be used without the hand gestures, and students still understand.

However, after analysing the evidence, negative effects of music upon language acquisition can also be seen:

Key words in excerpts	Outsider concepts
only pay attention to the videos	Negative effect of music videos.
more hesitation; he was confusing ; different answers from his peers; can't remember all the pronunciations clearly; pronunciations were not exactly correct; playing a guessing game	Need for illustration.

4.3.5 Negative effect using songs in class

Teachers need to incorporate non-verbal illustrations, known as extra-linguistic support, to facilitate language learning. In this pedagogy, melody and rhythm are in essence non-verbal supports for Chinese learning. If accompanied by more extra-linguistic strategies, such as the use of music videos, songs can boost the effect of music on verbal retention (Medina, 1990). It can be explained by the visual aids to make the songs linguistically comprehensible and perceptible (Lieb, 2005). Therefore, in the song selection process, special attention is given by the teacher-researcher to songs with pictures and videos in order to support the students' language acquisition.

However, the targeted group of this research was Grade 3 students, ranging in age from 9 to 12. They were relatively young compared to the adult groups in the other scholars' researches. Children are more curious and weaker in self-control. Hence, the excessive application of pictures and videos, especially online videos from YouTube, was found to be less helpful to their comprehension of linguistic input via music. Students can be easily distracted by videos since most songs are nursery rhymes with interesting cartoons, and they may become over-excited and an increased challenge for

the teacher in managing the classroom discipline. For example, the music video "lǎo shī yǒu hěn duō péng yǒu" [老师有很多朋友 (My teacher has many friends)] was selected to teach animal names in class. It featured animal characters and funny cartoons. Students enjoyed watching the videos but failed to remember the Chinese words. After the song was played, they were talking and difficult to settle down. Consequently, the use of songs can be less effective in classroom teaching.

Another negative aspect of using songs in language teaching is concerned with insufficient illustrations after the song is introduced. Murphey (1992) argued that although songs could bring a memorable and enjoyable language learning experience, the song itself does not teach how to use the words and sentences, thus students are not able to communicate in this language. Some students in the teacher-researcher's class learned how to sing the song beautifully but found it difficult to comprehend the words when spoken separately. It is only when the components of the lyrics are combined with direct and systematic illustrations that students progress from a song-based view to the gradual restructuring of two language systems (Byrne, 1996). The illustrations should be made up of the pronunciation and writing of each word in the lyrics, the meaning of expressions, and more importantly, grammatical analysis. Grammar plays a critical role in language learning, as the law for restructuring words into logical sentences. Later in Chapter 5.3, the theorem to combine activities with grammar illustration are expounded upon further.

Chapter 5: Grammatical recognition in the process of learning Chinese through songs

5.1 Introduction

As demonstrated in Chapter 4, this pedagogy seldom provides direct instructions in grammar issues since songs, in essence, are favoured over spoken language (Racette & Peretz, 2007). However, simply teaching students to sing Chinese songs do not succeed at helping them acquire this language. The purpose of all language learning is to transfer the knowledge to a broader variety of circumstances. Grammar is the key to achieving it. Especially for the English-speaking learners, Chinese has a pervasive grammar system which is fundamentally different from English grammar. Arranging the words and phrases in a proper sentence structure is the crucial to Chinese learning. Therefore teachers need to instruct and foster Chinese grammatical awareness when applying this pedagogy. In this Chapter, after a short introduction of the background knowledge, the evidentiary excerpts are listed chronically in tables and then the grammar concepts are demonstrated in the following paragraphs. In Chapter sections 5.3 and 5.4, two important issues raised from the evidence, namely scaffolding and the role of classroom activities, are expounded upon to address techniques to make grammar learnable in this pedagogy.

5.2 Evidence

5.2.1 "nǐ hǎo" [你好 (Hello)]

In "Greetings", the first lesson of Unit 1, the Year 5 group learned "nǐ hǎo" [你好 (Hello)] and "nǐ hǎo ma?" [你好吗 (How are you?)]. In the beginning of lesson 2, the following questions were asked to review what had been learned:

Evidentiary excerpt 11	Inside key words	Outsider concepts
Then I put on my ppt and teach the meaning of the single words in the dialogue as I planned. First I asked them what do "nǐ hǎo [你好 (Hello)]" and "nǐ hǎo ma?[你好吗 (How are you?)]" mean in Chinese. They all answered loudly and correctly. I noticed that all of the students replied without hesitation. But when I asked, "Do you still remember the meaning of each word in the sentences?" They looked at me a bit confusingly. But when I taught them these sentences in the first lesson, I clearly explained each word and I thought they should have known it. "What does nǐ [你 (you)] mean?" I asked. Around half of students answered "How"? "You" Around 6 people answered. Some of the students started referring to the notes they had taken before. So I put on the ppt slide again showing the meaning of nǐ [你 (you)], and explained that in Chinese grammar, we always put question word in the end. Then we moved on to the second word hǎo [好 (good)]. With the students realizing what they have learned, most students answered "Good". Then I reminded them the same word hǎo [好 (good)] in "nǐ hǎo [你好 (Hello)]" and "nǐ hǎo ma?[你好吗 (How are you?)]". They understood by linking the words together. When we came to the word ma [吗 (question tag)], student understood it is the question word. And I explain the condition when we use the word ma [吗(question tag)]." (Xiatian Public School, Year 5, 05/03/2014)	looked at me a bit confusingly; the meaning of each word; linking the words together	Scaffolding

Chinese sentences were constructed in a different order, which confused these

English-speaking learners. The subject must be placed first, no matter whether it is a

statement or a question. For example, in the sentence: "nǐ hǎo" [你好 (Hello)] and

"nǐ hǎo ma?" [你好吗 (How are you?)], the subject "nǐ" [你 (you)] is always first.

However, in a question, the interrogative words are placed last, such as the word

"ma" [吗 (question tag)] in the sentence "nǐ hǎo ma? [你好吗 (How are you?)]. In

contrast, question words in English are to be placed at the beginning of the sentence.

If directly translated word by word into English, the sentence "nǐ hǎo" [你好 (Hello)] means "You good" and "nǐ hǎo ma?" [你好吗 (How are you?)] means "You good?" Students can comprehend this sentence literally, but to match each word with its meaning requires the teacher to explain repeatedly and expand its use into other activities.

This lesson was the build-on class of the first Unit "Greetings". The students had learned the conversations from the song "nǐ hǎo" [你好 (Hello)]. To cultivate their grammatical awareness, a new sentence "How is he/she?" [tā hǎo ma (他好吗?)] was introduced by simply substituting the pronoun in the sentence "nǐ hǎo ma?" [你好吗 (How are you?)]. However, when the task is given, the students found it hard to comprehend the meaning of a pronoun and failed in constructing new sentences:

Evidentiary excerpt 12	**Inside key words**	**Outsider concepts**
Then I wrote both English and Pīn yīn (Chinese phonetic system) of the word tā on the white board. "In Chinese we don't have he or she. What we have is only one pronoun tā[1] [他/她]. It can be referring to a both a male and a female." Students took notes and nodded. Based on the sentences we have learned, I then came up with the idea to encourage them to make new sentences asking "How is he/she". I can see some of the students raised their hands and wanted to try. I asked for a boy to answer. He said: " tā nǐ hǎo ma"? [他你好吗 (He how are you?)]. It seems everyone agree with this answer in my perspective because everyone's listening without questioning but the answer is not correct. I just want to confirm my assumption and asked "他对吗 [Is he correct]"? But here in this sentence also contains the words tā [他/她 (he/she)], so I stopped explaining what I originated to teach and taught the sentence and how to answer it. Though they learned the sentence "tā duì ma? [他对吗? (Is he/she	replacing the word; substitute the word	Scaffolding
	Pronoun; make new sentences	Explicit and implicit teaching of grammar; Activities

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[1] In Chinese characters, he is 他 and she is 她. However, in this pedagogy, I use Pīn yīn (Chinese phonetic system) system, in which he or she is one word tā.

correct?)]", "duì [对 (Correct)]" or "bú duì [不对 (Incorrect)]" I found it hard to bring back to the topic we just tried to learn before. But I still went on the topic about combining the word ta and the sentence: "Is he alright"? It cost some time to bring them back though. Then I explain the original sentence asking: "How are you"? Then some of them got the right answer by replacing the pronoun nǐ [你 (you)] with tā [他 (he/she)]. I then teach the whole sentence asking is he or she alright and how to answer it." (Xiatian Public School, Year 5, 08/03/2014)		

It was the first sentence construction activity for the Year 5 group based on what they had learned, however limited. The pronouns "nǐ" [你 (you)] and "wǒ" [我 (I)] were illustrated in the first lesson. With their auditory awareness developed through the use of songs, they could easily distinguish the two words and their corresponding meaning. In this task, the new sentence was varied from "nǐ hǎo ma?" [你好吗 (How are you?)] by only substituting a different subject. As illustrated in Excerpt 12, the subject should be placed first in a sentence no matter whether it is in a statement or a question. Therefore, the greeting sentence can be expanded and reconstructed with various pronouns, for instance, "lǎo shī hǎo ma?" [老师好吗? (How is our teacher?)]. More practice was needed in class for the children to comprehend the use of pronouns and Chinese sentence order.

Evidentiary excerpt 13	**Inside key words**	**Outsider concepts**
Then I asked what the word is for "I, me, myself". By asking them what is "I'm very good" in Chinese? They all realize the word for me is wǒ (我). "Besides you and me, what is the word left if we want to refer to a people?" Then the class began giving me some answers I didn't expected, such as "is it one?" "How many?" and other questions. I said: "what is the other pronoun left that we still need to learn?" I didn't realise they are still year 5 and have little knowledge about the	knowledge about the grammatical word; 'pronoun'	Explicit and implicit teaching of grammar; Activities

grammatical word in English. With a confusing face, I found it really hard to explain my intention and lead them to the word he or she. Then the class teacher understood what I've been talking about and explained what a pronoun is. She brings out a situation where two students, John and Aries are talking. "When we are talking to the person just beside you, it is just two people, you and I. But when I'm asking about a people that not here, let's say Tim, how we will refer to him? We will use the word 'he', right? That is the pronoun...." The class now a bit clear about the intention of my question." (Xiatian Public School, Year 5, 12/03/2014)		

Illustrations were crucial in breaking down the lyrics to foster the actual learning of a language. In the illustration, however, it was inevitable to have to explain the grammatical features of a word in a sentence. Considering the age group in this research, it was beyond the comprehension of the students when the teacher explicitly applied grammar concepts. Instead, making comparisons based on prior knowledge and explaining in a simulated situation using simple words make the grammatical feature clear and comprehensible to these Year 5 beginning Chinese learners.

This activity was designed to enhance their ability to identify and place the subject in the correct place by substituting pronouns "nǐ" [你 (you)], "wǒ" [我 (I)] and "tā" [他/她 (he/she)], however, it was not expected that the word "pronoun" would cause an obstruction. This was a memorable lesson learned by the classroom teacher, that she should be careful in the language used to explain grammar issues. A further analysis on explicit or implicit grammar teaching method are expatiated in Chapter 5.3.

5.2.2 "nǐ jiào shén me míng zì"? [你叫什么名字? (What is your name?)]

This lesson was the third class for the Year 5 students to learn how to ask for others'

names. They reviewed the sentence: "What is your name?" "My name is…" by

singing the song "nǐ jiào shén me míng zì"? [你叫什么名字? (What is your name?)].

With the experience of Unit 1 in building new sentences, the following task was

designed to expand their sentence construction ability.

Evidentiary excerpt 14	Inside key words	Outsider concepts
Then I asked: how to ask: "What is his name?" and answer: "His name is...." and write it down on the notebook. The class went quiet and everyone started writing. When most of them finished, I asked a " nǚ hái (女孩)" , which	name guessing game; explained the grammatical structure; making new sentence	Activities
means a girl, to come to the front and play a name guessing game. I asked her to face the board and I chose a boy and asked his name secretly. Then I asked her to turn to the class and try to ask the boy's name in Chinese. She is quite shy when answering my question, and said: **"tā nǐ jiào shén me míng zì"? [**他你叫什么名字 (He what is your name)] ". Clearly she got it wrong but I still gave a sticker. I asked: "tā duì ma? [他对吗? (Is he/she correct?)]". Some nodded and said: "duì [对 (Correct)]"，but still some students called out: "bú duì [不对 (Incorrect)]" with their raising hands. Then I asked the girl to pick up a student to help her build the sentence. The boy she picked answered: "tā jiào shén me míng zì"? [他叫什么名字 (What is his name)]". This time all students seems realized and all said excitingly: "duì [对 (Correct)]". Then it explained the grammatical structure. By asking: "What is my name"? Students tittered because they think that sentence didn't make sense. So I asked: "Do you know my name"? They answered: "Ms Hua". Then I said: "See? That's the situation to ask that question". Everyone was concentrating on me. By asking that question again, they started making new sentence using the word for "I" in Chinese. (Xiatian Public	build the sentence	Scaffolding

School, Year 5, 02/04/2014)		

This was also a sentence building activity to foster the use of pronouns in Chinese sentences. However, the original sentence was more complex, as it contained the verb "jiào" [叫 (be called)] and a new question word "shén me" [什么 (What)]. The verb is placed behind the subject, which is same as in English. The frequently used question word "shén me" [什么 (What)] is a tricky one. It should be placed before the thing you want to ask about. Hence, to express a "what" question with "shén me" [什么 (What)], we can simply put:

Subject + Verb + shén me [什么 (What)] + (Noun)?   For example: nǐ (You, subject) yǒu (have, verb) shén me (what) dōng xī (things, noun)? [你有什么东西? (What things do you have?)]

By memorising this sentence through singing, students can consciously memorise the word order, therefore, the illustration plays a critical role in addressing the use of words and grammatical issues.

5.2.3 "yǒu" [有 (to have)]

The Year 6 students had learned the animal names and the quantifier "zhī" [只 (quantifier)] in the first lesson of Unit 3. In the first half of this lesson, the verb "yǒu" [有 (to have)] was introduced. The students were then required to build sentences using numbers, quantifiers, animal names and the verb:

Evidentiary excerpt 15	**Inside key words**	**Outsider concepts**
After introducing the new word: "yǒu" [有 (to have)], I asked the students: "How to say: I have 2 dogs?" Before giving this task, I had confidence in them since we have learned all the words required to build this sentence. The moment when I finishing introducing this task, I could see their confusing faces. I cheered everyone up saying: "It's easy. We just need to put all	give this task	Activities
	build this sentence; rehearse the words; put all the	Scaffolding

the words together. What is the word for "I/me" in Chinese?" They all said: "wǒ [我]". Then I asked: "What is the word for "three dogs"? This is a newly learned sentence so they all remembered: "sān zhī gǒu [三只狗 (three dogs)]". While we were rehearsing the words, some active learners had already got the answer and they called out the sentence correctly. I thumbed up to those students but I still encouraged all to put the words together and write them down on their notebook. (Xiatian Public School, Year 6, 04/06/2014)	words together	

The use of quantifiers and the verb "yǒu" [有 (to have)] were demonstrated in Chapter sections 4.2.4 and 4.2.5, however, arranging separate words in logical order is a prominent issue in fostering a consciousness of Chinese grammar. In this task, the basic structure using "yǒu" [有 (to have)], as stated in the previous chapter, is

subject + yǒu [有 (to have)] + noun

The original sentence should be "wǒ yǒu gǒu" [我有狗 (I have dogs.)]. With the quantifier structure explained in Chapter 4.2.4, the number and corresponding quantifier should be placed before the noun to indicate quantity. Allocating all the elements in their proper place, to indicate someone possesses a certain quantity of something is:

Subject + yǒu [有 (to have)] + number + quantifier +noun

5.2.4 "nǐ jǐ suì?" [你几岁(How old are you?)]

After the Year 6 students learned the song "nǐ jǐ suì?" [你几岁(How old are you?)] and mastered numbers and family members' names, what had been learned in the previous units was combined to help them build longer sentences. The sentence translation task was designed on the second lesson based on their previous

knowledge on introducing their own age using the sentence "wǒ shí yī suì" [我 11 岁 (I'm 11 years old)] and the new intake and comprehension of the word "de" [的 (indicating belonging)] by learning the song "wǒ de jiā" [我的家 (My Family)].

Evidentiary excerpt 16	**Inside key words**	**Outsider concepts**
Then I create a new situation: "If you have a sister or brother, how will you introduce his or her age to me? They started discussing but that's not I expected. So I asked them to settle down and write the sentence: "My older brother is 15 years old". They have learned how to say older brother in Chinese. So this task should not be difficult.	create a new situation; emphasized the use of de [的]	Activities
After 30 seconds, I asked: "All done?" Some of them haven't completed, so I started counting down 5 to 1 in Chinese to create some competitive atmosphere. Then I asked one boy and a girl to come to each side and write their answer on white board. The girl wrote: "wǒ de gē gē shí wǔ suì [我的哥哥十五岁 (My older brother is 15 year old)]", and the boy wrote: "wǒ gē gē shí wǔ suì [我哥哥十五岁 (I older brother is 15 years old)]". The boy made a mistake which he missed the word: "de [的 (indicating belonging)]" . Through correcting his sentence, I emphasized the use of de [的]. (Xiatian Public School, Year 6, 20/08/2014)	Task: introduce his or her age	Scaffolding

In the previous lesson represented in Chapter 4.2.6, I have explained the use of "de [的 (indicating belonging)]" in class. In this lesson, however, students still omitted the word in sentence translation task, which makes the sentence unclear. The particle "de [的 (indicating belonging)]" must be used to indicate a nominal possessive pronoun. For instance:

wǒ [我 (I)] + de [的] =My

tā [他/她 (he/she)] + de [的] = His/hers

The word "suì" [岁 (years old)] learned in the song "nǐ jǐ suì?" [你几岁(How old are you?)] acts in the same way as "years old" in English. When introducing age, the

subject is placed first as always, and the number with suì [岁 (years old)] is added, as in the sentence "I am 11 years old" in Chinese is "wǒ shí yī suì" [我 11 岁]. The sentence can be expanded in the following form to introduce the age of a relative:

Subject + de [的 (indicating belonging)] + family member + number + suì [岁 (years old)]

5.3 Activities (tasks) and grammar teaching.

In the traditional rote learning approach, teachers design in-class activities to make the meaning of key vocabulary comprehensible to learners, thereby enhancing their lexical memory (Medina, 2002). Such activities, including filling in the correct word or inflecting grammatical voice, are conducted individually among students. It has been argued by Burgess and Etherington (2002) that the rote teaching acts more efficiently in managing teaching pace, appeasing student concerns about lack of grammar, and enhancing their performance in grammar tests. However, the explicit grammatical pedagogy has been challenged by contemporary linguists who view the traditional approach a set of discreet rules that are weak in application (McGarry, 2012). Zucker (2006) stated that the traditional approach has been to teach grammar as course content rather than as an approach to acquire the language. In addition, the grammar concepts were too complex for Year 5 beginning Chinese learners to comprehend. Their metalinguistic knowledge was too limited for them to be able to use grammar, and thus an illustration using "big words" would expose them to a high level of complexity and anxiety in learning Chinese. It was argued by VanPatten (1995) that teachers need to avoid direct grammar instruction and facilitate meaningful communication for all learners during the learning process. After the integration of pedagogical techniques and modern technologies, the advent of collaborative language teaching method based on communicative activities has

become popular in second language teaching classrooms (Saricoban & Metin, 2000). In the collaborative teaching approach, the primary focus of classroom activity is on the grammatical forms rather than the meanings that the new language input conveys (Burgess, 2002). Students are encouraged to work into grammar intuitively in a communicative environment, not by memorising rules (Stansell, 2005).

The traditional rote learning approach is not absolutely without merits since many scholars and language teachers, including the teacher-researcher herself, have gone through this learning experience. The metaphor "qù qí zāo pò, qǔ qí jīng huá" (去其糟粕，取其精华) says we should discard the dross and select the essence. In designing the classroom activities, the teacher-researcher still incorporated grammatical tasks such as translating, filling in correct words and arranging the correct word order; however, in implementing the activities in class, the teacher-student rapport was what was valued in order to a create a communicative environment. Students could then solve grammar issues as a group, learning from each other, to have a better understanding when the teacher corrected performance errors. Illustration functions to form the correct hypothesis made by the students and model the proper grammar structure, and hence it plays a significant role in collaborative L2 activities (McGarry, 2012). From the above evidentiary excerpts, it can be seen that all the activities were conducted class-wide. Instead of doing grammar exercises individually, students were encouraged to participate in the activities and were corrected altogether. However, as argued in Chapter 4.3.4, the language teacher has to establish clear goals and instructions before implementing activities in order to manage classroom discipline and keep students focused on learning. Moreover, Breen and Candlin stated that in a communicative context:

The teacher has two main roles: The first role is to facilitate the communication process between all participants in the classroom, and between these participants and the various activities and texts. The second role is to act as an independent (8:4) participant within the learning-teaching group…these roles imply a set of secondary roles for the teacher; first, as an organizer of resources and as a resource himself, second as a guide within the classroom procedures and activities…a third role for the teacher is that of researcher and learner, with much to contribute in terms of appropriate knowledge and abilities, actual and observed experience of the nature of learning and organizational capacities. (Breen & Candlin, cited in Richards & Rodgers, 2001, p. 167) (8:5)

In addition to their role to provide guidelines in activities, teachers should take part in the activities as independent participants. This requires them to contribute their knowledge and abilities and facilitate communication between students and the tasks, and communication among the students. The knowledge of the teacher can be a spark which stimulates the students' contributions in activities. The teacher-researcher participated in most of the activities, such as calculating using Chinese numbers, singing Chinese songs and performing translation tasks. Being involved in singing, the teacher-student interaction was fostered by communicating in a musical way. Especially when singing the songs without music, the students were more concentrated while listening, and always asked the teacher-researcher to sing more songs. At times when they were too embarrassed to perform in class, she took the lead so that they were encouraged to participate and learn from the activities.

Nevertheless, teachers need to balance the in-class activities and illustrations in order to maximise the learning outcome. Activities are only an approach to guide the students toward a better understanding of grammar concepts, and thus lack basic grammatical knowledge for students to acquire. The conduct of activities should be combined with repeated illustrations of each element in the sentence and comprehensive review of what had been taught before. The conduct of such activities may take a longer time than planned since the group of children could regard the

activities as "games". Hence, teachers need to perform multiple roles to ensure learners are engaged to learn in a communicative and encouraging environment.

5.4 How scaffolding functions in grammar teaching

Scaffolding is a metaphor borrowed from construction work. It originally referred to a temporary raised platform to enable the building of another structure. The notion has been extended into the pedagogical domain and defined by Pol, Volman and Beishuizen (2010) as "support given by a teacher to a student when performing a task that the student might otherwise not be able to accomplish" (p.281). Dynamic intervention and guidance given by the teacher is the key in scaffolding the learners' ongoing process. It implies that the teacher needs to prepare a well-structured course design and provide coherent support according to the plan. It also highlights the importance of communicative activities in the predefined building of knowledge. In this research, both the Year 5 and Year 6 groups from Xiatian Primary School participated in the Chinese program. To efficiently scaffold each group, unit plans were devised before the research process began:

Figure 5.1 Year 5 scaffolding stages.

Scaffolding stage 1: introducing new words.

- Unit 1 Greetings
  - Students have basic knowledge about China and Chinese (including Pinyin and characters)
  - Know how to greet people in Chinese.
  - Song chosen: "nǐ hǎo" [你好 (Hello)]rewritten from the American song"Oh My Darling Clementine"

Scaffolding stage 2: extending the use of new words to make simple phrases.

- Unit 2 My name is…
  - Know how to ask names and introduce themselves it in Chinese.
  - Song selected: "nǐ jiào shén me míng zǐ"? [你叫什么名字? (What is your name?)]

Scaffolding stage 3: combining new words and phrases.

- Unit 3 Numbers and age
  - Learn how to count numbers 1-20 in Chinese
  - Be able to ask age and answer in Chinese.
  - Songs selected: Chinese number song, and "nǐ jǐ suì?" [你几岁(How old are you?)]

Scaffolding stage 4: combining two phrases to make sentences.

- Unit 4 Family members
  - Master the names of family members in Chinese
  - Be able to make a poster and present the name, age, and family members in Chinese .
  - Song chosen: song: "wǒ de jiā" [我的家 (My Family)] based on the song: "Oh My Darling Clementine"

The Year 5 plan was constructed on four scaffolding stages. The first stage focused on the introduction of the Pīn yīn system and illustrations of single Chinese words. The Pīn yīn knowledge set up an intellectual framework for the whole learning process. Through learning the song "nǐ hǎo" [你好 (Hello)], the lyrics were be deconstructed and demonstrated in word base. The key words acquired in stage one such as the pronouns "nǐ" [你 (you)] and "wǒ" [我 (I)] were to build the foundation for the learning in the following stages. In the second stage, the acquisition of new words was based on the extension and comparison of the words in the first unit. More communicative activities were conducted in class, such as building a phrase using the acquired words, so the students would coherently form a grammatical consciousness. The third stage was to enable students to construct various simple sentences based on the words learned and new phrases in the song. Simple translation tasks were also to foster their comprehension of grammar concepts. Thereafter, with the scaffolds build upon previous stages, students accumulated both vocabulary and grammar structures to be used to construct longer sentences in stage four. Without scaffolding techniques, the learning of vocabulary would be too scattered to have a significant impact on the use of the language.

It should be noted that scaffolding is a student-centred teaching approach, and the way to scaffold never takes a standard form since it strongly depends on the characteristics of the target group (Pol, Volman & Beishuizen, 2010). The Year 6 students had learned Chinese for two terms before the research started, and thus the scaffolding stages were adapted one stage more advanced than the Year 5 group. In stage four, the synthetic use of the words and grammar structures was to be examined and presented in more collaborative activities, such as making a poster or

presentation about a relevant topic. However, due to the limitations of the teaching

schedule, the presentation was not included in the final exam as planned.

Figure 5.2 Year 6 scaffolding stages.

Scaffolding stage 1: extending the use of new words to make simple phrases.
- Unit 1 Name
- Get to know the name order in Chinese
- Learn how to introduce name.
- Songs selected: "你叫什么名字" [What is your name] song.

Scaffolding stage 2: combining new words and phrases.
- Unit 2 Numbers in Chinese & Age
- Learn how to count numbers from 0-10
- How to describe one's age.
- Songs selected: Chinese number song, and "你几岁" [How old are you] song.

Scaffolding stage 3: combining phrases to make sentences
- Unit 3 Animals.
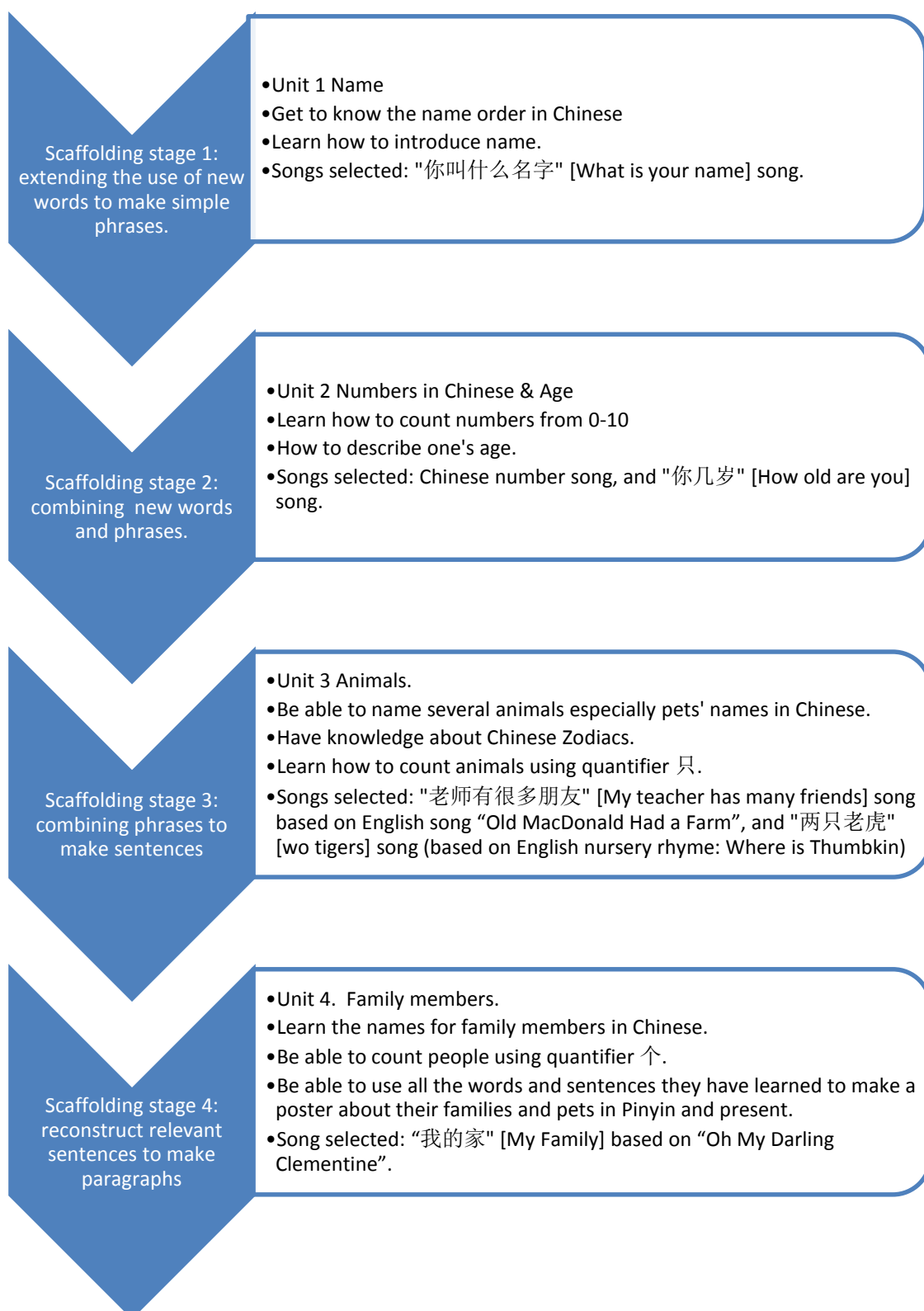- Be able to name several animals especially pets' names in Chinese.
- Have knowledge about Chinese Zodiacs.
- Learn how to count animals using quantifier 只.
- Songs selected: "老师有很多朋友" [My teacher has many friends] song based on English song "Old MacDonald Had a Farm", and "两只老虎" [wo tigers] song (based on English nursery rhyme: Where is Thumbkin)

Scaffolding stage 4: reconstruct relevant sentences to make paragraphs
- Unit 4. Family members.
- Learn the names for family members in Chinese.
- Be able to count people using quantifier 个.
- Be able to use all the words and sentences they have learned to make a poster about their families and pets in Pinyin and present.
- Song selected: "我的家" [My Family] based on "Oh My Darling Clementine".

With the development of the learners' competence, teachers gradually withdraw their support in the scaffolding process (Pol, Volman & Beishuizen, 2010). The role of teacher will fade since the students are more competent and responsible for completing the tasks intuitively. Students are not to be passive participants in completing a task; rather, both teacher and students should interact actively and contribute in joint problem-solving activities (Stone, 1998). The sentence constructing activities in stage four is one such example. Instead of illustrating words and structures, the teacher only needed to provide the original sentence and then inspire the students to explore possibilities in constructing new sentences, hence giving the students more control in building the scaffolds by themselves.

Chapter 6: Improving students' interest in learning Chinese and culture.

6.1 Introduction

Effective teaching and learning rely heavily on student interests and motivation. For any years, teachers and scholars have searched for proper materials that can motivate students' learning in class. The use of music is arguably the most inspiring and pervasive resource to be utilised in classroom teaching (Medina, 2002; Lieb, 2005). Students are more receptive to learning in a relaxed and enjoyable atmosphere created by songs. Additionally, a positive learning attitude encourages students to explore the cultural background, which in turn enhances the learnability of Chinese language. This chapter demonstrates how this pedagogy stimulates students' interest in learning Chinese. As in the previous chapters, evidentiary excerpts are listed in tables. The main findings are summarised and discussed in Chapter 6.3.

6.2 Evidence

6.2.1 "nǐ hǎo" [你好 (Hello)]

This was the third Chinese lesson for the Year 5 students. They were still new learners to all the Chinese elements as the previous classes were about the backgrounds of Chinese and Chinese culture. The first half of the class was about how to greet people in Chinese. The class was serious and filled with doubt, and nearly half the students lost interest, talking to others and showing a "poker face" when the greeting words and useful dialogs were being explained. The next case describes the introduction of the "nǐ hǎo" [你好 (Hello)] song to the students.

Evidentiary excerpt 17	Inside key words	Outsider concepts

Then I asked if they still remember the song "Oh My Darling Clementine" we sung last week. I could see them getting more excited and really eager to listen to the song. They started focusing on me and there was no more chatting among the peers. So I played the English version on the Smartboard again. With the subtitle underneath and interesting cartoons, students sung along and laughed when it came to the funny lyrics. After playing the song, I asked: "Are you confident learning your very first Chinese song now?" and the whole class answered loudly "Yes"! (Xiatian Public School, Year 5, 05/03/2014)	getting more excited; eager to listen to the song; Laughed to the funny lyrics	Inspirational power of music

This was the last class of first unit for the Year 5 students to learn Chinese greetings. The students had little previous knowledge but with the help of music, all the students learned the greeting conversations in just two lessons. This was a build-on class on the greetings. At the end of this lesson, the "nǐ hǎo" [你好 (Hello)] song was played for them again.

Evidentiary excerpt 18	**Inside key words**	**Outsider concepts**

When the song was played for the third time, some students could sing perfectly but most of them were getting a little bit bored and started to stare at somewhere or talk to their peers. To involve all the students, I asked two students to come to the front and sing "Musical Dialog", and I offered stickers to encourage them to participate in singing. However, some of students called out: "That's embarrassing", "I can't sing"! But still I could see around 3 students held up hands to participate. (Xiatian Public School, Year 5, 12/03/2014)	a little bit bored; That's embarrassing; "I can't sing"!	Embarrassment in performing.

This class was the start of Unit 2 for the Year 5 students. Before it began, they were asked questions to see if they remembered the greeting words and phrases in Chinese, and the "你好" [Hello] song was sung again. To introduce the new topic, they were asked to guess what they were going to learn in the lesson:

Evidentiary excerpt 19	**Inside key words**	**Outsider concepts**
On hearing the keyword "song", they all wide opened their eyes and talked excitingly with each other. Some students even called out: "Yay another song"! It is very encouraging since I know they have great passion in learning songs… One student raised hand and asked a question: is it a Chinese song? I replied: Yes, and it is a very nice song. (Xiatian Public School, Year 5, 19/03/2014)	wide opened their eyes; talked excitingly; students have great passion in learning songs	Inspirational power of music

6.2.2 Chinese numbers

The Year 6 class was a larger group of students. Therefore they were harder to control when they became excited. The following is in regard to their second lesson learning Chinese numbers through rapping.

Evidentiary excerpt 20	Inside key words	Outsider concepts
After that, when they had settled down, I asked the students if they still remember the song I played last week. They were getting more excited and all asked to watch that video again. Around five active learners nearly stood up, put their palms together said: "Please! Please! Please! Miss HUA, I love that song"! I required them do not only repeat the Chinese numbers as they sung along, but also link with actual numbers in their heads so that they could match the Chinese word with the correct numbers. They all nodded and said yes. By asking "are you ready?" their motions became intense and called out a big "Yes"! Then I played that number rap. All students were following, moving their bodies and some of them even clapped as what we did before. They all sung excitingly including the voice-overs in English. (Xiatian Public School, Year 6, 26/03/2014)	Students nearly stood up, put their palms together	Inspirational power of music
	Require to link with actual numbers	Classroom management
	moving their bodies; clapped	Body movements

This class was the second class for the Year 5 students learning numbers in Chinese through the rapping. The students had learned the song and practiced singing it twice in the previous lesson. The Number Rap had two sections. The first section was in a slower tempo, and left time after each line for the students viewing the video to catch up and sing along. The second section was faster and left no spare time. Therefore some students got lost in the first section, and here is what happened when the song was interrupted by students who lost the tempo.

Evidentiary excerpt 21	Inside key words	Outsider concepts
The class went a little bit chaos as some student missed the correct tempo. Some of the student got upset when they were interrupted by those who could not sing in the right timing. Especially for Jason (alias), who mastered the rhythm quicker than most of the students, cried out: "Wrong", "Wait, it's not our turn yet!" "Oh come on Jay (alias, the boy who found hard to sing in correct rhythm)" every time the class went noisy. He became impatient and his negative mood affected other students. The class began debating about this song. (Xiatian Public School, Year 5, 14/05/2014)	went a little bit chaos; class went noisy	Classroom management
	missed the correct tempo; student got interrupted; not sing in the right timing; mastered the rhythm quicker	Need for musicality

6.2.3 "nǐ jiào shén me míng zì"? [你叫什么名字? (What is your name?)]

After introducing the topic for Unit 2, students learned the music "nǐ jiào shén me míng zì"? [你叫什么名字? (What is your name?)] before introducing each sentences. The plan was to play the song first to give them a rough impression of the sound of each word as well as arouse their interest in learning.

Evidentiary excerpt 22	Inside key words	Outsider concepts
I played the song. The melody is soft and easy-catching. When they heard the song for the first time, they were humming with the melody and imitating the main character's move and voice. The clown featured in the video made them laugh. (Xiatian Public School, Year 5, 19/03/2014)	imitating the main character's move and voice; The clown made them laugh	Inspirational power of music; Listening and speaking

The Year 5 students learned how to introduce themselves through the song: "nǐ jiào shén me míng zì?" [你叫什么名字? (What is your name?)]. This happened in the second class after they had learned the new words and sentences through this song in the first lesson. After a quick review of this song, they were given the following task:

Evidentiary excerpt 23	**Inside key words**	**Outsider concepts**
I offered stickers to the students who volunteered to sing this song. Among all the students who rose up hands, I picked a boy to come up to the front and played the instrumental once again. I could feel that he was nervous and embarrassed so I showed the lyrics and point to the words while he was singing. His voice was shaking but still he sung each word correctly. (Xiatian Public School, Year 5, 26/03/2014)	he was nervous and embarrassed; voice was shaking	Embarrassment in performing.

6.2.4 "yǒu" [有 (to have)], hěn duō [很多 (many)]

In order to help the Year 6 students build longer sentences, a Chinese song called: "lǎo shī yǒu hěn duō péng yǒu" [老师有很多朋友 (My teacher has many friends)] was introduced to the students. The song contained animal names, the quantifier to count animals, numbers, and also the key words they had learned in the last class. This song was adapted from "Old McDonald Had a Farm", with which children were familiar. They were first played the English version. The students all sang and heightened the joyous atmosphere of the class. Then the Chinese version was played twice and each word of the lyrics was explained. The students all tried to sing them and copied down the sentence.

Evidentiary excerpt 24	Inside key words	Outsider concepts
Then I played the song for the third time. I encouraged everyone to follow the singer and sing the first two lines correctly. On the click of the play button, they were all eyes on board, attentively waiting for the first line showing up. When the melody started, some of the active boys are using their hand gestures and moved their bodies with the flow. (Xiatian Public School, Year 6, 11/06/2014)	eyes on board; wait attentively	Inspirational power of music singing
	hand gestures and moved their bodies	Body movements

After reviewing the lyrics word by word, sentence by sentence, they were played an instrumental version of "lǎo shī yǒu hěn duō péng yǒu" [老师有很多朋友 (My teacher has many friends)] and encouraged to sing.

Evidentiary excerpt 25	Inside key words	Outsider concepts
The song started to play and all of the students sung like a beautiful choir. They smiled while singing, and it was really fun to see some boys used their voice and body gestures to imitate ducks, dogs and pigs when singing. The class was lively and fun. While playing this song, I paused when the lyrics came to the animals and asked: "华老师 [Miss Hua] has a question. What does the dog say?" They all sit like dogs and said: "Woof woof!" Then I asked: "What does the cat say?" Some boys clenched their fist and meowed adorably. They became all focused and happy to learn in this class. (Xiatian Public School, Year 6, 11/06/2014)	focused and happy to learn; students sung like a beautiful choir; class was lively and fun	Inspirational power of music
	body gestures to imitate ducks, dogs and pigs	Body movements

6.2.5 Students' feedback

The Year 5 students had shown great interest in singing the Numbers rap. This was the second class of Unit 3 when they practiced singing this song twice.

Evidentiary excerpt 26	Inside key words	Outsider concepts
In order to get their instant feedback on learning through this song, I asked: "what do you think about this song? Give me one or two words to describe it." I saw their eager faces and high raised hands waiting to be picked up and answer. I chose a boy first. He answered: "Fantastic!" "Very good" I said. "Genie (Alias), can you give me your opinion about this rap?" She said: "Epic!" "Great" I said. Then they had other words like: "hǎo [好]" "Extraordinary" or "Really nice". Those words show their positive attitude on the songs that I have chosen (Xiatian Public School, Year 5, 04/06/2014).	"Fantastic!"; "Very good"; "Epic!"; "hǎo [好]" "Extraordinary" or "Really nice".	Inspirational power of music

The last class of term 3 marked the end of the teaching practice and data collection process. To gather more information from the Year 6 students, they were asked several questions before the class was dismissed.

Evidentiary excerpt 27	Inside key words	Outsider concepts
I asked: "Raise your hand and tell me the name of your most preferred song we have learned so far"……. Some of them even talked about a song, which I just showed to them just for reference, even I couldn't remember. I said: "Seems that the songs we have learned have left deep impressions on you, am I right?" They answered "YES" with big nods. Then they kept talking with each other about the songs and couldn't focus on my words. I clapped to settle them down. Then I said: Who can give me the names of the songs we have learned? They quickly answered with some humming sounds. Some of the boys even follow what the leading role did in music video-- singing while pointing each other. The students were asking: "Miss, can we watch that video again?" or "Can we sing the song together again?" or "Can you sing the 你好 [Hello] song again? Please"! (Xiatian Public School, Year 6, 11/06/2014)	left deep impressions; humming sounds	Inspirational power of music; Listening and speaking
	pointing each other	Body movements

6.3 Discussion

The key words were extracted and summarised in the following table:

Table 6.1 The summary of key words and outsider concepts

Key words in excerpts	Outsider concepts
getting more excited; eager to listen to the song; wide opened their eyes; talked excitingly; students have great passion in learning songs; Students nearly stood up, put their palms together; imitating the main character's move and voice; eyes on board; wait attentively; focused and happy to learn; "Fantastic!"; "Very good"; "Epic!"; "hǎo [好]" "Extraordinary" or "Really nice"; left deep impressions; humming sounds; Laughed to the funny lyrics; The clown made them laugh; students sung like a beautiful choir; class was lively and fun	Inspirational power of music.
a little bit bored; "That's embarrassing"; "I can't sing"!; he was nervous and embarrassed; his voice was shaking	Embarrassment in performing.
missed the correct tempo; student got interrupted; not sing in the right timing; mastered the rhythm quicker	Need for musicality
moving their bodies; clapped; hand gestures and moved their bodies; body gestures to imitate ducks, dogs and pigs; pointing each other	Body movements (See Chapter 4.3.3)
Require to link with actual numbers; went a little bit chaos	Classroom management (See Chapter 4.3.4)

6.3.1 Inspirational power of music

The theoretical support above suggests that music helps students to learn vocabulary and grammar, improve spelling and develop linguistic skills, and the teacher-researcher's observations in her Chinese lessons indicated that Chinese could be acquired through the use of songs. However, in order to achieve effective learning, the language learning experience must be "meaningful, stimulating and motivating" for students (Lieb, 2005). It was also explained by Krashen (1982) that the students' inner feelings and attitude determines the effectiveness of linguistic input in class.

Negative emotions, such as anxiety, lack of confidence, or frustration, act like a filter preventing the learner's successful language acquisition. Therefore, the creation of a positive learning environment produces optimal learning in class.

The use of songs can create a pleasurable experience in a second language classroom (Medina, 2002; Becerra & Muñoz, 2013). Learning another language requires students to repeatedly listen to a narration while they attempt to understand new words and patterns. Students can be easily bored in this process and gradually get frustrated in learning (Purcell, 1992). With the help of melody and rhythm, learning through singing can be less monotonous than through practicing dialog. Students tend to regard learning songs as entertainment rather than study, and therefore their inhibitions about learning a second language are lessened. Students become more attentive and receptive to learning with the reduced anxiety (Medina, 2002). In addition, the use of songs provides a relaxing and amusing classroom atmosphere where students work in harmony with their classmates. Choral singing, in particular, can help to create a relaxed atmosphere, where they adopt a positive attitude towards the learning of the language (Becerra & Muñoz, 2013). Referring back to Evidentiary Excerpt 9, it can be seen that most children enjoyed singing the Chinese song together and they responded well in class. Some students who are not proficient in singing this song made an effort to keep up with their classmates by humming and trying to remember Chinese words. Hence, using songs can foster their interest and motivate them to learn.

Singing is more expressive than speech. Emotions which are commonly felt but not easy to expressed by words, such as cheerfulness, nostalgia, sadness, and sometimes fright can be activated through singing. Dowling (1999) pointed out that most music is composed to please listeners and not to deliver negative feelings. Scholars have

revealed that children can discern the emotional state while listening to music, and this ability improves their academic performance in school (Cunningham & Sterling, 1998; Becerra & Muñoz, 2013). Price (1998) similarly argued that memory tends to be long-lasting if positive emotion is attached. It indicates that relaxing and pleasant songs should be selected under this pedagogy. In the teacher-researcher's teaching experience, one of the most important reasons behind the Chinese and English songs chosen was that they were composed to deliver a positive mood to children. For instance, the melody of the American song "Old McDonald Had a Farm" is pleasant and dynamic. Students adopt a positive attitude towards learning Chinese lyrics when singing it in class.

In addition, the abundance of songs is a rich and extensive resource for language teaching class. Almost every teacher has established procedures and routines in classroom teaching in order to facilitate teaching and learning. Efficient routines act as predictable patterns for children to understand what is expected of them and how they should learn in each lesson. Hence, teachers are allowed to focus on meaningful demonstrations and instructions. The use of songs can add variety and interest to classroom routines, making the teaching both pleasurable and multi-faceted. The flexibility of songs enables the language teacher to rewrite the lyrics according to the topics, improvise in class, organise classroom activities, and mix with other teaching materials (Cheung, 2001). The activity "Musical Dialog" arranged in Year 5 Unit 1 (see Evidentiary Excerpt 18) is an example of the multiple uses of songs in class. The various activities can stimulate the students' interest and extend their attention span, thereby helping them to achieve more in classroom learning.

However, it was observed that students would easily become distressed when learning a song in which both melody and lyrics are new. Younger students (as Year 5

in this research) in particular may suffer from cognitive overload and thereby become reluctant to participate and learn in class. Hence, choosing songs that are already known to the students is important in course planning, or the teacher can play the melody several times prior to teaching the lyrics. It is also a useful scaffolding strategy to motivate students under this pedagogy. It was also observed that the interest in singing a song can soon fade if it is repeated too often. In addition, students vary in knowledge, learnability and music skills. Some students learned to sing the whole song in one lesson, but some needed to practice singing for the whole unit. Students who learned quicker were bored by repeatedly singing the same song. However, from a teaching standpoint, it is necessary for the students to practice singing as many times as possible to remember the language element in the lyrics. It is suggested that teachers should manage the teaching pace and create other forms of activities that students can practice and help each other in class. This variety stimulates interest and attention, thereby reducing the weariness from singing the same song.

6.3.2 Songs provide authentic language and cultural experience

Students can benefit from the authentic and comprehensible context when learning L2 through singing, which is very much owed to the lyrics. Unlike articles and other forms of written language, lyrics are usually written by native language speakers, especially the popular songs that children are frequently exposed to. Some oral patterns, variations in pronunciation, and also idioms and proverbs in lyrics are valuable in language learning since it is the language that people use in daily life. They have nowhere to gain insight into this part of language other than using authentic and memorable materials. Sericoban and Metin (2000) have discovered that students become receptive to learning when they find the words and phrases in songs

can be widely applied in daily life. Therefore, for this research, the converted lyrics were practical dialog, such as the song "nǐ hǎo" [你好 (Hello)]. Students would be reminded of this song when they forget how to greet in Chinese properly. Nevertheless, despite the fact that songs can bring authenticity of language to class, the teacher needs to convert lyrics according to the language level of students. The dramatic expressions in certain songs (especially in traditional Chinese songs) can sometimes generalise to the point of opacity. Students find it recondite to understand, not to mention their application in daily life. Hence, teachers need to choose or rewrite songs that contain useful and authentic language elements.

Learning songs can facilitate students understanding of the culture background (Jolly, 1975). Shen (2009) stated, "Language and music are interwoven in songs to communicate cultural reality in a very unique way" (p.88, cited in Becerra & Muñoz, 2000). Songs can be regarded as a reflection of a certain culture from which it emerges, and therefore the richness of songs can be explored as an educational tool to help students form a comprehensive perception about the target culture (Liddicoat, 2005). Especially in a second language classroom, where the target language (L2) is of a distinct and unfamiliar culture of the students, it is crucial for the teacher to foster a comprehension of the target culture in order to enhance student's motivation in learning the language. For instance, in the Chinese language system, there are two systems of speech. One is used in a formal situation, and the other is applied in more casual circumstances. By learning the lyrics and watching the music video of the song "nǐ jiào shén me míng zì?" [你叫什么名字? (What is your name?)], students can understand the circumstances of using either formal or informal expressions to introduce their names. They not only remembered the ways to extend politeness by simply changing the words, but also realised that Chinese culture respects courtesy

and etiquette in public. In this way, using songs can enhance the cultural awareness of children, and they can recognise the cross-cultural similarities and differences after comparing with their native culture. (Paquette & Rieg, 2008)

Moreover, it was interesting to note that, once the students identified with the culture, they were motivated to explore more in both language and culture. It was explained by Muñoz (2010) that teaching through authentic materials enhances students' autonomy in learning the language. Schoepp (2001) also proposed that students could be highly motivated by the songs they have learned in class to seek out more materials outside the classroom, and it reinforces the language inputs in class. Hence, the language teacher can provide materials and resources for students to continue learning out of school. The teacher-researcher prepared several simple but popular Chinese songs and printed the URL (Uniform Resource Locator) of those songs for the students to search online and enjoy at home. In addition, books, magazines, movies, and other online materials have made Chinese accessible to the Australian students, and these multiple resources can encourage students to delve deeply into the rich Chinese culture.

Though the wealth of songs offers a rich resource for language educators, the major impediments in implementing this teaching method in class needs to be further discussed.

6.3.3 Embarrassment in performing

Throughout this research, two major aspects were assessed to demonstrate how songs enhance Chinese learning for beginning Chinese learners. One was the students' performance in word recall. The more words from lyrics that students can remember after learning a song, the more effective it was in classroom teaching. The other

criterion is the students' ability to sing, which requires learners to sing and even to perform in class. However, it has introduced a bias toward children who are more confident in singing and performing in public. Though scholars believe that children are natural exhibitionists and long for praise by acting out, still there are a number of children who are shy, and their desire to perform is simultaneously inhibited by anxiety disorder (Coplan & Weeks, 2009). Therefore, it is not surprising that shy students tend to show reluctance to participating in singing activities. For instance, in Evidentiary Excerpt 18, when the Year 5 class was required to participate in singing the "Music Dialog", some students said it was embarrassing to sing in front of other students. The shyness of very few students can lead to group wide rejection of performing in class since children can be easily affected by their peers' negative emotions. Nevertheless, learning a new song requires students to practice singing repeatedly. If students lack participation, it surely affects the learning quality in class.

Moreover, as shown in Evidentiary Excerpt 23, the anxiety aroused by singing in public affects student's word recall. In this case, the learnability of shy students can be easily underestimated if they are only assessed by how they sing in class. According to Coplan and Weeks (2009), the causes of this anxiety can be attributed to loneliness in younger childhood, lacking confidence, depression, fear of peer exclusion and many other causes. In a group of around 30 students who are born and raised in different environments, it is inevitable that some feels anxiety when singing. Hence, it is insufficient to determine students' learnability by assessing their performance.

6.3.4 Need for musicality

Singing is seen as a basic skill. Before infants learn to speak, they seem to have prewired instinct to enjoy, respond to, and even create music by humming. Researches support this view that human beings are endowed with "music instincts", which means that people are born with sensitivity to rhythm, melody and pitch, and they can develop these skills overtime (Murphey, 1990; Saffran & Griepentrog, 2001; Mithen, 2009; Winkler et al., 2009; Becerra & Muñoz, 2013). The innate musical capacities of humans were listed by Marcus (2012), and provide implications for teaching Chinese through songs.

Table 6.2: The innate music capacities of humans listed by Marcus (2012, p.4) offer

implications for Chinese teaching.

Innate music capacities (Marcus, 2012, p4)	Implications in Chinese teaching.
"1. Consonance and dissonance. As early as 2 months, infants prefer listening to consonance rather than dissonance".	Children have innate ability to distinguish consonance and dissonance when listening to music. The using of consonance in songs can create pleasant experience. The repetition of consonants (or consonant patterns) can be easily found in nursery songs with regular rhyming in the end. Therefore, teacher can choose songs that contain more adjacent harmonics and Chinese rhymes to teach in class.
"2. Beat induction. In a simple, regular beat, newborns can recognize the omission of a downbeat that marks the beginning of a rhythmic cycle".	Students can easily distinguish the rhythm of songs with their beat induction. This means that students' learnability of unfamiliar melody is associated with the rhythmic feature of the song. Language teacher needs to choose melody with simple and regular beats.
"3. Absolute pitch. Although there is some controversy, it may be that infants are sensitive to the absolute frequency of pitched notes in certain stimuli. (Note, however, that infants cannot of course name individual notes, which is the heart of what would be seen as absolute pitch in adults.)"	People are endowed with ability to identify the music pitch, through not accurate. It suggests that people who are tone-deaf can also recognise the frequency of notes when listening to music. Teachers need to encourage students to practice singing and participate in singing activities.
"4. Memory for melody. By 8 months, infants have the capacity to encode some melodies in long-term memory".	Memory is crucial for learning a new language. By binding language input and musical sounds, students will be able to associate elements of words and tones in rich, multiple-linked representations. It may enhance memory for relatively distinct forms of text and melody in

	songs.
"5. Coordination between motion and rhythm. By 7 months, infants prefer listening to a rhythmic pattern that is in time with a pattern of induced (bouncing) motion to a rhythmic pattern that is out of synchrony with that induced motion".	Effective integration of language and locomotion will benefit student in language learning. Hence, the teacher can create simple gesture or body movement to combine the vocabulary introduced through songs.

Though many researchers have proved that the prototypes of musicality are innate, musical intelligence is multi-faceted. It consists of more aspects ranging from detecting pitch to emotional expression when singing (ibid). However, not everyone has the ability to comprehend and express the feeling when singing to an audience. Therefore, it is worthwhile to think that certain parts of musicality need to be trained and enhanced, and this process more resembles acquiring new skills in addition to what has been innately endowed (Mithen, 2009). Indeed, Marcus (2012) further elaborated on musicality which is acquired developmentally rather than endowed, and most of these skills are developed in early childhood:

Table 6.3: The acquired musicality through years of development (Marcus, 2012, pp. 5-6).

Acquired music capacities through tuition (Marcus, 2012, pp. 5-6).	Implications in Chinese teaching.
"1. Discrete notes. Most toddlers do not grasp the convention, near-universal in the West, of singing discrete notes within a musical scale (such as the set of 12 chromatic notes, C, C#, D, D#, etc.). Western children (the children whose musical development has been most thoroughly documented) tend early in development to sing in a fashion that is imprecise and inaccurate, with a great deal of gliding between notes".	Despite operatic songs, song of the pop songs especially rap songs contains discrete notes. For the songs that contain discrete notes, students who are musically trained will be outperformed than those who are not, and students could be easily misled by transpositions. More importantly, students be learning in different paces provided that they are all in the same class. It will cause chaos in class. Hence, it is suggest that the language teacher should choose easy and smooth songs.
"2. Harmony and accompaniment. Although young children seem to be able to distinguish dissonant chords from consonant chords, their overall	The lack of music knowledge will cause difference in the learning of an unfamiliar song. In that case, students who are consonant sensitive will detect

understanding of harmony is limited. There is some evidence that children under the age of 5 can detect harmonic violations in familiar songs but less evidence that they can do the same for unfamiliar songs, suggesting a lack of generalizable knowledge. Along the same lines, many young children are largely unaware of whether the harmonic backing accompaniment of a song is or is not consonant with the melody".	the harmonic violations by other students when they are singing in a class chorus. Teachers need to be aware of the difference in the music knowledge and develop teaching plans to cater different students.
"3. Practice. Musical ability is significantly correlated with amount of practice, even after several years of significant investment, consistent with a view of music as an acquired skill; the brain appears to follow suit with practice apparently eliciting neural changes, even under controlled experimental conditions. This is not only most obviously evident in musical performance but also in perceptual capacities such as the ability to perceive individual notes within a chord. Furthermore, absent specific tuition, a sizable proportion of the population (perhaps 15%) never learns to carry a tune. Other putatively innate skills such as walking and talking are far more uniformly acquired throughout the population".	Musicality is not in fact an instinct in the strong sense, because the music skills illustrated above are imprecise and inaccurate. Training can help people acquire complex skills, both in production and comprehension, and level of achievement depends on practice. Some of the skills, for instance the perfect pitch, often take years to develop. However, there are only small portion of young learners who receive musical training, let alone practice overtime. Therefore, when choosing appropriate songs in Chinese lesson, the teacher need to consider for those learners who have not been trained and find simple and catchy songs.
"4. Rhythmic independence. In production, all but the simplest rhythms require extensive practice. Independence between limbs takes considerable effort to develop, and it may never be fully achieved. Relative to machines that can create arbitrary with a high degree of precision, humans struggle even with relatively simple polyrhythms, unless steeped extensively in them (e.g., as in some African cultures)".	In this pedagogy, students sometimes practice without sound tracks provided by the teacher. The rhythmic control can be a problem in this pedagogy. Moreover, learners could have inferior performance without the guidance of rhythms in the original song. Songs with fast and polyrhythm can cause more confusion when they learn to sing. It indicates that teachers will always prepare the instrumental version of the song, so that the students can practice according to the original pitch and rhythm. It can eliminate the chaos when learners singing together and enhance the confidence of the students who are struggle with accurate sense of rhythm.

Marcus' view of musicality comprehensively explains why people may think they are musically gifted but only a few can become musicians. Just like other skills, musicality demands effort to develop. Even some skills that are seen as basic, such as singing in the correct key, are learned through practice rather than being natural gifts (ibid). In reality, most people are musically untrained, and the general population regards singing as entertaining rather than a skill worth practicing. In this pedagogy, however, learning a second language through singing requires learners to exploit musical cues while singing the correct lyrics. Hence, people with more developed musicality would facilitate the learning process. The research of Racette and Peretz (2007) revealed that professional musicians are more effective in extracting the words from lyrics than non-musicians, and musicians have better performance in text recall with music than non-musicians. Moreover, musicians have better verbal memory than people who are musically untrained (ibid), hence it can be concluded that advanced musicality boosts efficiency when learning language through singing songs. It has introduced another predicament that, in this research, children who are less developed in music intelligence (including children who are tone deaf and indifferent to music) find themselves slower in learning Chinese through songs. Students who join the school chorus have more opportunity to be trained professionally than those who do not, and they indeed learn to sing Chinese songs quicker than other students in class. As illustrated in Evidentiary Excerpt 21, students who learned the song quicker were mostly trained in the school chorus. When they were asked to perform in class activities, they were more willing to participate than other students. Moreover, it is interesting to note that they easily lost patience while practicing with those who were less musically sensitive.

From a teaching standpoint, the fact that each student is unique should be always be remembered. There should not be any judgement on the student's musical ability since people have distinct intelligences and different life experiences. Consequently, teachers have to take into account that each student has different educational needs that should be satisfied. However, as demonstrated above, the use of songs in learning Chinese can be more conducive to students with developed musical intelligence. For the children who excel in areas other than music, their needs are not taken care of, and hence their learning outcomes are affected. In addition, if the teacher only employs this methodology to teach language, it will not only cause difficulty for the teacher in managing the teaching pace, but also lower the learning efficiency of students in class as a whole group. Nevertheless, the variation in musicality among students is predictable. It is suggested that teachers need to reach and understand learners according to their unique personalities and learning styles, and design multiple forms of activities which fulfil students' learning diversity.

Chapter 7: Conclusion.

About 2500 years ago, Confucius commented on the relationship of learning and reflection in The Analects (lún yǔ [论语]): "子曰：学而不思则罔， 思而不学则殆。"(zǐ yuē: xué ér bù sī zé wǎng, sī ér bù xué zé dài) . This means: learning without thinking is labour lost; thinking without learning is perilous. It has profound implications for researchers to be learners, to draw on past experiences, be action-oriented and fully reflect on our own experiences.

The previous chapters provide the background of this research, construct the pedagogical framework based on previous research, and analyse the effects of employing this teaching method according to personal observations. This chapter presents the reflective summary of the entire research project.

7.1 Summary of thesis chapters

Chapter 1 provides the background of this research. It puts forward the dilemma facing Chinese language education in Australian schools. Through the teacher-researcher's own experiences, the research focuses on the use of songs in teaching Chinese.

Chapter 2 defines the target language used in class, and demonstrates the characteristics of using songs in language classrooms based on theories and prior research in this area. It clarifies the feasibility of this pedagogy. This chapter culminates with a teaching plan based on L1/L2 transfer, scaffolding and ZPD theory.

Chapter 3 describes the research method, defines action research and provides the theoretical context of action research. Then it discusses data collection methods. It also addresses the ethics issues, reliability, and the generalisability of this research, to ensure that the data collected are trustworthy.

Chapter 4 uses journal excerpts to exemplify how the integration of melody and text helps the students develop linguistic intelligence, retains words and phrases and provides its limitations in classroom use.

Chapter 5 discusses the activities and approaches in the teacher-researcher's practice to reinforce the grammatical recognition of the beginning Chinese learners. It also provides guidelines to scaffold the students' grammar building capacities.

Chapter 6 analyses the reaction of students when learning Chinese songs in class and reaches the conclusion that learning Chinese songs can enhance students' interest in learning the language, therefore they can achieve more from their learning experiences. It then discusses the impediments that performing these activities may bring to classroom use.

7.2 Key findings

This research is analysed in a scaffolded manner, and the findings are presented in a clear and useful structure. Through analysing the data from the teacher-researcher's reflective journal, it can be concluded that the use of songs can facilitate foreign language learning of children as beginning language learners. There were three major findings to support this statement.

1. The use of songs in the second language classroom enhances students' literacy skills and verbal memories. When language materials are presented with a melody, students are exposed to the pronunciation of Chinese words in a more frequent, repetitious pattern. Therefore, the phonological awareness of students is positively related to the learning of the songs in Chinese. In learning the songs, students have more opportunity to practice speaking skills as well. Accompanied with reading and writing activities, they can fully develop their literacy skills. The repeating structure and the use of rhymes in songs can induce involuntary mental rehearsals that stimulate language acquisition, enhancing the memorability of the foreign language inputs. In addition, songs can stimulate the language acquisition process since the lyrics can be combined with body movements and class activities, so that students have more opportunity to practice what they have learned in class.

2. The language teacher can scaffold students' grammatical recognition when teaching the language components through songs. Students have shown their ability to use words and phrases in lyrics and construct logical sentences based on what they have learned. Singing songs itself does not teach learners to use the language, therefore, the language teacher's demonstrations of the meanings and uses of the words and arranging follow-up activities performs a crucial role in maximising the potential of songs as language teaching tool.

3. The use of songs in language class can stimulate students' interest in learning the language and increase their cultural awareness. A pleasurable learning environment engages students in class, and the flexibility of songs can provide extensive resources for language teachers to support the learning of students. As a cultural artefact, songs can provide students with authentic cultural experience,

which will enrich their language learning experience as well as help them better understand the language.

Major impediments were also discussed in the previous chapters, for example, the negative effect of using music media sources, the indifferent attitudes towards performing, and more importantly, the lack of musical training in the general population of the students. These cause uneven and low efficiency learning in the language class, and create biases toward children who are less musically developed. With the teacher-researcher's reflections on the pedagogy, there are more limitations of the research itself:

1. In this research, the teaching classes were scheduled once a week. The time was insufficient for the students to remember and consolidate the teaching content. The time limit has also prevented the students from being exposed to more language learning resources. As for the teachers, the time intervals between classes make it challenging to observe changes in the students' learning progress, as much of the teaching time in class was dedicated to refocusing and revisiting past lessons.

2. Under a time-limited teaching and learning timetable, the students' degree of cooperation and attention span played critical role in this pedagogy. However, this research focused on Stage 3 children, who were able to stay focused for relatively shorter periods than adults. The entertaining effect of using songs can easily distract the students from the purpose of learning in class. The effectiveness of this pedagogy was therefore negatively affected.

3. The sample size may not have been large enough to construct solid theory and draw conclusions on the effect of songs in primary school language classes. Also,

the major findings of this study are subject to the influences of different socioeconomic backgrounds and geographical areas, hence this research has limited implications to the generalisation of the findings.

4. The teaching of Pīn yīn (Chinese phonetic system) in this research cannot sustain the students' Chinese learning for the long-term, because only Chinese characters are used in everyday Chinese life. The learning of Pīn yīn through songs makes the early stages of learning easier for learners, however they still lack the ability to read or write in characters. Kane (2006) stated that learning characters could lead learners to elevated achievements in Chinese learning, which learning Pīn yīn cannot do. Therefore, it requires the teachers to design manifold activities to include Chinese characters in students' learning.

7.3 Implications

The findings have profound implications in the language teaching area. The primary focus was on the use of songs in teaching Chinese as a second language; however, it shed lights on the broader application of teaching other languages, and not specifically Chinese. Therefore, the pedagogical implications of this teaching method can be further explored and applied worldwide in teaching other languages. More importantly, the use of songs in language class indicates that it is feasible to build upon students' musicality to develop literacy skills. Hence, this research has an impact on first language teaching, especially in early-childhood education, to assist children's learning of their native language. If songs can promote language learning to the same extent as other language learning materials, then they can be regarded as formal instructional devices in classroom use rather than recreational activities. Consequently, the thrust of this research can boost the transformation from focusing on written forms of language teaching to the spoken level. This helps teachers to

avoid "mute language learning" experiences in class where students have few chances to practice their speaking skills. In addition, students have a wide range of learning styles and are endowed with different classroom capabilities. This suggests that the teacher should develop multi-layer teaching practices that encompass the multiple intelligences of the students, so that learning can be more significant and efficient to all students in class.

In addition, the technical complications while utilising songs in class should arouse full attention in this research. This is an ICT (Information and Communications Technologies) focused pedagogy, where digital resources will be harnessed and applied as the main teaching material. The adoption of technology for educational purposes has produced debates pertaining to the ethical use of ICT in schools. One area of concern is the ethical understanding and use of ICT by teachers, along with their ability to impart this understanding to their students (Beycioglu, 2009). A teacher's awareness and consideration of ethical ICT use is vital in the prevention of cyber-bullying and miss-use of intellectual-property. Therefore, it is the responsibility of the teacher to be educated in the legal and illegal uses of ICT, for instance intellectual property, and must ensure students are fully aware of the proper use of online resources.

However, despite the barriers and dilemmas experienced by educators in the adaption and implementation of ICT resources, the proven benefits for both students and teachers are of great significance (Holden, 2007). Using ICT resources allows students to learn and extend their knowledge and making room for interactive learning environments that stray away from traditional learning. Additionally, as the majority of school children grow up surrounded by technological devices, incorporating them within classrooms allows students to practice and develop their

skills in using interactive online materials. Therefore, online resources are hugely beneficial within classrooms and a great tool for teachers to use.

7.4 Recommendations for further study

Given the limitations of this study, it is recommended that future research be conducted on a regular and more compact class schedule so that students can be exposed to language inputs more frequently. Under this research schedule, learners had a 45-minute lesson once a week, which is insufficient to consolidate and build a language foundation for students. The teacher-researcher consequently needed to sacrifice new lesson's instruction time to reinforce the students' previous learning. With a more intensive lesson schedule, teachers can maximize the efficiency of classroom teaching by spending more time demonstrating and providing instant feedback on new language materials. More importantly, students expose to the language on a regular basis, which contributes to the reliability of future research outcomes.

The thrust of this research has also evoked the issue of coherence in language learning. This research is implemented from Terms 1 to 3 of 2014 in Xiatian Public School. Time was too limited to discover the long-term effect of using songs in teaching Chinese. With the research complete, the Year 5 students receive Chinese lessons delivered with another teacher-researcher's teaching strategies, which may cause confusion and incoherence in the students' language development. Hence, it is recommended that future research focus on the long-term results of students' language learning through songs, and compare them with the traditional transmissive language learning approach.

Another issue that arises from this research is the variations in learning capabilities among various age groups. In this research, the Year 5 and Year 6 groups were one to two years different in age. Their learning behaviours were very similar, but it could be noticed that the Year 6 group outperformed the Year 5 students in certain tasks (see Evidence Excerpts 4 and 5). This suggests that the prior knowledge and cognitive development of students have significant impact on students' learning in class. This research targets young language learners acquisition of a second language through singing, therefore in order to investigate the effectiveness of songs in developing language ability, future research should be focused on the impact of songs in adults' (age 18 and above) language learning. However, it should be highlighted that the teacher-researcher needs to change teaching strategies and put greater emphasis on more sophisticated language skills, for example, pronunciation, comprehension, grammar and writing.

7.5 Concluding commentary

Through examination of this thesis, it can be concluded that the use of songs in Chinese teaching as L2 has positive effect on children's literacy development. The repetitive feature of lyrics is an efficient way of aiding students' memorisation of lexical patterns, and with scaffolding skills, students are able to recognise and reconstruct complex sentences in correct grammatical order. In addition, students are engaged in learning since songs can provide an enjoyable and less monotonous learning experience. Therefore, educators should feel confident in employing songs in language classrooms. This research is just a starting point. However, this pedagogy should not be regarded as a set of routines since there are more several ways to incorporate songs and use rhythms in language learning. This highlights the need for

teachers to be reflective when teaching and to be life-long learners, so teachers can base their teaching methodologies on the individual learning needs of the students. The design of this research can be interpreted as a way for the teacher-researcher to cater for the needs and interests of the students. From this point of view, the emphasis when choosing and designing teaching pedagogy should be placed on the interests and needs of the students.

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Appendix:

Appendix 1: Classroom teacher feedback form:

Date	Class	Duration	Observer
Music teaching activities	Outcome of students[2]	Teacher's performance[3]	Comments
	❖ Number of words memorised ( ) ❖ Pronunciation and intonation ( ) ❖ Ability to repeat ( ) ❖ Ability to use ( )		
	❖ Number of words memorised ( ) ❖ Pronunciation and intonation ( ) ❖ Ability to repeat ( ) ❖ Ability to use ( )		

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[2] Note 1: Outcome of the student is defined in levels from 1-5. 5 is the highest performance score.

[3] Note 2: The teacher's performance centers on the strength and weakness in teaching process.

Appendix 2: Student feedback form

Participant:	How do you like the songs we have learned?	Do you think it is effective in teaching Chinese?	Can you provide some suggestions on teaching through songs?

Appendix 3: Confirmation of Candidature

From: Ann Ahern

Sent: Tuesday, 26 November 2013 1:31 PM

To: 17614867@student.uws.edu.au

Cc: Trim; Michael Singh; Jinghe Han

Subject: Confirmation of Candidature - Xia Hua 17614867

Importance: High

Dear Xia,

We are writing to you regarding your recent Confirmation of Candidature.

All the relevant documents from your School/Institute have been duly processed by the Office of Research Services.

Please retain this message. You will need to provide a copy of this email to the Human Ethics Committee, if you require ethics approval to continue your studies.

This means that your Confirmation of Candidature has been successfully completed and we wish you all the best with your continuing research.

Regards,

Ann

Ann Ahern | Research Training Policy and Programs Officer | Office of Research Services | University of Western Sydney

* Locked Bag 1797 Penrith NSW 2751 Australia

* Direct: +61 2 4736 0926| Fax: +61 2 4736 0013

* E-mail: a.ahern@uws.edu.au<mailto:a.ahern@uws.edu.au>

Appendix 4: Letter to the Principle of Participant School

Dear Principle,

I am writing to you to seek your permission to conduct a research project at Xiatian Public School. The study will form the basis for the degree of Master of Education (Honours) at the University of Western Sydney. The purpose of the study is to discover how music functions in Chinese teaching. I have received the approval from Human Research Ethics Committee, and the NEAF approval number is H10502.

In this research, I will carefully choose Chinese songs or rewrite the lyrics of Chinese songs, and encourage students to learn new words and sentences through singing. After several songs being taught, the students will then reconstruct new sentences using words from the lyrics. By examining the ability of students to reword the words in lyrics, the researcher will find out the effect of music in Chinese teaching and achieve more teacher self-reflection on the implementation of this teaching method.

The study will involve students in Years 5 and Year 6, as well as classroom teachers. After receiving their parents or caregivers' approval, students are asked for written feedback at the end of term 3, 2014. I will also observe their performance through each lesson. The research involves the whole class, not individual students. Classroom teachers will be asked to provide observation notes on my teaching and complete a survey at the end of term 3. All information will be kept anonymous and analysed as data in the thesis.

The research will take place as normal class practice, and will not disturb school routine. The research will start from term 1, 2014. You have the right to withdraw the

school from part, or all, of the project at any time without any consequences. I have collected some data in my previous lessons, but I will analyse them only with your and students' permission.

This study will help students develop their potential in Chinese learning and also suggest some teaching strategies for other Chinese teachers. If you wish to know more about the research, please contact Xia HUA by Email summer.xiahua@gmail.com. If you have any complaints or reservation about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel 02-4736-0013 or Email humanethics@uws.edu.au.

Thank you in anticipation for your valuable contribution to this research project.

Your sincerely,

Xia HUA

Centre for Educational Research, UWS

Appendix 5: Consent form for participant teachers.

University of
Western Sydney

Participant Consent Form

This is a project specific consent form. It restricts the use of the data collected to the named project by the named investigators.

Note: If not all of the text in the row is visible please 'click your cursor' anywhere on the page to expand the row. To view guidance on what is required in each section 'hover your cursor' over the bold text.

Project Title: **Using Songs for Beginners to Learn Chinese: An Action Research Study of Local/Global Language Education**

I,............................., consent to participate in the research project titled [The Research of Mandarin Chinese Teaching through Music in Western Sydney Public Schools.].

I acknowledge that:

I have read the participant information sheet [or where appropriate, 'have had read to me'] and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

I consent to the [observation of Ms. Xia Hua's teaching practice and students' performances during Mandarin lessons, completion of evaluation forms, participating private interviews in school and I consent that my interview can be audio recorded.]Please cross out any activity that you do not wish to participate in.

I understand that my involvement is confidential and that the information gained during the study may be published but no information about me will be used in any way that reveals my identity.

I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher/s now or in the future.

Signed:_____

Name: _____

Date: _____

Return Address: | J.G.13-School of Education, University of Western Sydney, Locked Bag 1797, Penrith NSW 2751

This study has been approved by the University of Western Sydney Human Research Ethics Committee.

The Approval number is: H10502

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel +61 2 4736 0229 Fax +61 2 4736 0013 or email humanethics@uws.edu.au. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

Appendix 6: Consent form for parent/ caregivers

University of
Western Sydney

Participant Consent Form for Parents/Caregivers

This is a project specific consent form. It restricts the use of the data collected to the named project by the named investigators. Where projects involve young people capable of consenting, a separate consent form should be developed. A parental consent form is still required.

Note: If not all of the text in the row is visible please 'click your cursor' anywhere on the page to expand the row. To view guidance on what is required in each section 'hover your cursor' over the bold text.

Project Title: **Using Songs for Beginners to Learn Chinese: An Action Research Study of Local/Global Language Education**

I,[print name]…………………………, give consent for my child [print name]……………………………to participate in the research project titled [**The Research of Mandarin Chinese Teaching through Music in Western Sydney Public Schools.**].

I acknowledge that:

I have read the participant information sheet [or where appropriate, 'have had read to me'] and have been given the opportunity to discuss the information and my child's involvement in the project with the researcher/s.

The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

I have discussed participation in the project with my child and my child agrees to their participation in the project.

I understand that my child's involvement is confidential and that the information gained during the study may be published but no information about my child will be used in any way that reveals my child's identity.

I understand that my child's participation in this project is voluntary. I can withdraw my child from the study at any time, without affecting their academic standing or relationship with the school and they are free to withdraw their participation at any time.

I consent to the [class audio taping, video taping, in class feedback forms/ questionaires filling, recess time interviews]. Please cross out any activity that you do not wish your child to participate in.

Signed (Parent/ caregiver): _____   Signed (child): _____

Name: _____   Name: _____

Date: _____   Date: _____

Where projects involve young people capable of consenting, a separate consent form should be developed. A parental consent form is still required.

Return Address: | J.G.13-School of Education, University of Western Sydney, Locked Bag 1797, Penrith NSW 2751

This study has been approved by the University of Western Sydney Human Research Ethics Committee.

The Approval number is: H10502

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel +61 2 4736 0229 Fax +61 2 4736 0013 or email humanethics@uws.edu.au. Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

Appendix 7: Information sheet for participant

University of
Western Sydney

Participant Information Sheet (General)

An information sheet, which is tailored in format and language appropriate for the category of participant - adult, child, young adult, should be developed.

Note: If not all of the text in the row is visible please 'click your cursor' anywhere on the page to expand the row. To view guidance on what is required in each section 'hover your cursor' over the bold text. Further instructions are on the last page of this form.

Project Title: **Using Songs for Beginners to Learn Chinese: An Action Research Study of Local/Global Language Education**

Who is carrying out the study?

The volunteer Chinese teacher-researcher Ms Xia Hua is carrying out this study.

You are invited to participate in a study conducted by volunteer Chinese teacher-researcher Ms Xia Hua. It will form the basis of the degree of Master of Education (Hons) in the University of Western Sydney. The study is being supervised by Professor Michael Singh and Dr. Jinghe Han in School of Education of University of Western Sydney.

What is the study about?

The purpose of this study is to explore how music functions in Mandarin Chinese teaching in Western Sydney public schools, and to test the effectiveness of music in helping students to memorize Chinese words in lessons.

What does the study involve?

During the Mandarin lessons, you will be asked to observe the volunteer teacher's teaching practice and students' performance, and complete evaluation forms. You will be asked to complete a survey to provide your opinion on the teaching method and the teacher-researcher's teaching practice. Survey and written feedbacks will be used anonymously as data in the study with your permission.

How much time will the study take?

Observation will be conducted on term 1-4 during regular Chinese lessons. Interviews will be conducted at the end of term 3.

Will the study benefit me?

The study will directly or indirectly enhance your understanding of Chinese language and culture.

Will the study involve any discomfort for me?

The study will not cause any discomfort for the teachers. Participation is voluntary and anonymous. You can withdraw at any time if you want to. If you decide not to take part, it will not affect the relationship between participant and the teacher-researcher. All information collected will be destroyed after this research is completed.

How is this study being paid for?
The study is voluntary work. No payment involved.

Will anyone else know the results? How will the results be disseminated?
Only the teacher-researcher and her supervisors have access to the original data provided by you under the ethical permission. Paper information will be stored in files in a locked cabinet for 3 years, after which they will be shredded; computer files containing audio-tape interviews will require a password for access and stored for 3 years, after which they will be completely deleted. The results will be written in thesis submitted for the degree of Master of Education (Honours) in the University of Wester Sydney.

Can I withdraw from the study?
Participation is entirely voluntary: you are not obliged to be involved; withdraw can be made at any time without giving any reason and without any consequences.

Can I tell other people about the study?
Yes, you can tell other people about the study by providing them with the chief investigator's contact details. They can contact the chief investigator to discuss their participation in the research project and obtain an information sheet.

What if I require further information?
When you have read this information, you are welcomed to carry out further discussion and question with Ms Xia Hua. If you would like to know more at any stage, please feel free to contact
Xia Hua: Phone: 0415 275 507 or via E-mail: 17614867@student.uws.edu.au
Dr. Jinghe Han: Phone: 0422652972 or via E-mail: j.han@uws.edu.au
Professor Michael Singh: Phone: 0451068539 or via E-mail: m.j.singh@uws.edu.au

What if I have a complaint?
This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval number is [   ]

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel +61 2 4736 0229 Fax +61 2 4736 0013 or email humanethics@uws.edu.au.

Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

If you agree to participate in this study, you may be asked to sign the Participant Consent Form.

Appendix 8: Information sheet for parents/ caregivers.

University of
Western Sydney

Participant Information Sheet (Parent/Caregiver)

An information sheet, which is tailored in format and language appropriate for the category of participant - adult, child, young adult, should be developed.

Note: If not all of the text in the row is visible please 'click your cursor' anywhere on the page to expand the row. To view guidance on what is required in each section 'hover your cursor' over the bold text. Further instructions are on the last page of this form.

Project Title: **Using Songs for Beginners to Learn Chinese: An Action Research Study of Local/ Global Language Education**

Who is carrying out the study?

The volunteer Chinese teacher-researcher Ms Xia Hua is carrying out this study.

Your child is invited to participate in a study conducted by Xia Hua, research student of School of Education and it will form the basis for the degree of Master of Education (Honours) at the University of Western Sydney under the supervision of Professor Michael Singh and Dr. Jinghe Han in School of Education of University of Western Sydney.

What is the study about?

The purpose is to investigate explore how music functions in Mandarin Chinese teaching in Western Sydney public schools, and to test the effectiveness of music in helping students to memorise Chinese words in lessons.

What does the study involve?

During the regular Chinese lessons, your child will be observed and recorded by his/her response to the teaching and he/she will be asked to complete evaluation forms on the teaching method. Document including survey and written feedbacks will be used anonymously as data in the study with your permission.

How much time will the study take?

Observation will be conducted on term 1-4 during regular Chinese lessons. Feedbacks will be collected at the end of term 3, 2014.

All document will be stored in UWS research centre for five years, after which they will be destroyed.

The data can only be accessed by the teacher-researcher and the supervisors of this research.

If you have concerns about what has been recorded, you may access recordings of your child within the period of storage.

Children not participating in the study will be taking lesson in class as usual during the time the research is being carried out.

Will the study benefit me?
The study will directly or indirectly enhance your understanding of Chinese language and culture.

Will the study have any discomforts?
The study will not cause any discomfort for you and your child Participation is voluntary and anonymous. Your child can withdraw at any time if you want to. If you decide not to take part, it will not affect the relationship between participant and the teacher-researcher.

How is this study being paid for?
The study is voluntary work. No payment involved.

Will anyone else know the results? How will the results be disseminated?
Only the teacher-researcher and her supervisors have access to the original data provided by you under the ethical permission. Paper information will be stored in files in a locked cabinet for 3 years, after which they will be shredded; computer files containing audio-tape interviews will require a password for access and stored for 3 years, after which they will be completely deleted. The results will be written in thesis submitted for the degree of Master of Education (Honours) in the University of Wester Sydney.

Can I withdraw my child from the study?
Your child's participation in the study is entirely voluntary: you are not obliged to consent. Your child may withdraw from the study at any time - or you may withdraw your child from the study at which point all written and audio records of your child's participation will be destroyed.

Can I tell other people about the study?
Yes, you can tell other people about the study by providing them with the chief investigator's contact details. They can contact the chief investigator to discuss their participation in the research project and obtain an information sheet.

What if I require further information?
When you have read this information, Xia Hua will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please feel free to contact Xia Hua: Phone: 0415 275 507 or via E-mail: 17614867@student.uws.edu.au
Dr. Jinghe Han: Phone: 0422652972 or via E-mail: j.han@uws.edu.au
Professor Michael Singh: Phone: 0451068539 or via E-mail: m.j.singh@uws.edu.au

What if I have a complaint?
This study has been approved by the University of Western Sydney Human Research Ethics Committee. The Approval number is [H10502]

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through the Office of Research Services on Tel +61 2 4736 0229 Fax +61 2 4736 0013 or email humanethics@uws.edu.au.

Any issues you raise will be treated in confidence and investigated fully, and you will be informed of the outcome.

If you agree to participate in this study, you may be asked to sign the Participant Consent Form.

Appendix 9: Lyrics of the songs chosen in this research.

Song 1: "nǐ hǎo" [你好 (Hello)]

> --"nǐ hǎo." [你好 (Hello)]
>
> --"nǐ hǎo." [你好 (Hello)]
>
> --"nǐ hǎo ma"?[你好吗 (How are you?)]
>
> --"wǒ hěn hǎo"[我很好 (I'm very good)], "nǐ hǎo ma"?[你好吗(How are you?)]
>
> --"wǒ yě hěn hǎo"[我也很好 (I'm also very good)] ,"xiè xiè"[谢谢 (Thank you)]
>
> -- "zài jiàn" [再见(Good bye)]

Song 2: "nǐ jiào shén me míng zì"? [你叫什么名字? (What is your name?)]

> nǐ jiào shén me míng zì?[你叫什么名字? (What is your name?)]
>
> wǒ de péng yǒu. [我的朋友 (My Friend)]"
>
> "nǐ jiào shén me míng zì?[你叫什么名字? (What is your name?)]
>
> nǐ shì shuí?[你是谁 (Who are you?)]

Song 3: Chinese number rap

> *yī! [一 (one)]

èr ,èr ![二，二 (two, two)]

sān, sān, sān! [三，三，三 (three, three, three)]

sì, sì, sì, sì! [四，四，四，四 (four, four, four, four)]

wǔ, wǔ, wǔ, wǔ, wǔ! [五，五，五，五，五 (five, five, five, five, five)]

liù, liù, liù, liù, liù, liù! [六，六，六，六，六，六 (six, six, six, six, six, six)]

qī, qī, qī, qī, qī, qī, qī! [七，七，七，七，七，七，七 (seven, seven, seven, seven, seven, seven, seven)]

bā, bā, bā, bā, bā, bā, bā, bā! [八，八，八，八，八，八，八，八 (eight, eight, eight, eight, eight, eight, eight, eight)]

jī gē jīgē jiǔ，jī gē jīgē jiǔ，jī gē jīgē jiǔ! [叽咯叽咯九，叽咯叽咯九，叽咯叽咯九 (DJing sound nine)]

shí! [十 (ten)]*

All right, let's do it one more time!

*repeat

Good Job!

Song 4: nǐ jǐ suì?" [你几岁(How old are you?)]

nǐ jǐ suì? [你几岁(How old are you?)]

How old are you?

nǐ shàng jǐ nián jí? [你上几年级 (What grade are you in)]

What grade are you in?

nǐ zhǎng dà. [你长大 (You grow up.)]

nǐ bú shì yī gè baby. [你不是一个 baby (You are not a baby any more)]

Hey! Hey! Hey!

nǐ jǐ suì? [你几岁(How old are you?)]

Song 5: "lǎo shī yǒu hěn duō péng yǒu" [老师有很多朋友 (My teacher has many friends)]

*lǎo shī yǒu hěn duō péng yǒu [老师有很多朋友 (My teacher has many friends)]

E-I-E-I-O!

lǎo shī yǒu hěn duō péng yǒu [老师有很多朋友 (My teacher has many friends)]

E-I-E-I-O!*

yǒu yī zhī xiǎo māo. [有一只小猫 (She has a kitten)]

yǒu yī zhī xiǎo māo. [有一只小猫 (She has a kitten)]

Here a meow, there a meow, everywhere a meow meow!

lǎo shī yǒu hěn duō péng yǒu [老师有很多朋友 (My teacher has many friends)]

E-I-E-I-O!

*repeat

yǒu sān zhī xiǎo zhū. [有三只小猪 (She has three pigs)]

yǒu sān zhī xiǎo zhū. [有三只小猪 (She has three pigs)]

Here a oink, there a oink, everywhere a oink oink!

lǎo shī yǒu hěn duō péng yǒu [老师有很多朋友 (My teacher has many friends)]

E-I-E-I-O!

Song 6: "wǒ de jiā [我的家 (My Family)]"

wǒ de bà bà [我的爸爸 (My father)], is my father.

wǒ de mā mā [我的妈妈 (My mother)], is my mother.

wǒ de yé yé [我的爷爷 (My grandfather)], my grandfather.

wǒ de nǎi nǎi [我的奶奶 (My grandmother)], my grandmother.

wǒ de gē gē [我的哥哥 (My older brother.)], older brother.

wǒ de jiě jiě [我的姐姐 (My older sister)], older sister.

wǒ de dì dì[我的弟弟 (My younger brother)], younger brother.

wǒ de mèi mèi [我的妹妹 (My younger sister)], younger sister.

bà bà mā mā [爸爸妈妈 (My father and my mother)],

yé yé nǎi nǎi [爷爷奶奶(My grandparents)],

wǒ men dōu shì yī jiā rén [我们都是一家人(We are a family)].

gē gē jiě jiě [哥哥姐姐(My older brother and sister)],

dì dì mèi mèi [弟弟妹妹(My younger brother and sister)],

wǒ men dōu shì yī jiā rén [我们都是一家人(We are a family)].

Song 7: "xìng fú nǐ pāi shǒu gē [幸福拍手歌(If you are happy)]

rú guǒ gǎn dào xìng fú nǐ jiù pāi pāi shǒu

[如果感到幸福你就拍拍手(If you're happy and you know it Clap your hands)]

rú guǒ gǎn dào xìng fú nǐ jiù pāi pāi shǒu

[如果感到幸福你就拍拍手(If you're happy and you know it Clap your hands)]

rú guǒ gǎn dào xìng fú jiù kuài kuài pāi pāi shǒu ya

[如果感到幸福就快快拍拍手呀(If you're happy and you know it. Never be afraid to show it)]

rú guǒ gǎn dào xìng fú nǐ jiù pāi pāi shǒu

[如果感到幸福你就拍拍手(If you're happy and you know it Clap your hands)]

rú guǒ gǎn dào xìng fú nǐ jiù duò duò jiǎo

[如果感到幸福你就跺跺脚(If you're happy and you know it Stomp your feet)]

rú guǒ gǎn dào xìng fú nǐ jiù duò duò jiǎo

[如果感到幸福你就跺跺脚(If you're happy and you know it Stomp your feet)]

rú guǒ gǎn dào xìng fú jiù kuài kuài duò duò jiǎo ya

[如果感到幸福就快快跺跺脚呀(If you're happy and you know it
Never be afraid to show it)]

rú guǒ gǎn dào xìng fú nǐ jiù duò duò jiǎo

[如果感到幸福你就跺跺脚(If you're happy and you know it Stomp your feet)]

Song 8: dǎ diàn huà[打电话(Making phone calls)]

liǎng gè xiǎo wá wá ya zhèng zài dǎ diàn huà ya

[两个小娃娃呀正在打电话呀 (Two kids are making phone calls)]

"wèi wèi wèi ，nǐ zài nà lǐ ya ？"

[喂？喂？喂？，你在哪里呀(Hello? Hello? Hello? Where are you?)]

"āi āi āi ，wǒ zài jiào shì lǐ。"

["哎,哎, 哎，我在教室里。"(Hi, Hi, Hi, I'm in the classroom.)]

liǎng gè xiǎo wá wá ya zhèng zài dǎ diàn huà ya

[两个小娃娃呀正在打电话呀 (Two kids are making phone calls)]

"wèi wèi wèi ，nǐ zài nà lǐ ya ？"

[喂？喂？喂？，你在哪里呀(Hello? Hello? Hello? Where are you?)]

"āi āi āi，wǒ zài xué chàng gē。"

[哎，哎，哎，我在学唱歌(Hi, Hi, Hi, I'm learning to sing.)]

Appendix 10 The ROSETE Program

The Research Oriented School Engaged Teacher-research Education (ROSETE) Program, founded by Professor Michael Singh, is Australia's Chinese-specific language education research centre. Members of ROSETE team provide Mandarin Chinese teaching program in primary and secondary schools in Sydney while receiving higher educational training in Western Sydney University. Through innovative studies, the ROSETE members are dedicated to develop student-centred pedagogy to make Chinese learnable. These researches have filled in the gap of the second language education programs in Australia, which address the inclusiveness of all students in learning a second language in monolingual English speaking schools. The research outcomes have also made crucial contributions in Mandarin Chinese teaching realm.

As a member of ROSETE team, I am very proud of our effort in promoting Chinese teaching in Sydney. Although most of our members are beginning teachers, we have made great contributions in growing passion among Australian school students to learn Chinese. We have built the trust and respect among participant schools and institutions. Although there is great difference between Chinese and Australian educational systems, and teaching is always challenging and problematic, we have overcome all the obstacles and we are always ready to learn. Our commitment to Chinese language teaching and dedication to providing a valuable learning experience for the students have never changed.

In the end, I would like to express my gratefulness once again to all our teachers and members of ROSETE team. You have enlightened my way to Chinese teaching, and I will keep the passion and strengthen my skills in the second language pedagogy in my future study.