

Improving Engagement of Non-Background Beginning Learners of Chinese through Music in an Australian Secondary School

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Declaration

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for other degree at any university or other institute of tertiary education, information derived from the published or unpublished work of others has been acknowledged in the text and a list of references is given.

Signature:



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Abbreviations

MTS: Music teaching strategy

MTS No. 1: Music teaching strategy: Original MV Appreciation

MTS No. 2: Music teaching strategy: Watching the Music Video to Catch the Required Information

MTS No. 3: Music teaching strategy: Listening to the Song to Catch the Required Information

MTS No. 4: Music teaching strategy: Music Listening Tasks

MTS No. 5: Music teaching strategy: Creating Chinese Lyrics

MTS No. 6: Music teaching strategy: Singing in Chinese

MTS No. 7: Music teaching strategy: Playing Music Audio

MTS No. 8: Music teaching strategy: Singing Practice

MA: Music activity

MT: Music task

MR: Music routine

MV: music video

SM: Supporting method

BS: Backstage strategy

BS-S: Backstage strategy: Selecting songs and music videos

BS-L: Backstage strategy: Adapting lyric sheets for different tasks

BS-E: Backstage strategy: Editing teaching audios and videos

BS-Y: Backstage strategy: Setting up a YouTube channel

BL: Backup lessons

BL-F: Backup lessons for focused study

BL-G: Backup lessons for group discussion

SCL: Student Centered Learning

SCT: Social Cognitive Theory

SFT: Scaffolding Theory

Abstract

This research is about improving the engagement of beginning non-background students in learning Chinese as a foreign language through developing musical pedagogy in Australian schools. In a two-cycle action research, an appropriate musical pedagogy was developed with the teaching goal of singing Chinese songs and a series of musical strategies to teach Chinese language. It was developed in the following steps. First, music was explored to be incorporated in teaching Chinese in listening, speaking, reading, writing, linguistics, and intercultural understanding. Then, the engagement framework from Sawyer, Munns and Cole (2013), which developed the concept of big “E”ngagement (students’ enduring relationship with the learning community), was adapted to examine the improvement of students’ engagement with learning. Rich evidence was collected from a class of Year Seven students, showing that the developed musical pedagogy was effective in improving their engagement in learning Chinese. Finally, the effectiveness and uniqueness of the music pedagogy in teaching language was identified and justified by reference to theories including Student Engagement Theory, Social Cognitive Theory, and Constructivist Theory. This research provided suggestions for the types of Chinese songs beginning learners should learn, a series of effective music teaching strategies and the direction for their implementation in teaching Chinese as a foreign language.

Chapter 1 Introduction

1.0 Introduction

This chapter states basic information about this research, which includes the research background, research focus, research questions and outcomes, and the significance of the research. It ends with a brief introduction of the outline of this research.

1.1 Research background

This research is about improving students' engagement in Chinese language learning with music. The background of this research is based on the researcher's personal second language learning experiences, as well as the dilemmas encountered through a review of the current situation in teaching Chinese as a foreign language.

1.1.1 Personal reasons for teaching Chinese through music

Engagement in learning a second language is not easy, especially learning Chinese as second language for those students who are from a totally different language and cultural background. Although it is difficult, a good start to learning a new language is of vital importance. A good start may include the following aspects: a finely developed interest in the target language and culture, rewards or self-satisfaction derived from the learning experience, and positive guidance and encouragement from the teacher. I, for example, learn English as my second language. I have always been interested in learning English since I was in primary school. Back then, I was attracted by the catchy English nursery songs and funny chicken dance music. Furthermore, I felt confident and satisfied when I was praised by my teacher who was wise, vigorous and humorous. It was my interest and passion in English that drove me to learn the language in the last decade. During that decade-long journey into learning English,

music from the English-speaking countries always helped me to learn the language and culture more easily. For example, in a Christmas song *Mistletoe* by Justin Bieber, some of the lyrics include: *I should be playing in the winter snow, but I'ma be under the mistletoe with you*. I did not understand the word *mistletoe* at first. It sounded and looked so strange to me. So I felt really confused as to why he preferred to stand under an odd plant rather than play with his friends. I could not help laughing when I discovered what the plant really was, a traditional decoration used during Christmas. I knew what mistletoe looked like before the song but did not remember its English name. From then on, the word was engraved in my memory. There are so many similar experiences that made me feel that music could be a precious resource for second language learning. It is fun and accessible. Besides, a language teacher with an appropriate teaching pedagogy is also of vital importance in a language class. Personally, I found that music invigorated not only my students, but also me, in class. It is very exciting for me to introduce the authentic Chinese language, as well as modern Chinese thoughts and culture, through music. These are the personal reasons why I chose this topic.

1.1.2 The application of music in Chinese teaching practice

The current research finds an important relationship between music and language. Many commonalities are shared by music perception and speech perception (Baldwin, 2012). In other words, music can be a rich resource for second language learning and teaching. The importance of music cognition is widely recognized in the field of second language acquisition. However, music is rarely adopted to teach Chinese in Australian public schools. Fortunately, there are more and more researchers trying to encourage beginning learners with the help of music. Xia (2015), for example, used songs for beginners to learn Chinese. Songs play a significant role in helping students to memorize words and expressions on account of

their lyrics. However, the significance of music in Chinese language teaching and learning still needs more attention.

1.1.3 Dilemma of Chinese language education in Australia

The situation of Chinese¹ learning as a second language is not optimal in English-speaking countries (Orton, as cited in Singh & Ballantyne, 2014). In Australia, for instance, about 94% of non-background student learners failed to continue Chinese lessons to the end of their secondary schooling (Orton, as cited in Singh & Ballantyne, 2014). Reasons may vary from individual to individual. However, there are three main reasons why students quit learning Chinese. The first is the failure to mobilize the learning interests of the beginning non-background learners (Orton, as cited in Singh & Ballantyne, 2014). That is to arouse their interests in learning. Another important reason is the lack of language environments where Chinese can be practiced, especially when Chinese is being learned in an environment where English is the medium of instruction (Han & Yao, 2013). Finally, the failure to sustain the desire to learn Chinese also explains why students quit learning Chinese (Singh & Han, 2014). One element these reasons have in common is that students are not engaged enough in Chinese language learning. There are numerous studies which aim to make Chinese learnable. However, the important role of students themselves is often neglected. Studies need to consider the students' own engagement in Chinese learning, which could be mobilized by a teacher's efforts. I believe that teaching and learning through music might be worth exploring in Chinese language education to address this situation.

¹ The word 'Chinese' in the present research refers to Mandarin. Mandarin is the official language of mainland China.

1.2 Research topic and focus

The topic of this research is improving the engagement of beginning non-background learners of Chinese in a secondary Australian school. The main focus of the research is to explore a musical pedagogy, including specific music teaching strategies, to facilitate students' engagement in Chinese language learning. Therefore, the main focus has two basic dimensions: the function of music and student engagement.

1.3 Research questions

This research contains one main question and two sub-questions. The main question is: How can a teacher improve the engagement of non-background beginning learners of Chinese through developing musical pedagogy in a secondary Australian school?

The sub-questions are:

- (1) How can teaching strategies incorporating music be developed in an effective and coordinated manner to help beginning learners engage in learning Chinese?
- (2) In what ways are the developed strategies useful in improving student engagement in Chinese learning?

1.4 Research outcomes

The research outcomes were divided into main outcomes and sub-outcomes. The main outcome will be an integrated musical pedagogy developed to improve the engagement of non-background beginning Chinese learners. The sub-outcomes will include:

- (1) Providing suggestions for the types of Chinese songs for beginning learners to learn.

(2) Providing a series of effective music teaching strategies which incorporate music to teach Chinese.

(3) Providing language teachers in the field with directions as to how these music teaching strategies can be implemented to improve student engagement in Chinese learning.

1.5 Significance of the study

Teaching Chinese with the help of music is an area which has been neglected by most researchers. Therefore, the findings of this study are significant in two main aspects.

On the one hand, this research provides an innovative approach to cater for the interests of beginning learners as well as to improve their engagement in learning Chinese as a foreign language. Beginning learners are usually curious about everything about the new language and culture. However, they will be overwhelmed and disappointed if Chinese appears too difficult (Orton, as cited in Singh & Ballantyne, 2014). If so, they will quickly lose their interest. Therefore, if some entertaining elements, such as music or an enthusiastic teacher, are brought into class, the pressure of learning a foreign language will be greatly lessened. Once their learning interest is aroused, this will generate enormous power to help students better learn the language.

On the other hand, the findings of this research will provide a new alternative to make Chinese learnable. The music that will be recommended in this research may also become a valuable resource for Chinese teaching.

1.6 Outline of the thesis

Chapter One has represented the research background of the thesis, the research topic, research questions, research outcomes and its significance. It also provides the outline of the thesis.

Chapter Two is a literature review chapter. It begins with a review of the links between music and language from various perspectives. Then, studies about the application of music in language teaching, learning, and retention are reviewed. Next, gaps in the literature are found and illustrated. This chapter ends with a review of theories that are applicable to data collection and analysis.

Chapter Three outlines the methodology of the research. A brief introduction about qualitative research and action research is presented at the beginning. Then, the time and content arrangement of the two-cycle action research is stated. Next, four data collection methods in action research are reviewed, each followed with an illustration of the application to this research. It continues with the introduction of the method as well as the process of data analysis in this research.

Chapter Four is the first evidential chapter in this research. It answers the first sub research question (see 1.3) by analyzing the evidence relating to the development of the musical pedagogy designs. This chapter develops a musical pedagogy (see Chart 4.4) which is applicable and effective for teaching Chinese.

Chapter Five is the other evidential chapter, which answers the second sub research question (see 1.3) in two steps. First, data was analysed to see whether, and in what respect, student engagement (See review in 2.5.1) was improved by each music teaching strategy and the musical pedagogy. Then, how the improvement of the student engagement happens is

justified by the theories that were reviewed in Chapter Two. In other words, the first step is the superficial reflections of the students' engagement improvement and the second gives an insightful look into the rationale of the musical pedagogy.

Chapter Six is the conclusion of the research. It answers the main research question (see 1.3) by synthesizing the findings in Chapters Four and Five. Then, the limitations of the study is addressed. Finally, the implications as well as recommendations of the research findings are demonstrated for readers and further researchers.

Chapter 2 Literature Review

2.0 Introduction

This chapter provides an overview of the current studies regarding this research. It includes four sections. In the first section, the connection between music and language is reviewed. Based on the links between music and language, the application of music in second language teaching in literature is reviewed. Then, in the third section, connections of the theories applicable to solve the research questions are demonstrated, which is followed by a review of the gaps in the literature.

2.1 The links between music and language

Music and language are closely related (Zeromskaite, 2014; Besson & Friederici, 1998). This section provides a theoretical base for the feasibility of the present research from the various perspectives of cognitive neuroscience and cognitive psychology.

2.1.1 The definition of music and language

Researchers such as Brandt, Gebrian and Slevc (2012) define music in a very broad sense as “creative play with sound”. Language, defined by the online Merriam-Webster dictionary, is

“The audible, articulate, meaningful sound as produced by the action of the vocal organs.”

2.1.2 From the perspective of cognitive neuroscience

A strong link is that language and music are recognized similarly in neural pathways. The opinion that the systems of language and music are located independently at different hemispheres of the brain has been gradually challenged. More and more cognitive neuroscientific research proves that the neural systems of language and music are closely related with some shared sub-processes (Johansson, 2008; Schön, Gordon, Campagne, Magne, Astésano, Anton & Besson, 2010; Perrachione, Fedorenko, Vinke, Gibson & Dilley, 2013). François, Chobert, Besson and Schön (2012) state that music training can foster brain plasticity and develop high level cognitive skills, notably linguistic abilities. Therefore, from the above literature, it can be suggested that improving either language or music ability will help the development of the other.

2.1.3 From the perspective of cognitive psychology

Zeromskaite (2014) elaborates on musical influences on second language learning, identifying them as the “music-L2 (second language) transfer effects”, which affect second language comprehension as well as enhanced processing and production. In short, his studies provide evidence that an overlap exists between the cognitive mechanism of music and

language processing, and that improving musical ability can help the development of language ability (p. 85).

2.1.4 Summary

In conclusion, the strong links between language and music include their similar definitions, their similar neural pathways, and the positive effects between the development of music and language ability. Such links provide the theoretical feasibility of the musical aspect in this research.

2.2 Studies on the application of music to second language learning

Since the natural and strong links between music and language clearly exist, numerous studies have tried to explore the specific application of music in language learning, especially in the areas of teaching and education. Participants learn a foreign language with the help of music in those studies, which provide the practical support for the feasibility of the present research.

There are two directions of the current literature investigating the application of music in second language teaching and learning. One is to explore the specific language skills that can be improved by teaching a second language with the help of music. The other is to work out useful musical strategies to engender efficient language learning. They have different emphases: the former emphasises the improvements in language processing, while the latter focuses on the designs of teaching strategies.

2.2.1 Language-focused studies

As noted earlier, the aim of language-focused studies is to explore music's function in specific realms of language learning. It usually uses one or a couple of control group(s) to

determine the potential difference. It starts with a pre-test, followed by a period of language learning. The time span varies greatly from study to study, which is from experiences in minutes (Ludke, Ferreira & Overy, 2014) to several months (Köksal, Yağışan & Çekiç, 2013). There are two major ways in which the researchers use music in learning. The first way is to play music as background music in the experiment group. The other way is to incorporate music directly into the teaching process. The next sections explore learning with background music and the incorporation of singing in the teaching process.

2.2.1.1 Music and engagementwith background music

Music can be encouraging, motivating, cheering, energizing, and calming. Therefore, Moradi and Zamanian (2014) pointed out that background music can be played by teachers to set the desired mood among students in class. Cabanac, Perlovsky, Bonniot-Cabanac and Cabanac(2013) proved that playing background music at the beginning of a test reduces students' anxiety and helps them to focus on the work. Supporters such as Moradi and Zamanian (2014), state that soft music has a significant positive influence on vocabulary learning. They believe soft music could help people focus and keep calm.

However, music does not only project a calm atmosphere. Kang and Williamson (2014) specified that the music that is fit for learning is simple, steady, and without lyrics. Kang and Williamson (2014) further point out that low complex background music hinders language learning which requires reading and creative writing, but can facilitate language learning in the initial stage, such as vocabulary retention. Researchers such as Küssner, Groot, Hofman and Hillen (2016) state that different people react differently to background music. Patson and Tippett (2011) attributed people's different reactions to background music to their

musical aptitude. It is interesting to note that background music also has a less negative influence on non-musicians' foreign language comprehension (Patson & Tippett, 2011).

2.2.1.2 Music incorporated in language learning

Unlike background music, incorporating music into teaching and learning processes generally produces better performance in many language learning aspects. In many studies, students usually have identical material but learn with or without music. The current literature shows that teaching language through musical aids can improve vocabulary learning (Ludke, Ferreira & Overy, 2014; Rukholm, 2015), grammar learning (Kara & Aksel, 2013), pronunciation processing (Moradi & Shahrokhi, 2014), and listening skills (Hugo & Horn, 2013). The first two (vocabulary and grammar learning) are the most investigated aspects.

Among all the music incorporated teaching or learning approaches, the most common ones include listening and repeating (Ludke, Ferreira & Overy, 2014; Moradi & Shahrokhi, 2014), and singing practice (Köksal, Yağışan & Çekiç, 2013; Kara & Aksel, 2013). For example, Ludke, Ferreira and Overy (2014) applied a "listen-and-sing" learning method for only fifteen minutes in a workshop. During the workshop, participants were required to repeat the expressions played by the researcher. Among the three groups, the listening material had identical texts but it was delivered in different forms including normal speech, rhythmic speech and singing. They found that participants who repeated expressions after singing had the best performance in terms of retrieving the material. The experiment by Ludke, Ferreira and Overy (2014) proved that music can facilitate short-term memory for spoken language phrases.

Among those musical strategies, singing is the most commonly used. In fact, singing practice is highly valued in language learning by numerous researchers (Erten, 2015; Good, Russo &

Sullivan, 2015; Gupta, 2006; Kultti, 2013; Ludke, Ferreira & Overy, 2014). It has also been supported by neuroscience that there is no significant difference in brain behaviour between the conditions when one is singing and when one is speaking (Saricoban & Metin, 2000). Moreover, singing songs to practice language has benefits that ordinary speech has not. For example, singing allows learners to practice the same sound repetitively without it leading to boredom (Richards, 1969; Köksal, Yağışan & Çekiç, 2013; Kultti, 2013; Erten, 2015).

2.2.2 Music and motivation with activities

Multiple-teaching strategies are also studied. For example, a grammar seminar in the University of Timisoara, Romania (Chiriac, 2015) was carried out with the following activities. First, students were required to listen to the song which contained the targeted learning grammar point, verb tense. A brief introduction to the song and the cultural background was made by the teacher. Next, lyrics without verbs were distributed to students. This time, they needed to hear the right form of the verbs missing from the music. Finally, when students became more familiar with the rules, students created sentences with the required verb-tense. Students were quite engaged in the learning process and substantial learning occurred.

An approach that is adopted by most studies that investigate multi-step musical teaching approaches is learning through songs. There is a long history of studies using songs to teach language. In 2001, Schoepp concluded a set of theoretical rationales for teaching through songs, including affective reasons, cognitive reasons, and linguistic reasons. First, songs help to create non-threatening atmospheres for learning (Schoepp, 2001), which is of great importance. Second, the learning of songs can include four essential language skills: listening, reading, writing, and speaking (Schoepp, 2001; Saricoban & Metin, 2000). Repetitive songs help to make language processing automatic. In addition, intercultural competence is

increased. For example, researchers Kao and Oxford (2014) carried out a self-study through Hip-hop songs. They found that students were motivated to learn the song's social meaning.

Studies in recent years have developed many different activities for song learning (Chiriac, 2015; Erten, 2015; Kao & Oxford, 2014; Griffiths, 2013; Schoepp, 2001; Saricoban & Metin, 2000). They include:

- singing practice,
- listening and repeating,
- blanks filling,
- lyric recreation,
- true or false questions,
- writing continuation stories,
- dictating,
- putting the lyrics into the right order,
- paraphrasing the lyrics,
- adding a final verse.

In conclusion, the research literature supports the notion that music plays three main roles in learning languages: 1) enhancement of social harmony (a feeling of comfort and togetherness), 2) motivation (relaxation and encouragement), and 3) as a tool for learning (i.e. singing).

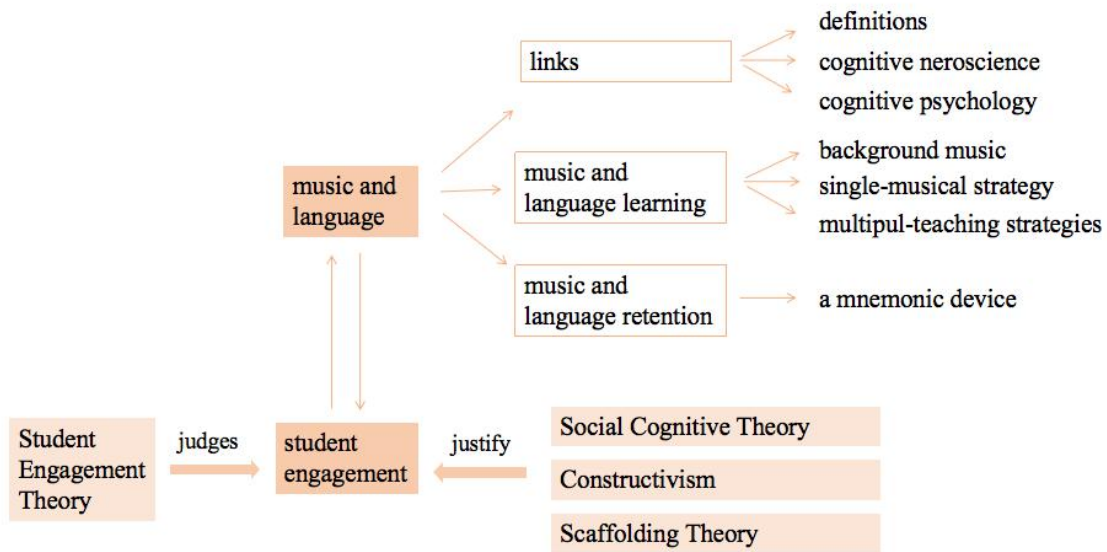
2.3 Music and second language retention

Music not only facilitates language learning, but also serves as a powerful mnemonic device to facilitate long term knowledge retention and language recall in the song (Calvert& Tart, 1993; Chazin&Neuschatz,1990; Gingold& Abravanel, 1987; McElhinney& Annett, 1996; Rainey& Larsen, 2002; Wallace, 1994).Generally, there are four mechanismsby which music improveslanguage recall.

First, listeners retain much more information about language via music than via ordinary speech (Peretz & Zatorre, 2005; Eschrich, Münte & Altenmueller, 2008). Therefore, once the melodies of the song are remembered, they can be stored in memory for a long time. The melodies facilitate the retrieval of the lyrics of the song from memory and provide a framework for the text. On the one hand, they chunk the lyrics into melodic phrases (Wallace, 1994; McElhinney & Annett, 1996). On the other hand, they connect the lines and expressions in the text (Wallace, 1994). In other words, the musical structure of the melodies develops a schematic pattern (Calvert & Tart, 1993) or provides an informative context (Wallace, 1994) that can facilitate listeners in the retrieval of the lyrics.

Second, songs promote automatic rehearsal of the language in the lyrics (Calvert & Tart, 1993; Rainey & Larsen, 2002). Such rehearsals can be both conscious and subconscious. As the song replays in people's minds, they practice the language automatically, which helps them recall and retain the language for a long time. Finally, music accentuates the linguistic characteristics of the lyrics for the listeners, such as its rhythmical properties, phrasings, or even poetic properties. Therefore, people tend to think more about those issues, which deepens their understanding of the lyrics. As a result, longer term memory of the language is developed (Wallace, 1994).

Accordingly, the above literature indicates that music helps with the retrieval and rehearsal of the language. Learning Chinese language through music leads to deeper understanding of the text and better long term knowledge recall, as is shown by the connection of theories, shown in Figure 2.1.



Figur

re 2.1 The connection of theories

2.4 Theoretical underpinning of this research

The base of Figure 2.1 shows the series of theories that relate to developing musical pedagogy to engage students' second/foreign language learning. In this section, Student Engagement Theory, Social Cognitive Theory, and Constructivism are reviewed. It is worth mentioning that Student Engagement theory is the basis of the research questions and directs data collection and analysis while other theories mentioned above justify how the improvement of student engagement happens in this research.

2.4.1 Student Engagement Theory

Although the literature has no fixed definition of the concept of student engagement (Mango, 2015; Reschly & Christenson, 2012, Strambler & McKown, 2013), there is a general agreement on the dimensions of engagement. The concept of engagement is usually divided into three categories: behavioural, cognitive, and emotional engagement (Fredricks, Blumenfeld & Paris, 2004; Lawson, M.A. & Lawson, H.A., 2013; Mango, 2015).

This research adopts the concept of engagement from Sawyer, Munns and Cole (2013), who provide a unique definition of student engagement. Small “e”ngagement is located in the classroom and includes whether students are ‘high cognitive’, ‘high affective’, and ‘high operative’ within the class. Big “E”ngagement means that students not only engage in the current classroom experiences, but also develop an enduring relationship with the school learning community. A detailed illustration of small “e” and big “E”ngagement follows.

2.4.1.1 Small “e”ngagement

Small “e”ngagement refers to student engagement in class, which includes behavioural engagement, emotional engagement, and cognitive engagement.

Behavioural engagement (High operative)

Students who have good behavioural engagement may engage in challenging tasks, a definition of being high operative. They are involved in the learning process and academic tasks (Sawyer et al., 2013; Fredricks et al., 2004).

Emotional Engagement (High affective)

Emotional engagement concerns the attitudes or emotions of students in the classroom (Fredricks et al., 2004; Sawyer et al., 2013). If students are high affective, they enjoy and value their learning in class with other classmates and teachers (Sawyer, et al., 2013). However, if students show low interest, sadness or anxiety, they are not well engaged emotionally.

Cognitive engagement (High cognitive)

Fredricks et al. (2004) concluded that the definition of cognitive engagement comes from two

groups of literature. Motivation literature emphasises psychological investment in learning, which includes flexibility in problem solving, the preference for challenges and being persistent in learning. Sawyer et al. (2013) resonate with the idea by stating that high cognitive students have deep understanding of the problems they are solving. They engage in substantive conversation about the work they are doing (Hayes, Mills, Christine & Lingard, 2006). The following figure shows the relationship of big “E” and small “e”.



Figure 2.2 Links between ‘e’ and ‘E’ – ‘the future in the present’

2.4.1.2 Big “E”ngagement

In order to achieve big “E”ngagement, pedagogy has been put forward by Sawyer et al. (2013) to help teachers to encourage students to possess an enduring learning motivation in the school context. This has been adapted for learning Chinese. Therefore, the big “E”ngagement in this research refers to:

- Students have an enduring relationship with the Chinese lessons they had in Year 7. Specifically, they would turn to Chinese outside the classroom and see Chinese as a meaningful part of their present life.
- Students would have the desire to learn Chinese in the future.
- Students would see the Chinese language as having a place in their social, educational and cultural future (Sawyer et al., 2013).

Various strategies relate to these notions of engagement. A student community of reflection can be encouraged so that they can have substantive conversations sharing their opinions towards learning, and develop shared ownership of the learning experiences. A second strategy is for the teacher to give effective feedback to students in written or oral form.

2.4.2 Social Cognitive Theory and Self-efficacy

Social Cognitive Theory (SCT) (Bandura, 1977, 1986, 1997) advocates that a personal sense of control can make human behaviour change. According to Conner and Norman (2005), there are two core constructs of SCT; perceived self-efficacy and outcome expectancies.

Perceived self-efficacy is the key construct of SCT (Zelenak, 2015; Lunenburg, 2011; Zimmerman, 2000; Bandura, 1997). Perceived self-efficacy is defined as “people’s judgments of their capabilities to organise and execute courses of action requiring designated types of performances” (Bandura, 1986, p.391) It is people’s belief that they can complete a task successfully (Lunenburg, 2011; Bandura, 1977, 1997). Such belief determines people’s motivation in the following three respects: whether to do the task, how much effort is to be exerted, and how long the behaviour will last when impediments appear (Lunenburg, 2011; Bandura, 1977, 1997). Therefore, high self-efficacy can promote people’s motivation while low self-efficacy can impede their motivation. Therefore, when it is applied to learning, students with higher self-efficacy would be more confident and determined to do the task and pay more effort to achieve success with greater persistency when trouble comes. Otherwise, they are pessimistic towards the outcomes of the effort, so they are less likely to take the challenge. Thus, students with higher self-efficacy are more likely to achieve academic success (Ersanlı, 2015).

In 1997, Bandura first proposed four sources of self-efficacy. It has been advocated by researchers since then, such as Klassen(2004), Usher (2009), and Lunenburg (2011). According to Bandura, high self-efficacy can be attained through and depending on four conditions: past performance, vicarious experience, verbal persuasion, and emotional cues. Past performance or enactive experiences are the most influential sources of self-efficacy (Zelenak, 2015; Lunenburg, 2011; Zimmerman, 2000; Bandura, 1997). People make predictions on the outcomes of the task according to their previous experiences. Successful experiences will promote self-efficacy while unsuccessful ones will lead to low self-efficacy.

Vicarious experience refers to the phenomenon whereby other people's previous failures or successes will influence the individual's prediction of their own outcome(Zelenak, 2015; Lunenburg, 2011; Zimmerman, 2000; Bandura, 1997). Next, verbal persuasion means that people's predictions are influenced by the encouragement and discouragement they receive from others(Zelenak, 2015; Lunenburg, 2011; Zimmerman, 2000; Bandura, 1997). Finally, emotional cues (physiological reactions) refer to the physical reactions experienced, such as feeling flushed, sweating, or heart pounding(Zelenak, 2015; Lunenburg, 2011; Zimmerman, 2000; Bandura, 1997). They are caused by negative emotions resulting from people's low expectations of the task. If such physical reaction persists, it will likely cause poorer behaviours.

Effective feedback is of great importance during the process of achieving goals. That is how people know their real condition at that moment, and helps them to decide whether to continue or make adjustments. It is also a source of confidence when the feedback is positive and encouraging (Latham & Seijts, 2016).

2.4.3 Constructivism

Pelech and Pieper (2010) concluded that students should take control of their learning through creating their own rules, making their voices heard and valued, developing different abilities among individuals, making connections between new and prior knowledge, problem analysis and solution and solving, self-awareness enhancement, and cooperative and authentic learning.

In the realm of language learning, Nunan (1995) specified the twelve learning principles of constructivism into three key domains. In other words, in the setting of student centered learning, teachers allow students to take a more active role in the experiential content, the learning process, and the language content. Specifically, in terms of the experiential content, students are involved in learning goal selection, modification, and creation. Then, learners are able to evaluate, decide, and adapt pedagogical tasks, and are encouraged to become their own teachers who generate their own learning strategies. Finally, language learners are encouraged to develop linguistic understanding of the language on their own and to explore the application of the language in the authentic or simulated context (Nunan, 1995).

According to Henson (2003), a Learner-Centered Curriculum is beneficial to students' effective and efficient learning in the following aspects. First, students are more actively involved in the learning process. Second, students are able to make more sense of what they learn since the knowledge is meaningful and relevant to them. Efficient understanding can be achieved by connecting what they learn with their prior knowledge and experience. Third, learners feel respected and validated in the learning circumstances. Such positive emotions benefit learning. Finally, students are more interested in and curious about what they learn, which also stimulates efficient learning.

Numerous studies have explored and testified how a Learner-Centered Curriculum benefits learning. For example, researchers such as Chi, De Leeuw, Chiu and LaVancher (1994) as well as Wetzels, Kester and Van Merriënboer (2011) confirmed the positive effect of prior knowledge activation on learning. It also has been proven that students retain more knowledge in cooperative learning circumstances (Sousa, 2006; Tran & Lewis, 2012).

2.4.4 Scaffolding Theory

Scaffolding is defined as the temporary assistance from a teacher or peers which helps learners do the tasks (or challenges) that they are not able to do on their own (Gibbons, 2015). Therefore, scaffolding starts with what learners can currently achieve independently, and will be removed when the targeted learning (which usually refers to learning goals or tasks) is achieved.

The scaffolding theory has been applied to explore catering for a diversity of student needs in the classroom. Ferguson (2009), for instance, demonstrated that all the students of different abilities in a class can improve their understanding through “rich” tasks (tasks which have several components to them). They are accessible to everyone at the beginning but become more and more challenging as learners proceed. However, adequate scaffolding must be designed for such tasks. Thus, every student can achieve the best they can do with the provided scaffolding.

2.5 Gaps in previous studies

The present study aims to develop systematic music teaching strategies to teach Mandarin as a foreign language to non-background beginning learners in Year 7. Through the review, some gaps were found in the current research. These include:

- Setting Chinese Mandarin as the target language.
- The exploration of a comprehensive musical pedagogy.
- The long-term and predominant use of music in language teaching and learning.
- Judging students’ reactions according to the Student Engagement Model.
- The existence of a strong theoretical foundation.

This thesis sets out to add to language teaching practices. First, numerous studies have shown that music has a positive effect on second language learning, but few of them set their target language as Mandarin. Second, few studies combine background music and music incorporated teaching strategies together. Third, in most previous studies, the strategic application of music in learning language was usually for short-term complementary learning. Language learning with music is usually in the form of seminars (Chiriac, 2015). In most studies the learners usually had a certain competence of the target language. In the present study, however, the learners are all beginning learners. The musical pedagogy was applied throughout their very first year of learning.

2.6 Conclusion

In conclusion, the literature review has illustrated the feasibility of the present research theoretically and practically. Table 2.1 shows the theories and practical studies that have shaped the method and data collection. The following table shows the links between literature sources and research questions.

Table 2.1 The links between literature sources and research questions

Research questions	Literature source
(1) How can teaching strategies incorporating music be developed in an effective and coordinated manner to help beginning learners engage in learning Chinese?	Ludke, Ferreira & Overy, 2014: L2 study Hugo & Horn, 2013: listening skills Chiriac, 2015: song learning Saricoban & Metin, 2000: brain behaviour Kao & Oxford, 2014: intercultural competence

	<p>Griffiths, 2013: lyric recreation Moradi & Shahrokhi, 2014; pronunciation processing Moradi & Zamanian, 2014: background music to adjust mood Kang & Williamson, 2014: music with a steady beat Küssner, Groot, Hofman & Hillen, 2016: vocabulary retention McElhinney & Annett, 1996: chunk lyrics Peretz & Zatorre, 2005: brain organisation for language processing Eschrich, Münte & Altenmueller, 2008: long term memory Mango, 2015: engagement Fredricks, Blumenfeld & Paris, 2004: engagement Sawyer, Munns & Cole, 2013: Little ‘e’ and Big ‘e’</p>
<p>(2) In what ways are the developed strategies useful in improving student engagement in Chinese learning?</p>	<p>Bandura, 1977, 1986, & 1997: self-efficacy Muhammed, 2011: achievement motivation Lunenburg, 2011: self-belief Zelenak, 2015: individual’s prediction of outcome Ersanlı, 2015: high self-efficacy & success Latham & Seijts, 2016: feedback Henson, 2003: learner-centred curriculum Pelech & Pieper, 2010: prior knowledge Nunan, 1995: authentic context Wetzels, Kester & Van Merriënboer, 2011: prior learning Sousa, 2006: cooperative learning Tran & Lewis, 2012: Cooperative learning Gibbons, 2015: scaffolding Ferguson, 2009: scaffolding</p>

Chapter 3 Methodology

3.0 Introduction

This research is qualitative action research. It is designed in cycles. The ethical issues and the research principles are addressed in the end.

3.1 Qualitative research

The qualitative research method was applied in this study. Qualitative researchers are interested in understanding how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences (Tisdell & Sharan, 2015).

There are five features of qualitative research as identified by Yin (2015). They are:

- (1) Studying the meaning of people's lives, in their real-world roles.
- (2) Representing the views and perspectives of the people (labeled throughout this study, as the participants) in a study.
- (3) Explicitly attending to and accounting for real-world contextual conditions.
- (4) Contributing insights from existing or new concepts that may help to explain social behavior and thinking.
- (5) Acknowledging the potential relevance of multiple sources of evidence rather than relying on a single source alone (p.9).

Considering the definition as well as the features, the research adopted qualitative methods.

3.2 Action research

This section gives an overview of action research. Then, the time frame of the research and teaching content design are illustrated in the two cycles.

3.2.1 An overview of action research

One of the common forms of applied research is action research. Action research is used to study the conditions and effects of various forms of social actions and research (Altrichter, Kemmis, McTaggart & Zuber-Skerritt, 2002). Over the years and after many studies, action research has been refined to a systematic approach to investigate and seek solutions to problems (Altrichter, Kemmis, McTaggart & Zuber-Skerritt, 2002). For example, Herr (2014) claims that the goal of action research is to address a specific problem in a practice-based setting, such as a classroom. Cohen, Manion and Morrison (2000) also point out that action research is a powerful tool for change and improvement at the local level. It can be used when a problem involving people, tasks, and procedures needs to be solved.

Kurt Lewin (1946) states that action research proceeds in a spiral of steps. Each step contains a cycle of planning, action, and fact-finding about the result of the action. Although it has been a long time since Lewin developed this procedure, it has remained the basic structure over time. Based on Lewin's work, Kemmis and McTaggart (1988) elaborated upon each cycle being composed of the following four phases: planning, acting, observing, reflecting (See Figure 3.1).

The core of planning is to develop a plan of data collection procedure (Ravid & Efron, 2013). The starting point is the research question. It works as a guidance of the investigation (Ravid & Efron, 2013). Acting is implementing the plan and observing follows. Reflection is an essential step in action research. Since the objects of action research are the researchers

themselves and their practices (Ravid & Efron, 2013). Researchers reflect on the effect and adjust the plan in the next cycle (Kemmis & McTaggart, 1988).

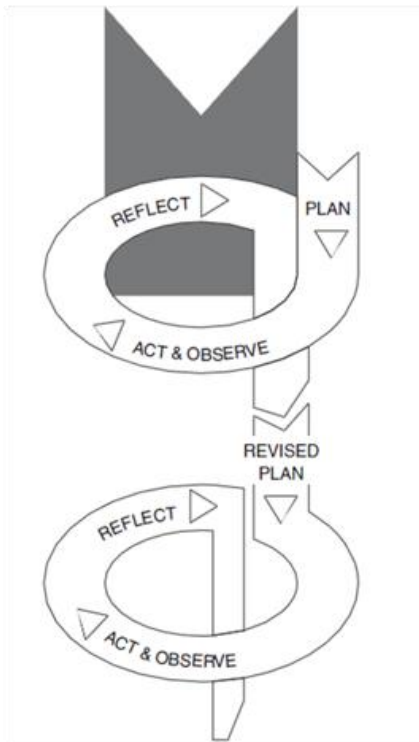


Figure 3.1 Dynamic cycles in action research (Kemmis & McTaggart, 1988)

Action research has several distinctive features. As described by Altrichter, Kemmis, McTaggart and Zuber-Skerritt (2002), action research is:

- “Critical collaborative enquiry by reflective practitioners who are accountable in making the results of their enquiry public,
 - Self-evaluative in their practice, and
 - Engaged in participative problem-solving and continuing professional development”
- (p.128).

Action research was appropriate for this research for the following reasons. First, developing a musical pedagogy required several cycles of classroom practices. On the one hand, although many studies have proved the benefits of music’s employment in second language

learning, few of them provide a systematic musical pedagogy in language learning. On the other hand, the target language of most of the former literature was English, with few of them being Chinese. In summary, working out an integrated musical language pedagogy for Chinese needed spirals of steps in order to develop. Second, pedagogy exploration required good skills in problem solving and continuing professional development. This research solved problems that arose from the actual teaching practices. The researcher's professional skills in teaching Chinese were improved through self- evaluation and reflection, suggestions from the peer teacher, and feedback from students.

3.2.2 Two-cycle research design

Two major aspects of the two-cycle research design are illustrated; time frame and teaching content design.

3.2.2.1 Time frame

The action research approach employed in this research was a two-cycle design. The aim was to develop a musical pedagogy for Chinese teaching. Since the researcher had no teaching experience before the research, the researcher decided to practice her teaching skills before the cycle began. It took the researcher half of the first term to observe ordinary lessons in year 7 and one term to begin to acquire some teaching skills. During that time, music was not yet incorporated in the researcher's teaching. Therefore, the researcher called that period the "before music" period, which was also called Unit O. Table 3.1 shows the timetable of the research process.

Table 3.1 Research timetable

Research Stage		Time Span (year 2017)	Time of teaching with Musical pedagogy
1. Unit O	“Before Music”	From Term One to the middle of Term Two (from Feb.1 st to May 30 th)	None
2. Unit One	Cycle One	From the middle of Term Two to the middle of Term Three (from June 6 th to Aug. 10 th)	Eight weeks (5 hours 20 minutes)
3. Unit Two	Cycle Two	From the middle of Term Three to the end of Term Four (Aug. 18 th to November 28 th)	Eleven weeks (7 hours 20 minutes)

Unit One was more about exploring the appropriate way to incorporate music into Chinese teaching. After the review of the previous literature, a series of music teaching strategies (MTS) were tried out one by one to explore their appropriate operation, their basic function in Chinese teaching, and their contribution to the improvement of student engagement. **Table 3.2** shows the date of the application of each MTS.

Table 3.2 Dates of the application of each MTS

MTS		Date (year 2017)
Watching the Music Video to Catch the Required Information		June 6 th
Listening to the Song to Catch the Required Information		June 13 th
Backup lessons		June 20 th , June 27 th
Playing Music Audio		July 18 th (<i>the first week of Term Three</i>)
Playing Music Audio	Music Listening Tasks	July 25 th
	Backup lesson, Creating Chinese Lyrics	Aug. 1 st
	Singing in Chinese	Aug. 8 th

After the experience of and reflection on Unit One, the music pedagogy in Unit Two was adapted. It was further enriched by dealing with the problems that appeared during the teaching practices (See details in Chapter 4). The research in Cycle Two focused on polishing the operations of music teaching strategies in teaching a more challenging song, the cooperation of music teaching strategies, and their contributions to student Chinese learning. Table 3.3 shows the date of the application of each MTS.

Table 3.3 Dates of the application of each MTS

MTS		Date (year 2017)
Playing Music Audio	Original MV Appreciation	Aug. 18 th
	Backup Lesson	Aug.22 nd
	Watching the Music Video to Catch the Required Information	Aug. 29 th
	Listening to the Song to Catch the Required Information	Sep. 5 th
	Backup Lesson of Focused Study	Sep. 14 th
	Music Listening Tasks	Oct. 19 (<i>the second week of the Fourth Term</i>), Oct. 24 st
	Group Discussion	Oct.31 st
	Backup Lesson of Focused Study	Nov.7 th
	Creating Chinese Lyrics	Nov. 21 st
	Singing in Chinese	Nov. 28 th

3.2.2.2 Teaching content design

The researcher noted here that Unit O was not included in the action research, since music was not formally applied in her teaching strategies. However, the language taught in this unit served as prior knowledge in Cycle One.

The song *Mài Tāng Yuán* (Selling Rice Dumpling) was adopted to teach Chinese in Cycle One (Unit One). It was the starting song which was quite catchy and easy to learn. Traditional

Chinese culture was introduced. The language in the song was related to that in Unit O and Unit Two.

In Cycle Two, *Chǒng Ài* (Pamper) was selected for students to learn. This song was more difficult to learn than the song in the last cycle with more new words and more complex sentence structures, but its language was still on the basis of the last two units. Chinese culture of modern society was introduced to students through this song in this unit. A booklet was designed for each unit. For more information about teaching content in Units O, One, and Two, see Appendices 1, 2, and 3.

In conclusion, the teaching strategies in Cycle One were initiated by referencing the previous studies and were adapted through the teaching practices. The reflection on and the conclusion drawn from Cycle One laid the basis of the plans in Cycle Two. The musical pedagogy was again adjusted and polished during the process. Finally, a developed musical pedagogy was generated by reflecting on the previous teaching practices.

3.3 Sites and participants

The researcher taught in a comprehensive state school, located in New South Wales, Australia. It is a co-educational high school operated by the New South Wales Department of Education with students from Year Seven to Twelve.

Two groups of participants were included in the research. They were a class of Year Seven students and one classroom teacher. The number of the students in that class was 28 students. All of them were from the local community with no background in Chinese language or Chinese culture. It is worth mentioning that they were also learning French as a foreign language at the same time. The classroom teacher was their French teacher with at least five

years' teaching experience. She worked as my mentor teacher and had no Chinese background either.

The class was held once a week and each lesson lasted for about 40 minutes. The researcher taught there for four school terms. As shown in Tables 3.1, 3.2, and 3.3, research data was collected every week when the musical pedagogy was applied to teaching Chinese. Specifically speaking, it was collected from June 6th to Nov.28th, in 2017, which was about 12 hours and 40 minutes in 19 weeks.

3.4 Data Collection methods

According to Patton (1990), the most popular qualitative data collection methods consist of in-depth, open-ended interviews; direct observation; and written documents. Having considered the above, the researcher used four methods, namely semi-structured observations, interviews, reflective journal writings, and surveys to suit the needs of this particular research.

3.4.1 Semi-structured observations

Observation methods are good approaches to gain insight into situations (Cohen, Manion & Morrison, 2000). Observations are the essential step in a cycle of action research. Depending on the explicitness of the initial focus, observations can be divided into three different categories: highly-structured observations, semi-structured observations, and unstructured observations. Semi-structured observations were employed in this research. With specific observation instructions, the researcher and the classroom teacher are required to observe the condition of students' engagement in class. Moreover, the researcher and the classroom teacher are also required to note down other unexpected reactions from students. Table 3.4 shows the design of the semi-structured observation in this research.

Table 3.4 Semi-structured observation

Semi-structured observations		Students' reactions to (music teaching strategies were specified here)
The change of students' emotion	their facial expressions, or their body language (when and how)	
	Their comments	
	Other conditions	
Students' learning status	Did they solve any problems independently? If so, what was the problem and how did they solve it?	
	Did they initiate discussions about their learning? If so, when?	
	What words and expressions popped up the most?	
	Other conditions reflecting their learning	
Their behaviours	Their reactions when a new task (challenge) was proposed by the teacher.	
	Were they involved or distracted by something else? If so, when?	
	Other behavioural reactions	
Any other observations?		

As the table shows, the observation was related to the definition of student engagement-high affective, high cognitive and high operative. In order to make Cycle One easier for the classroom teacher to observe, the descriptions in the table were in plain English. At the bottom, there is also open space for observers to note down unexpected events or conditions.

There were two observers in this research. One was the teacher researcher; the other was the classroom teacher. The observation occurred every lesson during Cycles One and Two (See Table 3.2 & 3.3), since the music pedagogy directed the researcher's teaching for the entire units. It is to be noted, that students' reactions in some of the lessons in Unit O, which were about cultural introduction and Chinese character recognition and writing, served as useful data to make comparisons with those in Units One and Two. There were two main intentions of the semi-structured observations; to make comparisons between students' engagement in class (small "e" engagement) with or without music, and to notice and collect other problems and situations the researcher did not expect.

The observation of the researcher was written in weekly reflective journals. The classroom teacher's data was collected through three main approaches, the sheet of Observation Structure, teacher-researcher conversation after each lesson, and teacher's interviews. In-time analyses of the observation were made in the weekly reflection journals (See 3.2.3).

3.4.2 Semi-structured interviews

The semi-structured interview was another source of the data of this research. DeMarrais (2004) defines the interview as a process where researchers and participants are involved in conversation which is related to a research study. Dexter (1970) defines it as a purposed conversation. Therefore, a semi-structured interview is a conversation initiated by researchers with a research purpose. The two most common forms of interview are, according to Merriam (2009), person-to-person interview and group interview, which depend on the number of the interviewees. He states that an interview is necessary to know how people interpret the world and their feelings and behaviours that observation is not able to do discover. The semi-structured interview was adopted in this research. A set of open-ended questions was

designed before the interviews and other questions emerged from the dialogue between the interviewer and interviewees (DiCicco-Bloom & Crabtree, 2006).

The researcher designed two type of questions. The first type is to ask their engagement conditions, including behavioural, emotional, and cognitive engagement. Those questions aim to answer the first research question: How can teaching strategies incorporating music be developed in an effective and coordinated manner to help beginning learners engage in learning Chinese? The other type of question is to collect their judgments towards the teaching strategies the researcher used in class. Their suggestions helped to solve the second research question : In what ways are the developed strategies useful in improving student engagement in Chinese learning?

The objects of the semi-structured interviews were a focus group of seven students and the classroom teacher. There were six students in the focus group. They came from different learning abilities.

Table 3.5 shows the interview agenda. The interviews on Aug.8th and Nov.28th were at the end of each research cycle.

Interview	Date (Year 2017)	Duration (min)	Total time
Student interview	Aug. 8 th	25	1 hour 20 minutes
	Sep. 19 th	25	
	Nov. 28 th	30	
Teacher's interview	Aug. 8 th	20	40 minutes
	Nov. 28 th	20	

Table 3.5 Interview Agenda

An extra student focus group was conducted on Sep. 19th, in the middle of Cycle Two when it was the end of Term Three. The reason for doing this interview was that the song received

various opinions after several lessons. I intended to know more about their feelings and learning conditions so that I could adjust my teaching design as well as the process.

There were two types of open-ended questions in the student interviews. One type was designed in relation to Student Engagement Theory. Students were asked about their feelings towards, their effort in, and their learning achievement in, each of the music teaching strategies. The questions were similar to:

- *How did you feel when you did the task? Or what impressed you most in the MTS?*
- *How did you manage to complete the task? Or what approaches did you use to help you do the task?*
- *What did you learn from the task? Or what words can you come up with most often from the song?*

Such questions aim to answer the first research question: How can teaching strategies incorporating music be developed in an effective and coordinated manner to help beginning learners engage in learning Chinese?

The other type of open-ended question was about their opinions, as well as suggestions about the music teaching strategies. The questions included:

- *What do you think of the MTS?*
- *What do you like/dislike the most of it?*
- *What are your suggestions for the MTS?*

Students' suggestions collected from these questions helped to solve the second research question: In what ways are the developed strategies useful in improving student engagement in Chinese learning?

As for the teacher's interview, similar questions were asked but in a slightly different way. The teacher was asked to say her observations and her judgments regarding the degree of students' engagement in Chinese learning. Suggestions for the improvement of teaching strategies were also given in respect of the language teacher. For more details of the question design, see Appendix 4. Questions in red in the appendix were those which emerged from conversations.

Finally, the interviews were audio recorded. They were later transmitted by the researcher to written copies for further analysis.

3.4.3 Reflective journals

Reflective journals are applied in this research for the following three reasons. First, reflection is an essential step in action research. Since the objects of action research are the researchers themselves and their practices (Ravid & Efron, 2013), self-reflection is of vital importance. Second, as stated by Mills (2011), journals are an attempt by teachers to reflect on their practice in a systematic manner through teachers' narration. They are able to keep track of not only observations but also feelings associated with the action research process. Third, the reason for using reflective journals in this research is to make in-time analyses of the practices from the previous period, which provides guidance for the teaching plans and adjustments to be made to the musical teaching methods in the next period.

In the present research, reflective journals were kept for the following three main purposes:

- Recording classroom observations.
- Keeping a record of the feedback from both the classroom teacher and the students every week.
- Making in-time analysis of my periodical teaching to make possible adjustments to the teaching plans.

A conclusive reflection was made at the end of Term 2, which reflected on the teaching from June 6th to June 27th. However, since July 18th, 2017, the beginning of the third term, the reflective journal was written every week after each lesson. That was because at the beginning of the action research, the teacher researcher was still exploring the appropriate time span of periodic reflections. Later I found that weekly reflections were more suitable for the present research, which could better keep detailed and concrete descriptions of students' reactions to the music and the MTS, and make instant adjustments for the teaching plans with the in-time feedback. Therefore, there were in total one conclusive journal and 15 weekly reflective journals in this research.

3.4.4 Survey

A survey is an efficient data collection method to gather different opinions, attitudes, and perceptions from people (Efron & Ravid, 2014). The researcher conducted a survey at the end of Cycle Two to discover students' preferences regarding the music. In the survey, students were appreciating and rating a series of MVs and songs of different styles. Students are required to rate those songs based on the beat, the melodies, the meaning of the songs. Basic information about the song and the singer/band were provided in a sheet for students (See Appendix 5). A rating sheet (See Appendix 6) was given to students to write their comments after watching the video. Students were required to give a rating from one to ten (ten was the highest) and to give their reasons. The analysis of the survey provided a valuable reference for selecting the appropriate music for teaching Chinese.

3.5 Data analysis

Data analysis is a critical component in the process of action research. It is an attempt by the teacher researcher to summarize the collected information in a dependable and accurate manner (Mills, 2011). The goal of qualitative data analysis is to bring meaning and order to the mass of collected data by looking for recurring themes, categories, and patterns (Shank, 2006). In qualitative research, data analysis and data collection are often integrated and recursive (Gibson & Brown; Marshall & Rossman, cited in Ravid & Efron, 2013). In the present research, the analysis also went hand in hand with data collection. The following sections are all in the final phase of the study when all the data were collected.

This study adopted the following procedure for data analysis: preparation for analysis, analysis of the data, synthesis and interpretation of the data, and presentation of data analysis and interpretation (Ravid & Efron, 2013). Ravid and Efron (2013) also stated that these steps are not a recipe but a set of suggestions that guide the process of data analysis.

3.5.1 Preparation for analysis

In data analysis, the first step was transforming data into readable text (Ravid & Efron, 2013). That meant to turn the audiotapes, observation notes, and reflective journals into typed text which can be easily retrieved for analysis. The data was sorted into files and then put into tables or patterns. For example: the three figures below show the preparation for analyzing the third student interview. As Figure 3.2 shows, the original data was in audio form. Then, it was transmitted into the written text (Figure 3.3). The written data was further classified and more explicitly displayed by tables and numbers (Figure 3.4).



Figure 3.2 Data in audio form

1. How do you feel about the singing competition?

The singing competition was fun. Everyone had a good time.
 (Recalling Ryan singing) Miss was crying. (Laughing)
 I can sing around people, but I don't like singing in front of people. _____
 Actually it was fun to the teacher too. So it was a good activity.
 It was great. The boys should have won. *They discussed about the competition.*
 Everyone's happy, high, singing.
 Watching the boys was the funniest part.
 I noticed Bayley (the audience). There was really big expression on his face. The mouth was wider.
 Maybe everyone should have a try, Bayley, next time. You should try. Or maybe you can stand up behind and sing just to you (me).
 We should all feel very welcome in the class to sing without being embarrassed, Baylee.
 It's just the classroom. You should feel you are safe. We are all nice. (laugh)

Figure 3.3 Data in written text

1. How do you feel about the singing competition?

Students' Opinions:

1. The singing competition was fun. Everyone had a good time. Everyone's happy, high, singing.
2. I can sing around people, but I don't like singing in front of people. _____
3. It was great. The boys should have won. *They discussed the competition.*

Audience's reaction

	Watching the boys was the funniest part.
1	I noticed Bayley (the audience). There was really big expression on his face. The mouth was wider.
2	Recalling Ryan singing. Miss was crying. (Laughing) Actually it was fun to the teacher too. So it was a good activity.
3	Maybe everyone should have a try, Bayley, next time. You should try. Or maybe you can stand up behind and sing just to you (me). We should all feel very welcome in the class to sing without being embarrassed, Baylee. It's just the classroom. You should feel you are safe. We are all nice. (laugh)

Figure 3.4 Data displayed by tables and numbers

3.5.2 Analysis of the data

The present study employed content analysis to generate codes as the method of analyzing data. Coding breaks down data into separate pieces and groups them together into certain categories and classifications (Charmaz, 2006). This method was chosen as it was an efficient and reliable way to sort, categorize, and synthesize the complex qualitative data in this research. The data of this research was focused on gathering the opinions of students and teachers towards musical teaching methods and their feelings towards Chinese language learning.

The coding methods applied in this research can be roughly divided into two categories: First Cycle and Second Cycle coding methods (Saldaña, 2009). Most First Cycle coding methods are simple and direct while Second Cycle coding methods are more abstract (Saldaña, 2009). The present research adopted the First Cycle coding methods to make initial analysis of the data with initial codes, and Second Cycle coding methods to further analyse the data through classifying the initial codes into categories and themes (Saldaña, 2009).

3.5.2.1 Data analysis with First Cycle coding methods

Data analysis with First Cycle coding methods is based on coding procedures that identify units of meaning within the data (Ravid & Efron, 2013). In the present research, Descriptive Coding and Emotion Coding were adopted as the First Cycle methods to analyse data in this step. The table below shows the brief introduction(Saldaña, 2009) and the general purpose of the methods adapted to analysis of the data in the preliminary stage in this research.

Table 3.6 First cycle coding methods

Number	Coding method	Brief Introduction	General application in this research
1	Descriptive coding	To state the substance of the content.	To give precise descriptions of students behaviours.
2	Emotion coding	To label the emotions of the participants.	To appropriately present participants' feelings and thoughts.

Table 3.7 Examples of the actual application of the above coding methods

Number	Coding method	Data	codes
1	Descriptive coding	<i>“They stood up immediately and walked to the front when it was their turn. They also looked at each other encouraging others to come up”</i> (My observation, Nov. 28 st , 2017).	Active
		<i>“...After they got used to the new task, they seemed quite intense and focused on the task.....”</i> (My observation, July, 25th, 2017).	Intense Concentration
2	Emotion coding	<i>“.....the students became excited when they hear the familiar song. They became happy, shook their body to the beats, and even sung to the music“</i> (My observation, July 18, 2017).	Excited happy
		<i>“.....students who had already got the answer looked very relaxed and got distracted.....”</i> (My observation, Aug. 18th, 2017).	Relaxed bored

In short, the preliminary data analysis of the First Cycle Coding provided the initial codes for further analysis with Second Cycle methods.

3.5.2.2 Data analysis with Second Cycle coding methods

Focused Coding and Axial Coding were adopted as the Second Cycle methods in the data analyses of this research(Saldaña, 2009). The table below shows the brief introduction(Saldaña, 2009) and the general purpose of the methods adapted to analyse the data in a more advanced stage in this research.

Table 3.8 Second cycle coding methods

Number	Coding method	Brief Introduction	Application in this research
1	Focused coding	To develop the most salient categories or themes by making the most analytic sense in particular research.	To extract the basic and direct influence of the musical pedagogy in improving student engagement.
2	Axial coding	To specify the properties of categories and relate them into subcategories.	To relate the basic and direct influences into the definitions of student engagement (big “E” and small “e” engagement).

The table below shows an example of how the focused coding and the axial coding were applied to the analysis of data.

Table 3.9 Examples of focused coding and axial coding

Data	Initial codes	Focused codes	Axial codes
<i>".....the students became excited when they heard the familiar song. They became happy, shook their body to the beats, and even sung to the music"</i> (My observation, July 18, 2017).	Excited happy	Student enjoying studying Chinese	High affective
<i>"When we heard the music, everyone started walking in and singing the song"</i> (Students' interview, Aug, 8th, 2017).	Inspiring		
<i>"The singing competition was fun. Everyone had a good time. Everyone's happy, high, singing"</i> (Student interview, Nov. 28th, 2017).	Fun		
<i>".....I like my song. It's about cake"</i> (Student interview, Nov. 28th, 2017).	Cherishing the work	Student valuing studying Chinese	
<i>"We need to be careful who marks it. We got to make sure that you are responsible with other people's music"</i> (Student interview, Nov. 28th, 2017).	Respecting the work		

3.5.3 Synthesis and interpretation of the data

After the data was sorted into themes and categories, the next step involved putting them together into patterns by examining how they relate to each other (Miles & Huberman, 1994). At this stage of data analysis in the present research, the rationale for the improvement of student engagement was analysed through theories such as learning theories and motivation theories (see details in Chapter 5).

3.5.4 Presentation of data analysis and interpretation

The main formats of the data display in this research were charts and matrices. The musical pedagogy explored in the present research contains a series of musical teaching strategies. Charts (see Chart 4.1 and Chart 4.4) explicitly show the basic components of the musical pedagogy as well as the interrelationships among them. Matrices effectively showed each of

their functions at a time (see Table 5.3 and Table 5.4). It also enabled readers as well as the researcher to make efficient comparisons among those strategies.

3.6 Ethical issues

Ethical issues should always be taken into consideration when conducting research. Mills (2011) concluded that there were five common-sense ethical guidelines for teacher researchers, which are worth considering in this research.

First, researchers should have an ethical perspective which is close to their personal ethical position. The researcher should be prepared to respond to an awkward situation comfortably and reasonably during the action research, because there may not be enough time to give a well-thought response when the “situation” comes out. Second, informed consent and protection from harm are the most basic ethical issues in research (Mills, 2011). The researcher had a meeting with the participants (both students and teachers) to introduce my research and the plan for data collection. Information sheets about the research were provided to them (see Appendix 7). I also provided an information sheet to make sure their parents were informed. Consent forms were also provided (See Appendix 8). In order to protect the participants from privacy invasion, pseudonyms were used throughout the study. Third, social principles were my guideline for ethical issues. For example, a democratic relationship between the participant and the researcher was maintained throughout the research. There was no coercion in the study. Fourth, deception was not acceptable in this research. The researcher. Fifth, ensuring the accuracy of the data was a main concern of the research.

In conclusion, the essential idea of ethical issues was to collect the data, as well as to produce the outcomes of the study, without disturbing the wellbeing and rights of both participants and the researcher. For the approval letter of Ethics and State Education Research Approval Process, see Appendix 9 and 10.

3.7 Research principles

This research followed general research principles. Validity and reliability relating to the data were fully considered.

3.7.1 Validity

Validity refers to external validity and internal validity (Cohen et al., 2000). External validity refers to generalization, which means the degree to which the findings of the study could be applied to more people as well as more contexts (Cohen et al., 2000). Mills (2011) suggested that generalization of data does not arise from action research because the goal of action research is to understand the issues within a specific school or a classroom. The participants of this study were limited to a class of Year Seven students and the class teacher. As a result, the data collected from those students were not generalized. Internal validity is the compatibility of the collected data with the explanation given by the researcher (Cohen et al., 2000). It can also be referred to as authenticity, plausibility, and credibility of the research (LeCompte and Preissle, Hammersley, as cited in Cohen et al., 2000).

In order to achieve internal validity, above all, the authenticity of the data was guaranteed in this study. The researcher attached great importance to triangulation. Triangulation was one of the approaches used to achieve internal validity. Cohen et al., (2000) define triangulation as a multi-method approach employed when two or more data collection methods are used in the research. There are two main aspects of this study which embody triangulation. First, four methods were employed to collect data. They are observation, interview, reflective journal writing, and survey. In this way, one specific student reaction to a musical teaching strategy was justified by the researcher, the classroom teacher, as well as the students themselves. The other aspect is the use of investigator triangulation (Cohen et al., 2000), which means that

more than one observer is involved in the research. There were two parties of observers in this research. One was the researcher and the other was the classroom teacher.

3.7.2 Reliability in the research

Cohen et al. (2000) suggest that reliability is a necessary precondition for validity in a study.

The following paragraph is the definition they give.

Reliability is essentially a synonym for consistency and replicability over time, over instruments and over groups. It is concerned with precision and accuracy..... If it were to be carried out in a similar context (however defined), then similar results would be found. There are three principle types of reliability: stability, equivalence and internal consistency (Cohen et al., 2000, p.117).

In order to achieve high reliability, triangulation was employed in the data collection. In this way, rich and detailed descriptions ensured the generalization of the research findings. Then, a coding method was applied to improve the accuracy of data analysis. Finally, students are requested to express their real opinions by the researcher. The classroom teacher was encouraged to express her opinions objectively.

3.8 Conclusion

The present research is a two-cycle action research, which aims to explore a musical pedagogy to improve the engagement of students in language learning. Semi- structured observations and interviews, reflective journals and surveys were used for data collection. Coding methods were adopted to analyse those qualitative data. The methodologies applied in this research gave strong support and direction for data collection and analysis in a theoretical and scientific manner.

Chapter 4 Exploring Musical pedagogy

4.0 Introduction

This chapter introduces what music pedagogy is and how it was employed to engage students in learning Chinese as a second language and understanding Chinese culture. Music pedagogy was used in each unit of learning. A Chinese song was the main teaching material in each unit. In a narrow sense, the pedagogy was a set of musical approaches to teach a Chinese song; while broadly speaking, it directed teachers to teach Chinese as an additional language through reading, listening, speaking, writing, linguistic learning, and intercultural learning (Education Standards Authority of NSW, 2003) with music embedded in it. Students learnt the language and culture related to the song through a series of music strategies.

After a two-cycle action research, a framework of musical pedagogy was developed to teach Chinese. The developed musical pedagogy was a series of successive music incorporated teaching strategies (MTS), including music activities (MA), music tasks (MT), and music routines (MR). The MTSs worked as the major procedure in each teaching unit. Each strategy was supported by supportive methods (SM), such as back-up lessons (BL) and backstage supports (BS). The following figure shows the above.

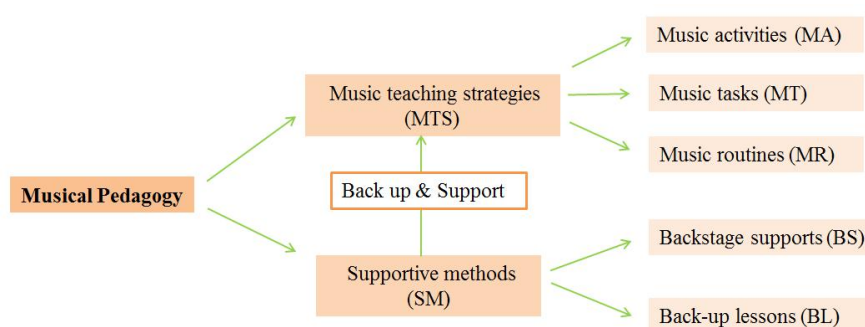


Figure 4.1 Basic concepts and their connections in the musical pedagogy

In this chapter, the development of each MTS will be introduced in sequence. Then a conclusion will be stated to illustrate the refinement process of the entire musical pedagogy.

4.1 MTS No. 1 Original Music Videos Appreciation

Original Music Videos Appreciation was a musical activity (MA), used as the first step in a new unit. Original music videos (MV) referred to the official music video usually released by a formal studio, which could be searched and downloaded directly from the Internet. The main intention of this strategy was to help students learn the culture contained in the MV and get familiar with the song. Music can facilitate vocabulary learning (Moradi & Zamanian, 2014) and help to adjust students' mood for learning (Moradi & Zamanian, 2014; Cabanac, Perlovsky, Bonniot-Cabanac & Cabanac, 2013).

The backstage support (BS) for this strategy was selecting songs and music videos. This section introduced the BS first, then its specific operations.

4.1.1 From questions to a music teaching strategy

The concept of Strategy No.1 was first developed in Cycle Two. However, it was inspired in Strategy No.2 in Cycle One. In Cycle One, the cultural introduction was in an independent lesson without any MTS or SM. The lesson was about a Chinese traditional festival, the Lantern Festival. The intention in this lesson was to provide the necessary cultural background information before the class started learning the song. The reaction from the students was less excited than the researcher had expected. However, the reaction was different when they finished watching the MV of *Mài Tāng Yuán*. For instance, they were excited and curious about the rice dumplings and raised lots of questions about what happened in the MV. Therefore, I related the MV to the content of my last lesson. They were more excited this time, albeit by the same information. Therefore, I found that it might be an

efficient and natural way to introduce Chinese culture from the MV. Then I tried to combine MV appreciation and a cultural introduction together. The following three sections were my exploration of this MTS. First of all, there were many features of original MVs. First, like ordinary videos, the sound track in an MV streamed along with the images. It also had subtitles appearing on the screen. Second, an MV is usually an intensive display of a culture without any explanations, which was different from ordinary videos. Such a trait of music videos brought both advantages and disadvantages to their function of introducing culture. An MV can be an efficient medium for presenting rich, fine and subtle aspects of a culture. However, the potential cultural shock may also lead to confusion or cultural misunderstanding among students. Third, in the MV, the song, playing as soundtrack, was perhaps a more enjoyable medium for experiencing a language than written or oral words. That was because the song created a more relaxed and enjoyable atmosphere in class. Besides, the song was much more repetitive than ordinary speech, and also allowed for the re-presentation of the same Chinese subtitles. In conclusion, such features of music videos help to determine their special functions in the introduction of Chinese culture to students, as well as in language teaching and learning.

Second, an introduction was necessary before the music video was played to make up for its lack of explanation. An explanatory introduction of appropriate length and complexity was of great importance. The length and the complexity of an introduction depended on the degree of the difference between the culture in the music video and the culture of the students. Students had fewer obstacles when the culture carried in a Chinese music video was similar to Australian culture. In such cases, a short and brief introduction of its theme and provenance should be enough. Such basic introductions also left space for students to explore the new culture on their own. For example, the teacher researcher delivered a short

introduction before playing the video of Mài Tāng Yuán. It turned out that students enjoyed the video.

“The students were attracted by the cute pictures and the catchy song... Some were shaking their body from side to side to the music...” (My observation, June 6th, 2017).

However, some music videos might give a grand culture shock (The researcher refers to these incidences of strong and confronting cultural presentations as “grand culture shock”) to students and make them feel uncomfortable and doubtful towards the foreign culture. In this case, a thorough introduction is necessary.

Finally, approaches were developed to deal with the culture shock, which might be carried in the MV. First, introducing such differences should never be in a rush but step by step. It was advisable to begin with something close to their own culture that was easier for them to understand, just as people learn new concepts better when accompanied by some prior knowledge (Pelech & Pieper, 2010; Henson, 2003). For example, the naughty, rebellious, and funny character was something I said first about the Monkey King. Students actually shared similar aspects in their own personalities at their age, so they had sympathy with those traits in him. Then, the teacher researcher went on explaining why Chinese people loved those traits. That was because the Monkey King was an exception to conservative Chinese culture. People back in that time, and even now, still admire such exceptions. That enriched their understanding of traditional Chinese culture, to see that it was not always serious and conservative.

Second, the teacher researcher found that it is advisable to explain the reason behind the culture shock before it is introduced. For instance, before students were introduced the fact that Chinese people like to sit around a round table at special events, the researcher said that

the circle shape in Chinese culture meant ‘family being together’. People would appreciate the round moon and having round moon cakes to celebrate the Mid-Autumn Festival. Therefore, it was not difficult for them to understand the custom of Chinese people sitting by round tables instead of rectangular ones as they did in Australia.

Third, the researcher suggested that teachers give chances for students to raise questions. That is because the most difficult part of dealing with culture shock was that I, the teacher, usually could not realize what and where it would be in a music video. Consequently, it was very important for the teacher to stop from time to time and have students raise questions.

Fourth, the researcher suggested to introduce the culture selectively to the non-background students. Sometimes it was unrealistic to explain all the elements in one cultural event to non-background students.

Finally, the introduction should be closely related to the MV with main points and supporting evidence. If it was more than 10 minutes, the researcher included small quizzes or quick questions to retain the focus of the students. The introduction should never be too long or tedious without clear themes, or it would diminish their interest in watching the MV. Therefore, the introduction should be of a carefully measured length and complexity and delivered in a clear, simple manner.

4.1.2 BS-S: Selecting songs and music videos

This section illustrates the process of exploring to choose the appropriate songs for teaching Chinese. There are many things to consider when selecting songs. The selection of the MV is one of the most important aspects. The features of songs are the other essential element to consider. The main sources of evidence were from the teaching practices concerning two Chinese songs. Complementary evidence was also collected through a survey in two Chinese

music appreciation lessons. Songs with different styles were presented to students, who were required to rate those songs and to explain why.

4.1.2.1 Two elected songs in teaching practice

The researcher adopted two songs in my teaching practice. The first song is *Mài Tāng Yuán* (*Selling Rice Dumplings*) and the second one is *Chǒng Ài* (*Pamper*). Generally speaking, the first song was a successful choice to engage beginning learners to learn Chinese through music. It shed light on the reasons for selecting the second song. However, since students' knowledge of the language was enriched after Cycle One, adjustments were necessary when selecting the second song. Therefore, new problems arose and more modifications were made. Table 4.1 shows a brief comparison of the basic information about the two songs.

Table 4.1 A comparison between *Mài Tāng Yuán* (*Selling Rice Dumplings*) and *Chǒng Ài* (*Pamper*)

Content	Differences	<i>Mài tāng yuán</i> (<i>Selling Rice Dumplings</i>)	<i>Chǒng Ài</i> (<i>Pamper</i>)
Original MV	Image/culture information	It has cartoon pictures with cute animal figures. A dumpling dealer, the bear, is singing the song to attract customers.	The boyband TFBOYS starred in the MV. The context is a modern Chinese high school. It shows the high school life and friendship among the students. The boyband dance throughout the MV as well.
	Length/duration	2'30'	4'53'
Clip of the	genre	Children's song	Pop song

song to teach	Content of the lyrics	It described the appearance, the price, and the function of rice dumplings.	It expresses the appreciation and love towards a friend.
	Rhythm/beat	Fast beat with syllabic rhythms.	Fast beat with dotted rhythms.
	Length/Duration (intros not included)	35''	1'10''
	Number of words in total	65	181
	The most repeated words/times	Tang yuan/12	Ai/6
	The proportion of the most repeated words in the lyrics	2/5	3/100

From the above chart, we can see *Mài Tāng Yuán* led to the selecting of *Chǒng Ài* in the following respects.

First, students' interest in the cultural information within the MV reminded me to take the cultural elements into serious consideration when selecting songs in the second cycle. That was also one of the reasons why the researcher chose the song *Chǒng Ài*. It is sung by a teenage band TFBOYS, who are currently popular among young generations in China. However, the band is also controversial in current Chinese society as well as in the cyber world. The phenomenon of TFBOYS is the epitome of what people, especially teenagers, are thinking about. That was quite interesting because through the interview, the researcher found the Australian students had little understanding of what modern Chinese, especially teenagers were really like. Besides, the context of the MV is a Chinese high school. Students raised lots of questions about schools, classrooms, and courses when they saw such scenes. Therefore,

modern school culture in China was introduced in answer to students' questions. Traditional learning culture in China, such as Confucius, was also mentioned in class.

However, there was a culture shock among the students when they saw the images of TFBOYS in the MV. The following was the part of the researcher's reflective journal describing their reactions at that time:

"..... the students reacted differently when I introduced the three members of TFboys. Some students had doubts about their appearance by saying they looked like girls; some students were surprised by their performances; others got interested when I introduced the different personalities of the three teenagers. I found it really interesting that I can see the cultural shock as well as empathy" (My reflective journal, Aug. 18th, 2017).

From the above description, the researcher noticed that culture shock was much more "shocking" than she thought it would be. More attention should be paid to the introduction to buffer such shock. Therefore, it is better to choose those MVs with easy-to-understand culture when selecting the MV for beginning learners.

Second, the beat in *Mài Tāng Yuán* was quick and steady, as they were in the song *Chǒng Ài*. One of the reasons for choosing songs with such a beat was that it was easier and quicker for students to approach and accept, which attracted the students when the song was played the first couple of times. For students in the focus group, they found the Chinese songs I showed to them were really different from general English pop songs in the sense of rhythm. The following was a response from a student in the focus group to the question, *how do you like the Chinese songs and the English songs?*

"I like both, but English music better because English is easy to understand. Plus we kind of got the same beat of English music. Since the 80's they've (English music) developed single same beats. The beats go faster and faster, but you're kind of used to these beats. But in Chinese they've got a completely

different type of rhythm. You don't know the proper beat (rhythm) so you might not enjoy it as much" (Student interview, Nov. 28th, 2017).

"I also like both because it is different. In English you always know the flow and how the beat goes. But the Chinese is much more different, because it stops a lot" (Student interview, Nov. 28th, 2017).

"Yes. I like it because I like to learn new things. It's different. I like different because I am different" (Student interview, Nov. 28th, 2017).

According to the above words as well as their reactions to the songs in class, although some students did accept songs with unstable beats, they preferred those with stronger and steadier beats.

A third reason was that such beats usually suggest positive emotions, which helped to create a positive and relaxed learning atmosphere. The first time *Mài Tāng Yuán* was played, students quite enjoyed it and "shook their body from side to side to the music and smiled at each other" (My Observation, June, 6th, 2017). It was also noticed that every time the researcher played the song in class, students took on an excited look. Therefore, the researcher tried to find another song which also carried a positive attitude which can inspire students emotionally. When the song *Chǒng Ài* was played for the first time, students' reactions were:

".....I was happy to see that most of them looked excited and accepted that song quickly. They were dancing to the music when they walked into the classroom. A student said, "(Hearing the song,) I just want to move my hands like this....." (Reflective journal, Aug. 18th, 2017).

It was obvious to see that the positive emotion spread by the dynamic beats helped students accept the song. Such a joyful and pleasant feeling was very important, especially for those beginning learners.

Fourth, the researcher found that the lyrics of the song was closer to daily Chinese speech. As the chart shows, *Mài Tāng Yuán* was actually a commercial song sung by dumpling dealers.

Therefore, this song was in simple Chinese speech. The sentences in the song were in simple sentence structure “subject + predicate + object”, which was easy to understand since simple English sentences share the same type of structure. It was worth noticing that unlike other ordinary texts, the lyrics in a Chinese song are usually finely polished. However, this may not be practical for the beginning learners due to the advanced vocabularies, and word sequences in other Chinese songs. Taking this in mind, Chǒng Ài also qualifies in this requirement. The sentences in the song were simple like oral speech. The average number of words in each sentence was also close to the first song. That was also one of the reasons I chose Chǒng Ài as the second song.

Fifth, the researcher found there should be a creative space for adaptations in the lyrics. That was a concern with MTS No. 5 Creating Lyrics, which is about exchanging some expressions in the original song with their own words. For example, the first song is about selling dumplings. There were lots of words and expressions about their features, amount, and price. Students were asked to imagine themselves as dealers and think of other things to sell with their own words. The creation could be seen during the process. In Cycle Two, students were required to express their love to anyone or anything they felt like, so that they could speak their mind by imitating the original lyrics.

The above five reasons were the major understandings the researcher derived from the first cycle regarding choosing songs. However, since students’ prior knowledge was changed in the Second Cycle, new changes were made when selecting the second song.

The most significant difference between the two songs was their level of complexity. The researcher decided to choose a more complex song in Cycle Two for the following reasons. First, it was not necessary to know every word in the song when singing it. It was noticed that at the end of the first unit, students could follow the last sentence even though it flowed a bit

faster with new words. As the following fact shows, some students could even learn new terms without the teacher's instructions. Such facts encouraged me to choose a more complex song.

“..... kids can pick up all the, the smaller words, you know, the “máo” “chá fàn” (researcher: you mean they can figure out by themselves) yeah.....Everyone can say that (tāng yuán) and some people can say more” (Teacher's interview, Aug. 8th, 2017).

However, what I did not expect was that this song was too difficult for about half of the class, which made me re-think the reasons which made a song difficult to learn. The most significant reason is the repetition of the words. Comparing the two songs, the degree of lyric repetition is the greatest difference. Specifically speaking, Mài Tāng Yuán had 10 sentences with 65 characters in total. The most frequent item “汤圆 TāngYuán” (rice dumplings) appears 12 times in 35 seconds, which takes up almost half of the total text as well as half of the time of the song. Other words such as 卖 mài (sell) , 茶饭 chá fàn (teas and meals) were also repeated several times. Such repetition greatly reduced the difficulty of the song through the emphasizing of the key words and the reduction of the number of new words in total. As the following evidence shows, nearly every student could follow it confidently.

“.....Mài Tāng Yuán, Everyone knows that word. The whole class can access that word...They are willing to try and take a risk, even the kids that don't want to take a risk (to sing), were willing to say a few words...”(Teacher's interview, Aug. 8th, 2017).

However, the key word in Chǒng Ài was 爱 Ài (love), which only appeared six times in a song of 24 sentences with 181 words. Besides, the single word 爱 Ài (love) was less common in occurrence than the two characters TāngYuán (rice dumplings). More new words were in the song as well. As a result, many students could not sing the song fluently.

“... In the first run (competition in large groups), 1/3 of the students would stop or hesitate at the strange words and sentences. 1/3 could generally follow the song. The rest of them were able to sing fluently.”(Reflective journal from the researcher, Nov. 28st, 2017).

Thus, it was important to choose songs with repetitive lyrics and lyrics with which the students were familiar.

The other fact that made it difficult to sing was the rhythm of the song. The rhythm of *Mài Tāng Yuán* was syllabic. Therefore, the characters were distributed almost evenly under each beat. However, *Chǒng Ài* subdivided each beat with dotted rhythms with one word extending longer while the other word was shorter. Therefore, parts of the words were off beat and the off-beat words added to the difficulty of the singing. In addition, the dotted rhythms led to a faster flow of lyrics. *Mài Tāng Yuán* is 35 seconds long, and has 65 characters. Thus, the average time for pronouncing each word was 0.54 seconds. However, this was less than the 0.4 seconds per word in *Chǒng Ài*. As a result, some students were overwhelmed by the pronunciation of fast words. They were likely to lose interest and give up if the song was far beyond their capacity. According to the Self-efficacy Theory (Bandura, 1977, 1986, 1997), if students are confident that they will achieve a task, they will have more motivation to do it. On the contrary, if the work is too much for students, they will react negatively to the challenge. Therefore, it is better to choose a song with syllabic rhythms.

To conclude, the repetition of the lyrics and the features of the rhythms were two effective approaches in adjusting the complexity of the song. Students, especially beginning learners, would be better off starting from songs with repetitive lyrics and syllabic rhythms. Then, changes could be made gradually instead of abruptly.

Second, it is not recommended to show the whole video at one time if it is too long. As Table 4.1 shows, there is a big difference in the lengths of the two MVs. Students stayed focused when they watched the MV of *Mài tāng yuán*, which is about two and half minutes.

However, they seemed to lose focus and be overwhelmed by the large amount of information when they watched the video of Chǒng Ài, which is almost 5 minutes. Therefore it was better for the teacher to select a clip of the original video, which could best show the song as well as the culture.

Third, the second song should contain some words and expressions that are also in the first song. On the one hand, it helped students to establish higher self-efficacy with their prior knowledge, which encouraged them to learn the new song (Ersanl¹, 2015). On the other hand, it was not only good to review the learnt language, but also an efficient way to make connections with the new expressions. Thus, that was why I chose this song. Many words and expressions in Mài Tāng Yuán also appear in Chǒng Ài.

In short, three directions about choosing songs from Cycle Two were concluded. They are increasing the song's complexity through the gradual change in its repetition as well as the pace, controlling the MV within a limited time and making the best of the old and the new language connection in the lyrics.

4.1.2.2 Other evidence about BS-S

The researcher conducted a survey in order to discover the best music videos for cultural introduction and best songs for Chinese language teaching. The main intention was to understand their preference for music genres, and the content of the MV.

The following is an excerpt from the researcher's reflective journal reviewing the comments made after they watched the video or listened to the song. A conclusion was derived from the most frequently appearing comments.

The typical positive comments are catchy, happy, exciting, cool, different, love the beat, upbeat, loved the dancing, heart-warming; while the negative comments include weird, sad, boring, not my style, so fast, too slow (Survey, Dec. 12th, 2017).

It shows that those words describe the music video in the following two aspects: the images and the song. Those words were classified in the following charts.

Table 4.2A collection of students’ opinions of the MVs and songs shown in class

Opinions	The song	Images
Positive opinions	<i>Catchy, loved the beat, upbeat, heartwarming</i>	<i>exciting, cool, different, loved the dancing</i>
Negative opinions	<i>Sad, not catchy, boring, not my style, so fast, too slow, made me feel asleep</i>	<i>weird, sad, boring</i>

The genres of the songs showed in class included rock, pop, and rap. Generally speaking, rock and slow pop songs had the largest variety of marks; fast pop as well as rap songs got higher ratings.

There was a huge contrast of comments on the rock song, such as *Sad people should not listen to slow songs*. Some examples of positive comments are presented below.

POINTS	WHY
9	it sounded like K pop

Figure 4.2 Student comment 1

POINTS	WHY
8	catchy rhythm,

Figure 4.3 Student comment 2

However, the opposite opinions were:

POINTS	WHY
1	I don't like rock music!

Figure 4.4 Student comment 3

POINTS	WHY
0	Bad sounds like something Baylee if he was chinese he

Points from 1 to 10
understand

Figure 4.5 Student comment 4

The slow pop song *How rare the moon* also received different comments.

Faye Wong	How rare the moon	9 1/2	It was so heartwarming and beautiful.
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Figure 4.6 Student comment 5

Faye Wong	How rare the moon	5	good to put a baby to sleep (super slow)
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Figure 4.7 Student comment 6

From the above comments, it is better not to choose such songs, towards which the students have different opinions, for beginning learners.

Rap songs received the most attention in these two lessons. For example, students asked me, "Miss, can we listen to the rap songs first?", "It was catchy", "I love the beat", "I like the flow" were the most common comments. However, it was difficult to choose rap songs for beginning learners for the following reasons. First, rap songs were generally very fast, making them too hard for beginning learners to learn. Second, the hip-hop/rap culture in China is not as mature as it is in Western society. Although it is active in small groups of young people, it is still new and strange to the rest of the public. That is to say such culture is not representative enough of Chinese society at the moment. The immaturity of the art form also leads to limited choices in Chinese rap songs. Therefore, rap music may not be the best genre for Chinese beginning learners, but it could be a good choice for students with higher proficiency in the language. In conclusion, among all the songs provided by the researcher, pop songs with steady beats and medium pace seemed to be the most suitable for most of the students.

As for the content of the MV, in analyzing the comments in the students' feedback, I found they preferred those songs with positive emotions, with different but easy-to-understand Chinese culture presented in accessible forms.

First, students preferred images with positive emotions. As the evidence shows, the student participants had a limited acceptance towards negative themes such as death, loss, and separation. Therefore, MVs with positive emotions inspired students emotionally, which was worth considering when choosing MVs.

POINTS	WHY
1	I like the monkey, but I hate the boy dying and girl. It was <u>so</u> sad!

Figure 4.8 Student comment 7

POINTS	WHY
9	• catchy • Sounds like an anime intro (I like anime) • Made me feel happy

Figure 4.9 Student comment 8

Second, students were also attracted by the different but traditional Chinese culture in the video. For example, the MV of *Fearless* by Jay Chou (<https://www.youtube.com/watch?v=wr-6wwt8RXk>) is about Chinese Kongfu. Students were attracted by the cool gestures as well as the traditional costume. The comments from the audience were, “that was so cool”, “I like this dance”, “it’s so different, but it’s cool.”

Finally, students loved elements that are close or similar to their own culture such as dancing and animals. In the chart, “loved the dance” was a frequent positive comment on the images. In fact, these comments were for MVs of *Sad people should not listen to slow songs*, *Fearless*, *Extra-large shoes*, which contained dance. In addition, the images of the original MV *Mài Tāng Yuán* (<https://www.youtube.com/watch?v=eKchE1zcgG0>) were animated figures selling and enjoying rice dumplings. Students were attracted by the adorable images, some of whom

even whispered to each other, “I love those bunnies”, or “that is so cute”. Therefore, MVs which present culture which has some forms recognizable from the student’s own culture would be a good choice.

4.1.2.3 Summary in selecting songs

In conclusion, selecting songs and MVs was a complex exercise, concerning issues of cultural integration, the type of songs, lyrics, emotions, and students’ prior knowledge. Specifically speaking, in terms of cultural integration, the evidence from this research would suggest to choose MVs with easy-to-understand Chinese culture in a form that is close to the students’ own culture. In terms of song types, children’s songs as well as pop songs with steady, dynamic beats and syllabic rhythms were more suitable for most of the students. In terms of lyrics, they should be repetitive, close to daily Chinese oral speech, and have creative space for adaptations. In terms of emotions, both the MV and the song should boost positive emotions. Finally, with the enrichment of students’ prior knowledge, the complexity of songs could be increased gradually through adjusting the repetition of the lyrics and the pace of the rhythm. It is also important to choose songs with words that can make connections with the already learnt words.

4.2 MTS No. 2 Watching the Music Video to Catch the Required Information

This strategy was a music task (MT) in class which involved students listening as well as practising reading. Music can not only students’ vocabulary learning (Moradi & Zamanian, 2014) and help to adjust students’ mood for learning (Moradi & Zamanian, 2014; Cabanac, Perlovsky, Bonniot-Cabanac & Cabanac, 2013). The intention of this task was to learn the pronunciation and the writing of the key words in the song. It was the second step in the music pedagogy, right after the MV appreciation and followed by Strategy No.3, which was

listening to the audio to catch the required information. It was supported by a backup lesson of a focused study (BL-F) on the writing of theme words, and one backstage support Lyric sheet to facilitate the practice of the task.

4.2.1 The back-up lesson (BL): a focused study on Chinese character writing

The concept of BL

The researcher defined BL as the supportive and the preparatory lessons behind the music activities and tasks, which is one of the supportive methods. It is similar to the other ordinary language lessons except for the music routines. The importance of prior knowledge is the major reason why the idea of BL came into being (Chi, De Leeuw, Chiu & LaVancher, 1994; Wetzels, Kester & Van Merriënboer, 2011). However, I did not realize this until I noticed it in a task in Cycle One, where students were to catch the information with the help of the Chinese subtitles on screen without Pinyin². That was not because students had no prior knowledge of the key words in Cycle One. On the contrary, students had learnt how to write Chinese numbers before the cycle started. That is why I moved this step into the cycle.

As mentioned in the previous discourse, group discussion and focused studies are two types of BLs. (Group discussion will be discussed in 4.2.5). The aim of the latter is to build up prior knowledge of language in preparation for the up-coming music tasks or activities. The focused study of Chinese character writing, for instance, works as the preparation for the task of watching the music video to catch the required information.

The addition of the BL-F in Cycle Two

² It refers to Chinese phonetic alphabet.

The major reason that BL-F was added was that the researcher noticed Chinese character writing and recognition could be reinforced by the task of MTS 2, watching an original MV to catch the required information. During the task in Cycle One, it was noticed by the researcher that some students could write numbers in Chinese characters without any references when they came up to the white board to share their answers. When students in the focused group asked how they managed to do so, they said the Chinese subtitles on the screen helped a lot.

"I looked at the things on the screen. And then when you played it again and I focused to listen. So I tried to figure out myself..." (Student interview, Aug. 8th, 2017).

In short, the Chinese lyrics on the screen help students to remember the shape of a Chinese character. Taking this on board, the researcher moved the Chinese character writing lesson into the framework of music pedagogy as a back-up, focusing on word recognition and writing in Cycle Two.

The lesson design of Chinese character writing

There were several issues to consider when designing the lesson.

a. The selection of the characters.

The first thing to consider when selecting the characters for students' writing was to progress from the easy to the hard. Therefore, Chinese numbers, constructed by the most basic strokes, could be a good choice for beginning learners to write. Then, when students had a better command of writing Chinese, they could be challenged by more complicated characters. For example, in Cycle One, students were asked to recognize the Chinese numbers for one to

five(一 one, 二 two, 三 three, 四 four, 五 five); while in Cycle Two, 爱 (love), 我(I), 你 (you) were written by students.

Second, it is recommended by the researcher to choose the words that appear frequently in the song. The theme words are usually the most repeated ones. For example, 爱 (love), the theme word of the song 宠爱 Chǒng Ài (*Pamper*), appeared throughout the song. Other typical words that appeared frequently in this song were 我 (I) and 你 (you). In addition, they were useful words and they were easy to retrieve and review when the song was learnt. As one student in the interview said,

“I like it when you hear a few other times, you hear it in your head and then you see them being written down. Then you can see what they are (like).....Once you see them a lot you can just draw them” (Student interview, Aug. 8th, 2017).

b. The introduction of the Chinese character.

Although the main intention of the lesson was to get ready for MTS No. 2 by writing Chinese characters, the culture of Hànzì (Chinese character) could also be introduced to enrich the content of the lesson. In the back-up lesson on Chinese character writing, for instance, apart from introducing the strokes of Hànzì as well as its general writing sequence³, the creation history of Hànzì was also shown to help students approach the language. Chinese calligraphy was introduced to show the beauty of Hànzì. Due to the limitation of time and materials, some other planned activities did not have the chance to be practiced. For example, students could have been encouraged to write Chinese calligraphy with brush pens to enjoy the writing and to experience the culture.

³ Chinese characters are generally written from the left to the right and from the top to the bottom.

4.2.2 Music task design: From listening to listening and reading.

The original intention of this task (catching information from MVs) was merely listening in Cycle One. However, since the discovery of its function in Hànzì recognition and writing, I paid more attention to students' reading when designing the task. Table 4.3 shows a comparison of my teaching designs in Cycles One and Two.

Table 4.3 A comparison between the task operation between the first and the second cycle

Differences	The first cycle: Mài Tāng Yuán (Selling Dumplings)	The Second Cycle: Chǒng Ài (pamper) BY TFBOYS
Preparation	Teaching material: a clip of an original music video.	1. A back-up lesson: Chinese character writing of “我 I”, “爱 love”, “你 you” ;
		2. Teaching material: worksheets, and a clip of original music video.
Process	No warming-up.	1. warming-up: before the task, students did a practice on writing Hàn Zi 爱 (love) on the work sheet.
	1. The researcher played the video three times, and asked them to note down the numbers they heard.	2. a clip of the original music video was played for two times . Students were required to count how many times they could hear “爱 love” on the video and put the answer on the worksheet.
	2. Then the researcher called three students up to the board to write down the numbers they heard.	3. Then I started to collect different answers from the audience. I got answers from 5 to 12, which was quite different. I wrote the numbers on the board.
	3. The researcher played the video again to check the answer.	4. Next, the researcher played the video sentence by sentence to check the answer.
	n/a	5. Then, the lyric sheet was handed out. Students were required to circle the Hàn Zi 爱 (love) in the lyric sheet.
	n/a	6. Finally, the researcher played the video again without pauses to wrap up the task.

According to the table, there are several adjustments made in Cycle Two to emphasise reading and writing. First, a back-up lesson was added for Chinese character writing, which had illustrations in the last section. Second, a worksheet (Figure 4.10) was designed for the task, which divided the task into three subordinate tasks. One was a warm-up for practising writing Hànzì 爱 (love). It was followed by the main task, counting how many 爱 (loves) they could get by watching the video. The last task was more about reading which was to find the character in lyric sheet.

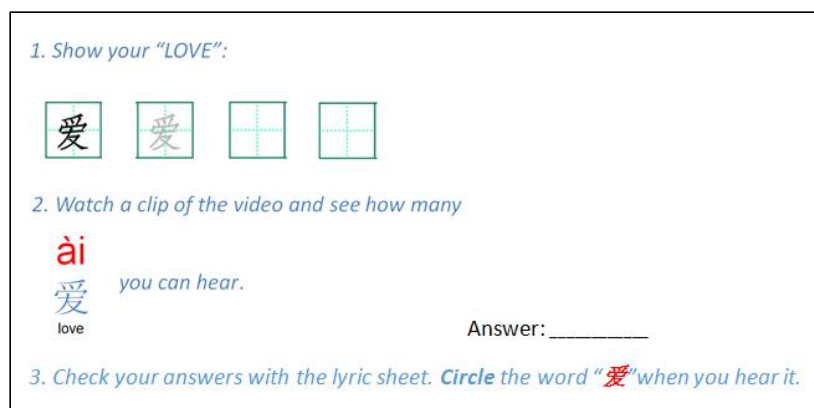


Figure 4.10 The worksheet for MTS No. 2 in Cycle Two

Third, the lyric sheet was first used at MTS No. 2 in Cycle Two to do the reading. However, in Cycle Two, it was first used in MTS 3 in Cycle One.

4.2.3 BS-L: the design of the lyric sheet

Lyric sheets were one of the most essential scaffolding materials for students learning Chinese in this pedagogy. There were three versions of lyric sheets adapted for different activities and tasks. The first version is the full lyric of the selected clip of the song, from which the other two versions are adapted for MTS No.4 and 5. The following is the first version of Mài Tāng Yuán's lyrics.


The lyrics of <i>Mài Tāng Yuán</i> (Selling Dumplings)		
1	mài tāng yuán, 卖 汤 圆	(Selling dumplings)
2	mài tāng yuán, 卖 汤 圆	(Selling Dumplings)
3	xiǎo èr gē de tāng yuán shì yuán yòu yuán 小 二 哥 的 汤 圆 是 圆 又 圆	(Xiao er ge's dumplings are round and round)
4	yī wǎn tāng yuán mǎn yòu mǎn, 一 碗 汤 圆 满 又 满	(A bowl of dumplings are full and full)
5	sān máo qián ya mǎi yī wǎn, 三 毛 钱 呀 买 一 碗	(Three dimes (can) buy one bowl of dumplings)
6	tāng yuán tāng yuán mài tāng yuán, 汤 圆 汤 圆 卖 汤 圆	(Dumplings, dumplings, selling) dumplings
7	tāng yuán yī yàng kě yǐ dāng chá fàn, 汤 圆 一 样 可 以 当 茶 饭	(Dumplings can be regarded as tea and meals.)
8	āi hēi yō 唉 嗨 哟.....	
9	tāng yuán tāng yuán mài tāng yuán, 汤 圆 汤 圆 卖 汤 圆	(Dumplings, dumplings, selling dumplings.)
10	tāng yuán yī yàng kě yǐ dāng chá fàn, 汤 圆 一 样 可 以 当 茶 饭	(Dumplings can be regarded as tea and meals.)

Figure 4.11 The lyric sheet for *Mài Tāng Yuán*

In the lyric sheet, each line had a line number in the front, making it easier for the teacher and students to retrieve sentences. Pin Yin was labelled on the top of the corresponding Chinese characters to help students recognize and pronounce the words. English translation was provided on the right of each sentence, which assisted students to get command of the meaning of the song.

However, the design of the lyric sheet in Cycle Two had two major modifications. One was that the learnt words and expressions were in red, which was useful in the subordinate task

before the main task. The other modification was that the fixed Chinese items (which have two words) are underlined, which is related to the BL-F in Strategy No.4.

The lyrics of <u>chǒng ài</u> (Pampering Love) By TFboys			
1. <u>xiǎo xiǎo de nián jì</u> 小 小 的 年 纪	I am too young	13. <u>wǒ zhǐ xiǎng gěi nǐ gěi nǐ chǒng ài</u> 我 只 想 给 你 给 你 宠 爱	I only want to give you give you pampering love
2. <u>hái bù dǒng shén me shì ài</u> 还 不 懂 什 么 是 爱	to understand what love is,	14. <u>zhè suàn bù suàn bù suàn ài</u> 这 算 不 算 不 算 爱	Is this love or not
3. <u>què bèi nǐ tián tián de xiào gēi dǎ bài</u> 却 被 你 甜 甜 的 笑 给 打 败	but I am defeated by your sweet sweet smile.	15. <u>wǒ hái hái hái gāo bù míng bái</u> 我 还 还 还 搞 不 明 白	I have not figured it out yet yet yet
4. <u>nǐ zhā zhe dà dà de yǎn jīng</u> 你 眨 着 大 大 的 眼 睛	You wink your big big eyes	16. <u>kuài lè de shì xiǎng gēn nǐ fēn xiǎng</u> 快 乐 的 事 想 跟 你 分 享	The happy things, (I) wanna share (them) with you
5. <u>ō nà me kě ài</u> 噢 那 么 可 爱	oh so cute	17. <u>nán guò xiǎng gěi nǐ jiān bǎng</u> 难 过 想 给 你 肩 膀	(When you are)sad, (I wanna) give you my shoulder
6. <u>hǎo xiǎng bǎ nǐ zhuāng jìn kǒu dai</u> 好 想 把 你 装 进 口 袋	I really want to put you into my pocket.	18. <u>dì yī cì wèi yī gè rén jǐn zhāng</u> 第 一 次 为 一 个 人 紧 张	It is my first time to get nervous because of someone
7. <u>qí shí wǒ yǒu yī gè hǎo de xiǎng fǎ</u> 其 实 我 有 一 个 好 的 想 法	Actually, I have a good idea,	19. <u>wǒ hǎo xiǎng duì nǐ duì nǐ chǒng ài</u> 我 好 想 对 你 对 你 宠 爱	I really want to give you give you pampering love
8. <u>zhǔn bèi dá suàn</u> 准 备 打 算	(for which I am) doing the planning g	20. <u>cái duǎn duǎn jǐ gè lǐ bái</u> 才 短 短 几 个 礼 拜	just for few few weeks
9. <u>liú dào shí nián yǐ hòu zài gēn nǐ shuō</u> 留 到 十 年 以 后 再 跟 你 说	I will tell it to you ten years later.	21. <u>xīn qíng huài yīn wèi nǐ bú zài</u> 心 情 坏 因 为 你 不 在	I've been in a bad mood because you are away (for just few few weeks)
10. <u>gěi nǐ mǎi zuì dà de fáng zǐ</u> 给 你 买 最 大 的 房 子	I will buy you the biggest house	22. <u>yǒu yī dào guāng nuǎn nuǎn de sǎ xià lái</u> 有 一 道 光 暖 暖 地 洒 下 来	A sunlight is warmly shooting down.
11. <u>zuì kù de qì chē</u> 最 酷 的 汽 车	(and) the coolest car.	23. <u>rěn bù zhù de xiǎo qī dài</u> 忍 不 住 地 小 期 待	(I) cannot help my little expectation,
12. <u>zǒu biān shì jiè měi gè jiǎo luò</u> 走 遍 世 界 每 个 角 落	(We will) go around to (see) every corner of the world.	24. <u>yīn wéi ài</u> 因 为 爱	because of love

Figure 4.12 The lyric sheet for Chǒng Ài

4.3 MTS No.3 Listening to the Song to Catch the Required Information

Music can facilitate vocabulary learning and help to adjust students' mood for learning (Moradi & Zamanian, 2014; Cabanac, Perlovsky, Bonniot-Cabanac & Cabanac, 2013). MTS No.3 was a music task (MT). Students were asked to get required information by listening to songs. The aim of MTS No.3 was not only to practice the learnt expressions, but also to learn the new expressions. Two types of back support lyric sheets and edited audios facilitated the practice of the task. This task was followed by a back-up lesson of focused study on the key words in the song, which prepared music listening tasks for the next MTS.

4.3.1 The refinement of the music task design

The refinement of the task included the shift of the task aim and other adjustments to structure and formalize the task. The original intention of this MT in Cycle One was to make students focus more on the listening. That was because I found most students paid more attention to the screen than the sound in the last MTS. For instance, when I asked the question, “After I played the music video, I asked you to note down the numbers you heard. Did you really hear them?” The answer below was quite representative,

“.....See first, and hear” (Student interview, Aug. 8th, 2017).

According to the above words, some students simply used the sound to have a double check. That is to say, the image may have had a larger influence on the students than the sound. Therefore, I decided to do a similar listening task for students to catch the learnt language, but removed the images.

However, the aim of the task shifted from catching the learnt language to exploring the new expressions in Cycle Two. That was when I noticed that students could figure out a more complicated expression based on their prior knowledge (see details in 5.3). Therefore, the task design in Cycle Two emphasised exploring the new expressions with prior knowledge from Cycle Two. Table 4.4 shows the comparison between the operations of the two tasks.

Table 4.4 A comparison between the task designs in Cycle One and Cycle Two (MTS No.3)

	Cycle One: Mài Tāng Yuán (<i>Selling Dumplings</i>)	Cycle Two: Chǒng Ài (<i>pamper</i>) BY TFBOYS
Material	Lyrics with Pinyin, Hàn Zì as well as English translation.	1. lyrics with Pinyin, Hàn Zì as well as English translation 2. a worksheet with warm-up tasks
Before the task	The researcher taught dumplings (Tāng Yuán in Chinese).	Warm-up task: Read the text of the lyrics and find out the learnt expressions. Finish task in the worksheet.
process	1. The researcher played the song three times and asked them to: a. note how many Tāng Yuán they can hear from the song, b. to circle the numbers they heard, c. to figure out how to say “selling dumplings” and “one bowl of dumplings” in Chinese, which were new expressions. Those requirements were shown on the board.	1.The researcher played the song in three sessions, one after another. Each session has the required expression to find. Each session was played three times. The researcher required them to find the new expressions this time and write down the answers on the worksheet.
	2. The researcher collected the answer from students orally.	2.The researcher asked students to come up and write their answers on the board.
	3. The researcher played the audio again to check the answer.	3. The researcher played the song in sessions to check the answer.
		4. The researcher played the whole song to wrap up the task.

According to the table, the shift of the task aim could be from the reduction of the subordinated tasks while listening. As Table 4.4 shows, instead of doing multiple tasks in Cycle One, students focused on the last task, figuring out the new terms. That was because tasks *a* and *b* in Cycle One were for reviewing the learnt words. The review work, in Cycle Two, had already been done quickly through the warm-up task. Therefore, students focused on the last task while listening in Cycle Two.

There are other adjustments to structure and formalize the task. First, a worksheet (Figure 4.13) was designed to formalize and structure the task. Instead of checking the answer orally, students put their answers on the sheet. The sheets were collected at the end and were returned to the students with teacher's feedback in the next lesson.

4. Look at the lyric sheet. The words in red are the ones you've previously learnt. Put those words into the following blanks besides their English meaning.

1. small: <u>xiǎo</u>	6. I: _____
2. Sweet: _____	7. You: _____
3. Is\am\are: _____	8. no: _____
4. Buy: _____	9. counting word: _____
5. big: _____	10. -ful or 'S: _____

5. Listen to the song and look at the lyric sheet. Try to figure out the following expressions in Chinese.

1. Sweet smile	_____	
2. Big eyes	_____	<i>Sentence 1 to 6.</i>
3. Cute	_____	
<hr/>		
4. Ten years	_____	<i>Sentence 7 to 12.</i>
<hr/>		
5. Pampering love	_____	
6. Because (of)	_____	<i>Sentence 13 to 24.</i>

Figure 4.13 The worksheet for MTS No. 3 in Cycle Two

Second, the selection of the new expressions should be a combination of the learnt words and new words. They were also the key expression of the song, which prepared MTS 4 and 5.

4.3.2 BS-E: Editing teaching audios

This section illustrates the necessity of editing teaching audios and the way the researcher edited the needed teaching audio. Original music audio referred to the audio form of the entire original song. However, the original songs are usually too long and complex for the exact teaching practice. Therefore, the researcher edited the original song to fit the actual teaching and learning conditions. The edited audios are teaching audios in the current research. Teaching audios are also the actual version of the song that students learnt to sing.

Three aspects were taken into consideration when I edited audios: the length, the content, and the consistency. The length of the edited versions was about one minute. For instance, the length of the original *Mài Tāng Yuán* was 2 minutes and 33 seconds while its teaching audio was 55 seconds (with intro). *Chǒng Ài* was over 4 minutes while its edited version was reduced to 1 minute and 24 seconds (with intro). In addition, the reduction of the length largely depended on the content of the original song. For example, the original version of *Mài Tāng Yuán* had three strophes which shared the same melody. Therefore, the researcher chose the first strophe as the teaching material. The structure of *Chǒng Ài* was different. It had two verses, three choruses, and one stanza of rap. In consideration of its lyrics, the researcher put the second verse and the first chorus together to make the teaching audio. Besides, the researcher also made another appreciation version which had one verse and three successive choruses. It is played in MTS No. 7, *Playing Music Audios*. Finally, the consistency of the edited audio was also important to maintain the features of the original song. That is to say, the essential content of the song should be kept and the original beat and rhythm should not be impaired as a result of possible editing operations. Therefore, appropriate computer

software was of great help. The recommended software for editing audios was *Adobe Audition*. It is a professional audio editor and is capable of minor adjustments of length, volume, and sound effect.

4.4 MTS No.4 Music Listening Tasks

MTS No.4 was a MT. Different from ordinary listening tasks, music was adopted as listening materials. Students were required to listen to the song carefully and fill in the missing words and expressions in the lyric sheets. Researchers, such as Chiriac (2015), had testified that students were quite engaged in hearing the words missing from the music and were more familiar with the language after the task.

The aim of MTS No.4 is to have a better grasp of the general meaning, as well as to extend the vocabulary, of the song. The supportive methods for this task include a BL-F before the task and three back supports, BS-L, BS-E, and BS-Y.

4.4.1 BL-F: Focus study on key words and expressions

The second focused study not only supported the operation of the music listening task with compatible vocabulary storage among students, but also had a great influence on the fifth MTS, creating Chinese lyrics. In addition, basic linguistics and words applications in context were also taught during the process. In short, this focused study aimed to expand students' vocabulary and to provide an intensive study on the key words and expressions. The following were the two major considerations when the researcher was preparing the lesson in the two units, which were the choice of the words, and applying words in contexts.

The choice of the words and expressions to teach was the first problem I needed to work out when I prepared the lesson. The following were three possible approaches to selecting the key words and expressions. These approaches were concluded as a result of my teaching practice.

First, I decided to choose some words and expressions students were asked to find in the last music strategy. That was a consolidation of their prior knowledge. For instance, the chosen expressions 一碗汤圆 (one bowl of dumplings), 十年 (ten years), 眼睛(eyes) were the required words in MTS 3. Second, in order to help students have a better understanding of the song, I chose those words that were closely related to the theme of the song. For example, I chose 买 (buy) and 卖 (sell) in the song *Mài tāng yuán* and 甜甜的笑 (sweet smile), 可爱 (cute) in *Chǒng Ài*. Third, I tried to choose words from different parts of speech so that they could make sentences on their own. Table 4.5 shows the words I chose in the two songs, which included numbers, nouns, adjectives, verbs, adverbs, conjunctions, and counting words. In conclusion, the chosen words for intensive learning included the learnt words, the key words relevant to the song's theme, and words from different parts of speech.

Table 4.5 A collection of the chosen words in different parts of speech in Cycle One and Two in the BL-F in MTS No. 4

Category of the words	Mài Tāng Yuán	Chǒng Ài
numbers	一 (one), 二(two), 三 (three),	
nouns	汤圆 (rice dumplings),	爱 (love), 笑 (smile), 眼睛 (eye), 房子 (house), 汽车 (car)
adjectives	圆(round)	可爱 (cute), 酷 (cool)
verbs	卖 (sell), 买 (buy), 是 (be)	爱 (love)
adverbs	n/a	不 (no, not), 最 (the most)
conjunctions	n/a	因为 (because (of))
Counting words	碗 (bowl),	个

Applying words in contexts

Learning new words is more than simply remembering their meanings and pronunciation. Applying the new words in different contexts was an important step in gaining command of the vocabulary. In order to achieve effective learning of the vocabulary, I decided to introduce the basic grammar, such as the most common Chinese sentence structure and the components of Chinese language to scaffold their processing of Chinese phrases and sentences (See details in 5.3.2).

4.4.2 BS-L: Lyric sheets adapted for music listening tasks

The design of the lyric sheet had a fundamental effect on the design of this task. The lyric sheet went through several modifications in the two cycles of practice. There are three editions for the three listening tasks in the two cycles (with one in Cycle One, two in Cycle Two). The following picture shows the first edition, which was adopted in the music listening task in Cycle One.

Listening task

1. Listen to the song and write down what you hear on the “_____”

2. Think of one kind of food you'd like to sell and create your own Chinese song by filling the “()”

The lyrics of *Mài* _____ (Selling dumplings)

The lyrics of *Mài* ()

1. *mài* _____ , (Selling dumplings)
卖 ()
2. *mài* _____ , (Selling dumplings)
卖 ()
3. *xiǎo èr gē de* _____ *shì* _____ *yòu* _____ (Xiao er ge's dumplings are round and round)
() 的 () 是 () 又 ()
4. _____ _____ _____ *mǎn yòu mǎn* , (A bowl of dumplings are full and full)
() () () () 又 ()
5. _____ *máo qián ya mǎi yī* _____ , (Three times (can) buy one bowl of dumplings)
() 毛 钱 呀 买 一 ()
6. _____ _____ *mài* _____ , (Dumplings, dumplings, selling, dumplings)
() () 卖 ()
7. _____ *yī yàng kě yǐ dāng chá fàn* , (Dumplings can be regarded as tea and meat.)
() 一 样 可 以 当 茶 饭
āi hēi yō
唉嗨哟.....
8. _____ _____ *mài* _____ , (Dumplings, dumplings, selling dumplings.)
() () 卖 ()
9. _____ *yī yàng kě yǐ dāng chá fàn* , (Dumplings can be regarded as tea and meat.)
() 一 样 可 以 当 茶 饭

Figure 4.14 The work sheet for the listening task in Cycle One

We can see the following traits of the design above. First, it had uncompleted original lyrics of Pinyin with brackets right below for Strategy No. 5 lyric creation. Second, the English translation of each sentence was provided. The English counterparts of the missing words were labeled in green. The intention of the English translation was to scaffold students to find the answer. Third, most of the missing words were already learnt before the task except for the adjective 圆 *yuán* (*round*). Finally, a word bank was provided on the board (not in the task sheet) in case students forget the spelling of the Pinyin.

The following is the feedback from both classroom teachers and students.

“(it is) Very good, very effective. It’s good if you give them the word bank. It is easier to listen through music. I think it’s because in songs, words are often repeated and phrases are often repeated. It’s very good for language learners. And it brings more fun to it” (Teacher’s interview, Aug. 8th, 2017).

“.....we never listen to the music to do the listening. It was my first time. It’s fun because you can sing along, but it’s also informative.” (Student interview, Aug. 8th, 2017).

The above feedback gave me some directions for designing the task in Cycle Two. First, both students and classroom teachers gave positive feedback about the task. They enjoyed it and learnt something. Thus, the basic design of the task sheet was generally successful and should be kept in the second cycle. Second, the word bank was a helpful and valuable scaffolding resource for students in completing the task. Thus, word banks should be added to the task sheet in Cycle Two.

What surprised me was that students managed to figure out the meaning of 圆 *yuán* (round) with the English translation. Some of them could even say the word with the help of the music as well as their previous knowledge (汤圆 *tāng yuán* (rice dumplings)). That is to say, the listening task not only facilitated students’ better understanding of the song, but also made effective reviews of the old knowledge and explored the new. Therefore, when designing the task sheets in Cycle Two, more missing words were new expressions.

However, the brackets under the missing words confused the students when the researcher introduced the task for the first time. It was also not good for students who were trying to refer to the Chinese characters 汉字 *Hàn Zì*. Therefore, tasks of music listening practice and lyric creation were separated into two independent sheets in Cycle Two.

INSTRUCTIONS : Listen to the song and fill in the missing words in blanks .

Use the following charts to help you if necessary.

Words for Sentence 1 to 6:

1	xiǎng	..... want
2	nǐ	..... you
3	shì	..... Be / is, am, are
4	kǒu dai	..... pocket
5	xiào	..... smile
6	xiǎo xiǎo de	..... small / little
7	nà me	..... So
8	dòng	..... understand
9	yǎn jing	..... eyes
10	dǎ bài	..... defeat
11	kě ài	..... cute / adorable
12	bù	..... no / do not
13	tián	..... sweet

Words for Sentence 7 to 12:

1	dǎ suàn	..... plan
2	jiǎo luò	..... corner
3	xiǎng fǎ	..... idea
4	wó	..... I
5	zuì kù de	..... the coolest
6	shuō	..... say / tell
7	mǎi	..... buy
8	shí nián	..... ten years
9	gè	..... counting word
10	qì chē	..... car
11	fāng zi	..... house
12	shì jiè	..... world

The lyrics of **chǒng ài** (Pampering Love) By TFBoys

1. xiǎo xiǎo nián jì I am too young
小 小 的 年 纪

2. hái shén me ài to understand what love is,
还 不 懂 什 么 是 爱

3. què bèi nǐ tián de gěi but I am defeated by your sweet sweet smile.
却 被 你 甜 甜 的 笑 给 打 败

4. zhǎ zhe dà dà You wink your big big eyes
你 眨 着 大 大 的 眼 睛

5. ō nà me kě ài oh so cute
噢 那 么 可 爱

6. hǎo bà nǐ zhuāng jìn I really want to put you into my pocket.
好 想 把 你 装 进 口 袋

7. qí shí yǒu yī hǎo de xiǎng fǎ Actually, I have a good idea,
其 实 我 有 一 个 好 的 想 法

8. zhǔn bèi (for which I am) doing the planning
准 备 打 算

9. liú dào yí hòu zài gēn nǐ I will tell it to you ten years later.
留 到 十 年 以 后 再 跟 你 说

10. gěi nǐ zuì dà de I will buy you the biggest house
给 你 买 最 大 的 房 子

11. zuì kù de (and) the coolest car.
最 酷 的 汽 车

12. zǒu biān měi gè (We will) go around to (see) every corner of the world.
走 遍 世 界 每 个 角 落

Figure 4.15 The lyric sheet used in the first listening task in Cycle Two

Comparing the two versions of the task sheets, the basic idea of the sheet design was kept, which is to fill in the missing words. Some adjustments were made to the directions of the first one task sheet. First, the brackets for song creation were replaced by the corresponding Chinese characters. Thus, the lyric sheet was for the listening task only. Second, more missing words are new expressions, such as 打败 dǎ bài (defeat), 口袋 kǒu dai (pocket), and 想法 xiǎng fǎ (idea). Third, a word bank was provided for each session. The missing words with English translations were put into the word bank for students to check.

Other changes were also made due to the different length and complexity of the song. They were: 1) the song was divided into smaller sessions, and 2) the number of characters in the missing expressions increased from an average of one character to two.

Although the task seemed to go well, the researcher found the English translation of each sentence had pros and cons.

“It was difficult at the start. Then, I put my head in the English translation and tried to figure out” (Student interview, Aug. 8th, 2017).

The positive aspect is that the English translation scaffolded students to find the answer by providing hints and creating space for thinking. However, some students relied on it so much that they did not even pay attention to the listening. Thus, the researcher conducted a second listening task the next week. In that task, the English translation of each sentence was removed. (See Figure 4.16) Consequently, students were more focused on the listening. The feedback from the classroom teacher was also very positive. She said,

“The task was a great success and more than fun. Students had to be very focused and listened carefully. It is difficult but you prepared them well so that’s what they can do through effort. Even I cannot help try to do this task.” (Teacher’s observation, Oct. 24th, 2017).

Words for Sentence 13 to 18:

1	<u>kuài lè</u>	happy
2	<u>jǐn zhāng</u>	nervous
3	<u>hái</u>	yet
4	<u>chǒng ài</u>	pampering love
5	<u>nán guò</u>	sad
6	<u>xiǎng</u>	want
7	<u>jiān bǎng</u>	shoulder
8	<u>míng bái</u>	understand
9	<u>fēn xiǎng</u>	share
10	<u>suàn</u>	is...or not
11	<u>gěi</u>	give

13 wǒ zhǐ nǐ nǐ
我 只 想 给 你 给 你 宠 爱

14 zhè bù bù ài
这 算 不 算 不 算 爱

15 wǒ gǎo bù
我 还 还 还 搞 不 明 白

16 de shì gēn nǐ
快 乐 的 事 想 跟 你 分 享

17 xiǎng gěi nǐ shoulder
难 过 想 给 你 肩 膀

18 dì yī cì wèi yī gè rén
第 一 次 为 一 个 人 紧 张

Words for Sentence 19 to 24:

1	<u>qī dài</u>	expectation
2	<u>chǒng ài</u>	pampering love
3	<u>lǐ bài</u>	week
4	<u>hǎo</u>	really/ very much
5	<u>sǎ xià lái</u>	shooting down
6	<u>ài</u>	love
7	<u>xiǎo</u>	small/ little
8	<u>xiǎng</u>	want
9	<u>nuǎn</u>	warm
10	<u>duǎn</u>	short
11	<u>yīn wèi</u>	because (of)
12	<u>zài</u>	here

19 wǒ duì nǐ duì nǐ
我 好 想 对 你 对 你 宠 爱

20 cái jǐ gè
才 短 短 几 个 礼 拜

21 xīn qíng huài nǐ bú
心 情 坏 因 为 你 不 在

22 yǒu yī dào guāng de
有 一 道 光 暖 暖 地 洒 下 来

23 rěn bú zhù de
忍 不 住 地 小 期 待

24 因为 爱

Figure 4.16 The lyric sheet used in the second listening task in Cycle Two

Therefore, the third version above was the final version of the lyric sheet adopted for the music listening task. It was basically a combination of two parts: the word banks and the incomplete lyrics of Pinyin. The missing words included both the learnt words and the new words. They were provided in the word bank with their English meanings. In addition, the text was divided into smaller sessions if the text was too long.

4.4.3 The refinement of the task operation

Since the lyric sheet was adjusted, the task was more difficult. Consequently, the operation of the task was more elaborate and enriched in Cycle Two. As it was mentioned in the last section, two tasks were completed within Cycle Two. Thus, the researcher named the listening task in Cycle One as Task One. The other tasks in Cycle Two were Tasks Two and Three. The following table shows a comparison of their complexity as well as their task operations. The illustration of the refinement of the task is divided into two steps; the adjustments from Task One to Task Two, and the modifications from Task Two to Task Three.

Table 4.6 A comparison of music listening tasks in Cycles One and Two

Differences	Cycle One	Cycle Two	
	Task One	Task Two	Task Three
Length and complexity of the material	7 sentences. There are less new words in the given sentences.	The first half of the song was the listening material. There were 12 sentences.	The second half of the song, which was from sentence 13 to 24.
		Each sentence was much longer and contained more strange words.	
The number of missing words	5 in total including one strange word.	25 in total including 10 strange words and expressions. The learnt and the new words were contributed evenly in each.	23 in total. Most of them were strange words.
Time consuming	About 20 minutes.	About 40 minutes.	About 40 minutes.
			The online elective work would take more time.
English translation	English translation for each sentence provided with the missing counterpart labeled in green.	No English translation for each sentence.	
Preparation	No preparation before class.	Students were required to watch the edited music teaching video to familiarize them with the song before the task.	
	Tasks in class only.	Tasks in class only.	Apart from the classroom task, elective exercises on the second half of the

			song were also provided online (YouTube Chanel) for students to do outside the class.
	No warm-up.	3-5 minute warm-up for each session. The missing words were taught and repeated before the task.	
progress	1. The researcher played the song sentence by sentence. Each sentence was played three times.		
	2. Then, the researcher played the whole song to let students do a double check.		
	3. The researcher called students up to the board to share their answers.	3. The researcher put the answers on the board and encouraged students to do the self-check in limited time.	
	4. The researcher played the whole song to check the answers together and give feedback.	4. The researcher played the session again for students to check the answer.	
		5. The researcher continued with the second session with the same operation as the first one.	
		6. The researcher asked students to raise their hands if the mistakes they made were zero, within 3, and within 5. Feedback was given afterwards.	
		7. The researcher played the two sessions at the same time to wrap up the task.	

4.4.3.1 The adjustments from Task One to Task Two

In task two, there were four major adjustments: providing edited teaching videos online for students preparing the task, segmenting a big task into smaller sections, having a warm-up before the task, and encouraging students to do self-checks after the task.

Specifically speaking, the researcher provided edited teaching videos online a couple of weeks ahead of time in Cycle Two for students to get more familiar with the song. Before the listening task, they could barely sing along with the music, but could follow the song by

pointing at its lyrics. That showed that they were slightly familiar with the melodies as well as the rhythms of the song, but they had limited understanding of the words and expressions in the lyrics. Since the task required them to have a fair command of the pronunciation and the meaning of the lyrics, the more they knew about the lyrics, the better they would do in the listening task. Therefore, they were informed to listen to the song a few more times in order to get more familiar with the song.

Then, it was possible to segment a big task into smaller sections, because the length of the text was shortened, as well as the number of missing words. Otherwise, it would be too long and difficult for students to find the required words. Besides, such a design structured the lesson better. Students felt comfortable with the pace and were able to give satisfactory reactions.

Next, a three-minute warm-up was conducted to make a review of the word bank, which included learnt words as well as new words in each section. I led students through the word bank with brief introductions of the meaning and application of each word. Students were required to pronounce the words after me and then say them independently. I did this because the increased number of missing words might overwhelm students and discourage them from doing the task. It was also a good opportunity for students to learn with a clear goal, which is likely to promote the efficiency of learning (Latham & Seijts, 2016). The music listening task required students to have a good command of the pronunciation as well as to understand the meaning of the missing words. Therefore, the warm-up was an efficient approach to improve the working memory of the targeted expressions.

Finally, students' self-check was the new activity I tried in order to check answers after each section. In Cycle One, I called students to go up to the board and write their answers, which was quite time consuming. Some students were distracted by the slow pace. Therefore, in

Cycle Two, I showed the answer on the board directly for 40 seconds. They had to finish checking within the limited time. It was not only an approach to save time but also a good chance for students to take responsibility for their own work.

4.4.3.2 The modifications from Task Two to Task Three

There were two major changes in Task Three; removing the English translation for each sentence, and providing selective online listening tasks. The intention of the first adjustment, which had already been explained in the last session, was to avoid the case where students relied so much on the English translation that they would not pay attention to the listening. The elective online exercise was the music listening task, which was put up on the YouTube Channel by the researcher. It was the make up for the listening task of the first half of the song. The online task had two videos. One was the task video (<https://www.youtube.com/watch?v=q09aMS5CUeQ>). It had the incomplete lyric sheet in separated sections with the corresponding word bank on the screen. The song streamed in the sound track. The other is the following warm up video (<https://www.youtube.com/watch?v=H6nN7A3IpR0&index=2&list=PLbFcZ1WwWBbFoihptAtcPV912BnAetWw7>):

Words for Sentence 13 to 18:

1	<u>kuài lè</u>	-----	happy
2	<u>jǐn zhāng</u>	-----	nervous
3	<u>hái</u>	-----	yet
4	<u>chǒng ài</u>	-----	pampering love
5	<u>nán guò</u>	-----	sad
6	<u>xiǎng</u>	-----	want
7	<u>jiān bǎng</u>	-----	shoulder
8	<u>míng bái</u>	-----	understand
9	<u>fēn xiǎng</u>	-----	share
10	<u>suàn</u>	-----	is...or not
11	<u>gěi</u>	-----	give

13	wǒ zhǐ _____ nǐ _____ nǐ _____	我 只 想 给 你 给 你 宠 爱
14	zhè _____ bú _____ bú _____ ài	这 算 不 算 不 算 爱
15	wǒ _____ _____ _____ gǎo bù _____	我 还 还 还 搞 不 明 白
16	_____ de shì _____ gēn nǐ _____	快 乐 的 事 想 跟 你 分 享
17	_____ xiǎng gěi nǐ _____	难 过 想 给 你 肩 膀
18	dì yī cì wèi yī gè rén _____	第 一 次 为 一 个 人 紧 张

0:48 / 1:22

Figure 4.17A screen capture of the online listening task on the Chinese YouTube Channel

It shared the same images on screen but had different sound. The researcher recorded her voice as the sound track, saying the words one by one in both Chinese and English. Brief explanations for the words were also given when necessary. It was a video of over eight minutes, which might be a bit tedious for students to watch. Therefore, the researcher added the edited song with three successive choruses as the background music. It was streaming at a low volume so my voice can still be heard clearly in the video.

4.4.3.3 Suggested adjustments for future practice

The design of the listening task still needs further refinement, reflecting on its aim and function. According to the analysis of the above task design, the music listening task was an efficient approach for students to improve their working memory of the new words. However, the task lacked a plan to consolidate the new words they learnt. Therefore, a wrap up word exercise would be necessary to build up students' long term memory of the new words.

4.4.4 BS-Y: Backstage support for setting up a Chinese YouTube Channel

This section illustrates how the idea of setting up a Chinese YouTube Channel arose, the backstage supports for the setting, an introduction explaining its function and suggestions for making better use of the YouTube Channel.

“I was really puzzled at the beginning, but when I heard it a few more times, I started to sing the chorus. It’s getting easier when you have time listening to it” (Student interview, Sep. 19th, 2017).

There were two useful messages from the above evidence. First, students spontaneously searched for the song online; second, the online resources helped them learn the song. Therefore, the researcher decided to give them the resources used in class so that they could revise the song anytime they wanted to. Therefore, a YouTube channel was set up by the researcher after the second interview with students.

However, the original MVs are not always suitable for teaching. Therefore, music teaching videos should be edited, which was called BS-E: Editing music teaching videos. During a student interview, a response was to the question, “Can you follow the song by pointing to its lyrics?” This was the answer,

“If you start the song and you show the lyrics, we can follow. We have to consult (the lyrics). We tried to find it. If no lyrics, we have no idea of how the words go....” (Student interview, Sep.19th, 2017).

Therefore, the researcher decided to edit music teaching videos by putting the lyric sheet on the screen with the edited song playing in the sound track. Specifically speaking, the image of the video was composed of a series of screen captures of the original lyric document. Each capture had six sentences (see Figure 4.18). It would shift to the next Picture in time with the changes in lyrics. During the fifteen-second introduction, pictures of the boy band and the

key words in the lyrics were showed on the screen. This is the link of the music teaching video of Chǒng Ài with one chorus. (<https://www.youtube.com/watch?v=YUU9mEfTrLA&list=PLbFcZ1WwWBbHU0WbhWDKTc3YIcsdI8fhA>).



Figure 4.18A screen capture of the music teaching video of Chǒng Ài

After that, music teaching videos for Mài Tāng Yuán as well as Chǒng Ài with three choruses, were also edited and uploaded. The editing work on the teaching videos was quite basic and simple. The software used was *iMovie*. For more complex and professional editing, *Edius* could be a better choice.

The YouTube channel had several teaching functions. The researcher created several play lists for different teaching purposes. The table below shows the five play lists and their functions.

Table 4.7 A look at the play lists and their aims in the YouTube channel

Number	Playlist	Video	Aims
--------	----------	-------	------

1	Songs with lyrics	It contains three music teaching videos.	It is to help students revise the song.
2	Music videos played in class	It contains the original music videos played in class.	It helps students to review the culture as well as the key words they learnt from the videos.
3	Other videos shown in class	It contains non-music videos played in back-up lessons.	Some of them are documentary videos explaining certain cultural issues; some of them show the instructions for Chinese character writing. It also helps students to review what they learnt in class.
4	Exploring zone	It contains music videos for them to watch but did not have time to show in class.	It aims to expand students' understanding of Chinese music and culture. Students were encouraged to leave their comments and suggestions for more videos. This is the playlist that can keep uploading videos even after the course ends.
5	Music listening task (online)	It contains the task video of Chǒng Ài and the warm-up video.	It aimed to make up for the first half of the listening task which was done with the English translation. The warm-up video can be also regarded as a vocabulary teaching resource, which could be used outside the music task.

As the table shows, the YouTube channel not only provided resources for students to review and expand their learning after class, but also could be an active platform for the interaction among students and teachers after class.

However, apart from the first play list, Songs with lyrics, very few of them checked the other play lists or took part in the online discussion. For instance, when students were asked their feelings towards the videos in those five play lists,

“Some students took on a confused look showing that they did not even notice the play lists.” (Reflective journals from the researcher, Nov. 28th, 2017)

Thus, it is better to incorporate it more into the lessons in class. For instance, it is advisable to assign compulsory exercises or group discussions for students to do through the channel. Therefore, students would know that the YouTube channel could be a powerful platform that could be very supportive in their learning of the Chinese language.

4.5 MTS No. 5 Creating Chinese Lyrics

Creating Chinese lyrics was a writing task where students created their own lyrics by replacing certain words and expressions in the original lyrics. Lyric recreation in language teaching and learning was not a new approach. It was recommended by Researchers like Schoepp (2001) and Griffiths (2013). Such creation was a practical application of the language they learnt by imitating the original lyrics. The completed work would serve as an important resource for them to sing in the next strategy.

This strategy was supported by two types of BLs before the task; a group discussion and a focused study. A third version of the lyric sheet was also designed for the task.

4.5.1 BL-G: Group discussion

It was in cycle two that the idea of doing the word check through group discussions first came up. Only when students made sense of the original song, were they able to do the recreation work. In Cycle One, the new words in *Mài Tāng Yuán* had little influence on the students' making sense of the whole song. Thus, the word check was not necessary. However, in Cycle Two, the new words took up a higher percentage of the lyrics than the key words they had learnt. The students found it hard to match Chinese lyrics with its English translation. In order to lower the barriers preventing students from making sense of the song, the

researcher decided to do this word check to see what impeded their understanding most so that focus learning could be organised on those problems. That was how the group work supported the re-creation work.

Generally speaking, the group work included three major steps: doing a self-check of their own learning, having group discussion, and incorporating the findings on a class base. The following shows the specific operation and instructions.

Before the task, the full lyric sheets were given to students. First, the researcher required students to do a self-check with the following instructions: the edited version of the song three times was played. Each time the researcher played the audio, students were to complete a small task. The first task was “*Underline all the expressions you have learnt in class*”. The intention of it was to review and check the expressions they had acquired command of in class. The second task was “*circle at least three expressions you figured out by yourself with the help of the lyric sheet*”. This task was to check their extended learning by themselves. It was designed because the researcher found students could learn new words on their own in Cycle One. The following evidence shows that the students could pick up new words in the lyrics on their own.

“..... kids can pick up all the, the smaller words, you know, the “máo” “chá fàn” (researcher: you mean they can figure out by themselves) yeah.....Everyone can say that (tāng yuán) and some people can say more” (Teacher’s interview, Aug. 8th, 2017).

“Meals is (are) fàn” (Student interview, Aug. 8th, 2017).

Words like “máo” “chá”, and “fàn” were not taught in class. Students with different learning capacities could clearly pick up different, new words.

The third task was “Bracket at least three expressions you do not know”. This task let students identify their problem words. Next, the researcher played the song for a fourth time, which was required by most students.

Then, the researcher divided the class into six groups of four to five people. Before the discussion, each group was given an answer sheet with three tasks (see Figure 4.19). After the tasks were introduced, the researcher asked each group to elect a reporter who was to put down the answers on the sheet and report their work to the rest of the class. During the discussion, group members were to synthesize their answers, then organise the answers in the answer sheet. After the discussion, the researcher asked the reporters one after another to share their answers.

Group work

1. List the expressions you **have learnt** and **know** in the following blanks (**at least 10**, the more the better).



2. List the expressions you have **not learnt** but **know**. (**At least 6**, the more the better)



3. List the expressions you have **not learnt** but do **not know**. (**At most 8**)



Figure 4.19 The worksheet for the group work

The three requests on the answer sheet were almost identical to the tasks in the individual check, except for the extra quantity demanded. In Task One, the researcher required them to write down at least 10 expressions they had learnt in class. It aimed to encourage students to do a group review to remind each other of the phrases they had learnt. Task Two asked students to share their own findings with the rest of their group members. They were encouraged to learn new words from each other and help each other explore more words. The third task required students to sort out the expressions that all the group members could not remember. It was closely related to the second task because of the larger quantity. In order to cut down the number to eight words, they could go back to Task Two and try to explore more

words through team effort. The intention of this task was to narrow down the range of problematic expressions so that the teacher could do more targeted and efficient teaching.

Finally, the teacher synthesized the answers from different groups by reviewing the learnt words, identifying the new words discovered by the students, and collecting the most representative problematic expressions. In this way, the teacher had a clearer idea of students' learning status.

In conclusion, the group work was a focused vocabulary check. On the one hand, it encouraged students to do the self-learning and to perform problem solving skills via group discussion. On the other hand, it directed the teacher to teach more efficiently in the next period.

4.5.2 BL-F:A focused study on more advanced words and expressions

This is the third and last focus study in the entire unit. The functions of this backup lesson include introducing the problematic words from the group work and reinforcing sentence learning.

The problematic words study was different from the intensive study on the key words. Students were not required to use those words flexibly in other contexts, but they ought to know their meaning and the pronunciations, so that those words would not prevent them from comprehending and singing the song.

Therefore, the researcher spent a couple of minutes leading students in saying the words. Then, the researcher gave brief explanations of the words. Finally, a vocabulary chart (See Appendix 3), created before the lesson, was given them, so that they could check words.

Sentence learning started in the second BL-F, to get a better command of the keywords. However, students were required to make sentences in a more flexible manner with a wider choice of words provided. Table 4.8 compares the word choices in the two lessons.

Table 4.8 A comparison between word choices in the second and third BL-F

Category of the words	Key words in the lyrics	The new words
Numbers	一 (one), 二(two), 三 (three),	Numbers from 1 to 100
Nouns	汤圆 (rice dumplings),	可乐(coke), 汉堡 (hamburger), 咖啡(coffee), 三明治 (sandwich), 鸡蛋 (egg)
Adjectives	圆(round)	小 (small), 大(big), 甜 (sweet), 多(many), 少 (few)
Counting words	碗 (bowl),	个 (for some countable nouns), 杯(for drinks)

pictures show the two tasks attempted in class.

Figure 4.20 Tasks in the second BL-F

三: Translate English into Chinese Pinyin.

Example: I sell dumplings.
wǒ mài tāng yuán.

- I buy nine bowls of dumplings.

- My father buys 25 bowls of dumplings.

- Your mother sells Chicken.




Figure 4.21 Tasks in the third BL-F

Activity 四 Translation.

Example: Three dumplings. 三 gè tāng yuán .

- I buy four eggs. _____
- You buy ten sandwiches. _____
- She sells 11 hamburgers. _____
- My mother buys ten cups of coffee. _____

Such practices prepared students for the lyric creation work in two respects. First, it provided the required knowledge of the basic sentence structure, which helped students make sense of

the task. Second, it enriched the vocabulary of the same categories such as nouns, adjectives, and counting words. Thus, students acquired the necessary word storage for expressing their ideas in the creation work. It is worth mentioning that the design of sentence reinforcement learning at this stage was generally retained for Cycle Two.

4.5.3 BS-L: The design of the lyric sheet for lyric creation

The general design was kept in the second cycle. First, parts of the original lyrics were replaced by brackets for student to fill in. Second, the corresponding English translation for the missing parts was coloured in green. However, two major adjustments were made in Cycle Two. They were an independent sheet for the task, and the addition of word banks. Moreover, suggestions are put forward for further practice.

The two figures below show the two designs of the sheets.

Creating Lyrics

1. Listen to the song and write down what you hear on the “_____”

2. Think of one kind of food you'd like to sell and create your own Chinese song by filling the “()”

The lyrics of *Mài* ()

- | | |
|---|--|
| 1. <i>mài</i> _____ ,
卖 () | <i>(Selling dumplings)</i> |
| 2. <i>mài</i> _____ ,
卖 () | <i>(Selling dumplings)</i> |
| 3. <i>xiǎo èr gē de</i> _____ <i>shì</i> _____ <i>yòu</i> _____
() 的 () 是 () 又 () | <i>(Xiao er ge's dumplings are round and round)</i> |
| 4. _____ _____ _____ <i>mǎn yòu mǎn</i> ,
() () () () 又 () | <i>(A bowl of dumplings are full and full)</i> |
| 5. _____ <i>máo qián ya mǎi yī</i> _____ ,
() 毛 钱 呀 买 一 () | <i>(Three dimes (can) buy one bowl of dumplings)</i> |
| 6. _____ _____ <i>mài</i> _____ ,
() () 卖 () | <i>(Dumplings, dumplings, selling, dumplings)</i> |
| 7. _____ <i>yī yàng kě yǐ dāng chá fàn</i> ,
() 一 样 可 以 当 茶 饭
<i>āi hēi yō</i>
唉嗨哟..... | <i>(Dumplings can be regarded as tea and meals.)</i> |
| 8. _____ _____ <i>mài</i> _____ ,
() () 卖 () | <i>(Dumplings, dumplings, selling dumplings.)</i> |
| 9. _____ <i>yī yàng kě yǐ dāng chá fàn</i> ,
() 一 样 可 以 当 茶 饭 | <i>(Dumplings can be regarded as tea and meals.)</i> |

Figure 4.22 The worksheet for lyric creation in Cycle One

(Possible choices are listed below for your creation. You can also use other expressions if you like.)

Raise your hand if you need any help.)

<p>piào liàng 漂亮 beautiful</p>	<p>bàng bàng táng 棒棒糖 Lollipop</p>
<p>tián 甜 Sweet</p>	<p>dàn gāo 蛋糕 cake</p>
<p>kù 酷 cool</p>	<p>shuài 帅 handsome</p>
<p>hǎo chī 好吃 Yummy, delicious</p>	<p>qiǎo kè lì 巧克力 chocolate</p>
<p>cōng míng 聪明 Smart</p>	<p>bīng qí lín 冰淇淋 Ice-cream</p>
<p>yǒu qù 有趣 interesting</p>	<p>shǒu jī 手机 cellphone</p>
<p>kě ài 可爱 Cute, adorable</p>	

Fill in blanks and create your own song!

- The words and expressions in **green** are the ones you are going create. Check what they are.
- Consider **what** or **who** you would like to express **LOVE** to.
- Think about the words you need to use. (Possible choices are listed on the left. You can also use other expressions if you like.)

- xiǎo xiǎo de nián jì I am too young
年纪
- hái bù dǒng shén me shì ài to understand what love is,
还不懂 什么是 ___
- què bèi nǐ tián tián de xiǎo gēi dǎ bài but I am defeated by your sweet sweet smile.
却被你 ___ 的 ___ 给打败
- nǐ zhǎng zhe dà dà de yǎn jīng You have big big eyes
你长着 ___ 的 ___
- ō nà me kě ài oh so cute
噢那么 ___
- hǎo xiǎng bǎ nǐ zhuāng jìn kǒu dai I really want to put you into my pocket.
好想把你装进口袋
- qí shí wǒ yǒu yí gè hǎo de xiǎng fǎ Actually, I have a good idea,
其实我有一个好的想法
- zhǔn bèi dǎ suàn (for which I am) doing the planning
准备打算
- liú dào shí nián yǐ hòu zài gēn nǐ shuō I will tell it to you ten years later.
留到 ___ 以后再跟你说
- gěi nǐ mǎi zui dà de fāng zǐ I will buy you the biggest house
给你买 ___ 的 ___
- zui kù de qì chē (and) the coolest car.
___ 的 ___
- zǒu biàn shì jiè měi gè jiǎo luò (We will) go around to (see) every corner of the world.
走遍 ___ 每个角落

Figure 4.23 The worksheet for lyric creation in Cycle Two

In Cycle Two, a separate worksheet was designed. Apart from the reasons explained in 4.4.2, there were two other reasons for this. First, the listening task in Cycle Two removed the English translation. However, English translation was necessary for lyric creation. Also, in Cycle One the missing words in the two tasks were identical. However, they were quite different in Cycle Two since the function of the listening task was enriched. Thus, two independent sheets better fit the teaching and learning requirements in Cycle Two.

A Word bank with both learnt and new words

In Cycle One, the word bank was not shown to the students at the very beginning until many students tried to find out the previous teaching material to refer to the learnt words. Therefore, the researcher showed the slide which had nouns and adjectives on the white board (see Figure 4.24).



Figure 4.24 The supportive slide for lyric creation in Cycle One

The following were students' reactions to the word bank on the board.

".....they can definitely use the resources that you provide them. They are able to definitely figure out the adjectives to use and the nouns to use and yeah they can work independently with the added resources provided to them....." (Teacher's interview, Aug. 8th, 2017).

".....I noticed that students looked up to the white board from time to time to find the right words to fill in....." (Reflective journal, July, 25th, 2017).

The above resources show that the word bank was of great help when they were doing the task. Therefore, the word bank was put on the sheet in Cycle Two in order to make it more convenient for students to refer to. However, the design of the word bank was different. In Cycle One, the words provided were all learnt ones. However, when asked the focus group,

“how do you find the task of creating Chinese lyrics?” the students’ responses were similar to this:

“The thing is I do not know many Chinese words, other than what we have learnt. It was a bit hard because there are several questions I did not know. I have to ask questions to know “bǐng gān” (he says ‘biscuits’ in Chinese, which I did not teach in class)” (students’ interview, Aug. 8th, 2017).

Therefore, apart from some learnt words, new words such as 棒棒糖 (lollipop), 巧克力 (chocolate) were added.

Although the word bank with new words provided more choices for many students, some of them still had other ideas to express. Therefore, it is advisable to provide English-Chinese dictionaries to students to check the expressions they are most willing to attempt to use. It is also suggested that students be provided with specific topics that interest them. In Cycle Two, students were asked to choose anything they loved, which was a very vague requirement. I noticed some students got lost deciding the topic. Besides, if the topic is stipulated, a more relevant and targeted word bank can be provided by the teacher.

4.5.4 The refinement of the task operation

This section makes a comparison between the operations in the two cycles (see table 4.9). Then the reasons as well as the effects of each adjustment are demonstrated. The adjustments include the warm-up before the task, playing the edited song as background music, and swapping work and sharing selected sentences.

Table 4.9 A comparison of the Chinese lyric creation tasks in Cycles One and Two

Cycle	Cycle One	Cycle Two
Preparation	Material: Lyric sheet, background music (the edited song), A word bank on the white board.	Material: Lyric sheet, background music (the edited song).
	The researcher explained the content and function of each word in green.	
	n/a	Then, the researcher quickly introduced the words in the word bank and asked students to say them after me to familiarize them.
During the task	Play the song as background music throughout the task.	Play the song 5 minutes after the task began.
After the task	Asked students up to the board to read their work to the rest of the class.	1. Worksheets were swapped after 15 minutes.
		2. The researcher shared several creative sentences and matches with the rest of the students.
	Encouraged students to sing their created song.	

In Cycle One, the researcher did not think of warming up, which was a lead-in at the very beginning until the researcher noticed some of the students were confused and hesitated to begin the task. The researcher assumed that they needed some help with the category, as well as the meaning of the words and the expressions to fill in. However, when speaking, the researcher saw some students lose attention. That was because the explanation was too detailed and long for most of the students. Therefore, in the warming up in the second cycle, the researcher quickly went through the blanks quickly by simply mentioning what parts of speech they should fill in. In addition, since the word bank was provided on the sheet in

Cycle Two, a quick check was also made before the task. As a result, students looked less confused this time.

The researcher was hesitant as to whether to play background music during the task, because opposite opinions from students and the classroom teacher were given during the interview. The question was, “Did the background music help you (the students) or distract you (the students) from the task?” The classroom teacher said,

“I think the song distracted the students. Some of them were dancing. They did not pay attention to the task.” (teacher’s interview, Aug. 8th, 2017).

“It definitely helps.” (student interview, Aug. 8th, 2017).

Moreover, according to my own observation, the researcher did notice that students moved their bodies to the music and looked happy when they heard the music. However, the researcher could not really tell whether it helped them or distracted them from the task. Therefore, the researcher decided to play the song five minutes after they started the task in order to see their reactions.

“The task was difficult for many students. Some students set down to work quickly, but others were chatting without focusing on the work. When the music was on, the former went on with their work. A couple of them reacted to the music by shaking their head to the music. However, the chatting students got more excited. They totally gave up the task and began to enjoy the music (my observation, Nov. 21st, 2017).

From the above observation, the researcher found that the background music had different influences on students according to their different learning capacities. For students who were capable of the task, the music relaxed them and inspired them emotionally. However, for students who had problems with the task, they were very distracted by the music and even began to misbehave during the task. Therefore, in consideration of the whole class, it is not advisable to play the song as background music during the task of creating Chinese lyrics.

The final adjustment was swapping work and sharing selected sentences. In Cycle One, students were asked to read the song they had created in front of the class. Only two students were willing to share their work. Others appeared to be shy or not quite confident with their work. However, many great matches were found in their work. The researcher realized that it would be interesting if they could read each other's work. The classroom teacher also suggested to swap their work after they were finished, which also happened often in her French lessons.

Therefore, when students finished their work in Cycle Two, all the sheets were collected and were handed out randomly. Each student received a copy of another student's work. Then, they were asked to check the work and gave their comments on the sheet within ten minutes. After that, all the worksheets were returned to their creators. Possible adjustments could be made. Then, all the sheets were collected by the teacher, who gave feedback on each sheet. At the beginning of the next lesson, instead of reading the whole song, the teacher picked out one or two of the most impressive sentences in the work of several students, then shared them one after another with the class.

“One student said with a smile, ‘our work was checked by Joe’s group and we got the highest mark.’” (Reflective journal, July, 25th, 2017)

In this way, the students felt their own creation was taken more seriously. Their ideas and voices were heard by more people. In return, students treated the task more seriously.

4.6 MTS No. 6 Singing in Chinese

Singing in Chinese was a music activity that involved the whole class. The function of singing in language learning had been justified by numerous studies (Erten, 2015; Good, Russo & Sullivan, 2015; Gupta, 2006; Kultti, 2013; Ludke, Ferreira & Overy, 2014). Singing not only is complementary to speech (Saricoban & Metin, 2000), but also allows more

enjoyable practice, repetition (Richards, 1969; Köksal, Yağışan & Çekiç, 2013; Kultti, 2013; Erten, 2015).

As the oral presentation of what students had learnt, it was the target of all the previous work. It was also students' most favoured and expected part in the entire unit. BS-ELY as well as the MR singing practice gave strong support to the singing activity.

4.6.1 The role of singing in the musical pedagogy

It was a long journey for me to realize the importance of singing in my teaching. At the very beginning in Cycle One, I hesitated to put singing on the teaching agenda. I hesitated because I did notice some students were singing subconsciously:

I made a first successful try to play background music “Mài Tāng Yuán”They became happy, shook their body to the beats, and even sung to the music (my observation, Jul. 18th, 2017).

When they heard the familiar music.....I also noticed that more students began to sing in Chinese as well (My observation, Jul. 25th, 2017).

The above description shows that students could sing to the music, but they could only follow part of the song. Thus, the researcher made the first attempt to ask a student to sing in class. However, the student politely refused at first. That made the researcher think that students might be too shy to sing. Another aspect that drove the researcher away from organizing singing activity was that with so many new words in it, singing the whole song was quite challenging for students. Therefore, at that time, the researcher was afraid the singing activity would not be practical for them.

However, the lesson on Aug.1st, 2017 encouraged the researcher to make up her mind to have a singing lesson. First, their singing was improving. The following observation notes showed that students certainly enjoyed singing.

I played the music video at the beginning. They were really happy to sing out and the sound of singing was louder than ever before. I was surprised because I heard them sing some sentences altogether (My observation, Aug. 1, 2017).

However, the researcher did not encourage them to sing in the rest of the lesson. However, after the lesson, the classroom teacher said to me,

“They have the desire to sing at the beginning. You should have encouraged them to do so, but you did not use the music in the rest of this lesson..... It is a cool and fancy thing for them to sing in another language.....” (My reflective journal, Aug. 1, 2017).

The researcher was urged by the classroom teacher to use music in class and to give chances for students to sing, which was the second push for me to do the singing activity.

The singing activity in Cycle One was a singing presentation. Students were called up to the front to sing the song. Both the performers and the audience engaged well in the class. Students even gave suggestions to refine the rules of the activity.

During the teaching practices of Cycle Two, it was found that singing appealed to students a lot more than the other strategies. For example, singing was emphasised when the new song was introduced for the first time. The researcher said: We will learn to SING a new song. The response from students was positive. The following is an excerpt from my observation at the beginning of BL-G.

I organised a group work this week. When I introduced the task, I said that this task was an important step for them to sing the whole song. The students said, “Ooooooh, great.” (My observation, Oct.31st, 2017).

Finally, when the time of the singing lesson was announced, students started to make preparations such as practicing singing and designing performances spontaneously. This can

be seen in the following answers from the classroom teacher and students during the interview. The question is, “from the above music strategies, which one do you like best?”

“Singing is better, I love singing. It was fun” (Students’ interview, Sep.19th, 2017).

“Singing, definitely” (Teacher’s interview, Aug. 8th, 2017).

Therefore, in Cycle Two, singing in Chinese became the major goal of the whole unit, which was agreed by both teacher and students. The other music strategies employed all worked for this ultimate goal.

4.6.2 The refinement of the singing activity

This section shows the improved design of the singing activity in Cycle Two. There were two major approaches. One was based on the experience from the singing activity in Cycle One. The other was an improvement in the unit design. Besides this, suggestions for future practice were given through the reflection on the practices in Cycle Two.

Table 4.10 A comparison between the singing activity in Cycles One and Two

	Cycle One	Cycle Two
form	Singing presentation	Singing competition
Material	Lyric sheet (full version), edited audios	
preparation	Warm-up before an activity	1. MR singing practices
		2. watching music teaching videos through YouTube Channel
		3. Warm-up before at activity
process	Class	Class
	smaller groups (personal choice)	Two big groups (boys and girls)
		Smaller groups (personal choice)

	Sing their own song (created song) individually
	Rewarding

4.6.2.1 Refinements from Cycle One

The singing activity in Cycle One made many valuable contributions to the activity in Cycle Two, including the warm-up before singing, singing in groups, and the forms of the singing activities.

The warming-up activity was singing practice done by the whole class. The researcher took the following actions to do the warm-up in Cycle One. First, the song was played twice. Students were asked to follow the original lyrics with their fingers on the sheet. Then the researcher played the song again and asked the class to sing the parts they were confident with and pay attention to those parts they could not quite follow. The researcher replayed the part about which most students had doubts. Finally, students were given a few minutes to practice. The warm-up prepared students cognitively and emotionally for singing. Therefore, the idea was kept in Cycle Two with a few modifications. For example, the song was practiced in sections, then as a whole, a couple of times before the competition began.

Students were more willing to sing in groups at the start. They were more likely to sing individually when they felt safe and welcomed by the rest of the class. After the warm-up, the researcher attempted to ask students to sing in front of the class. Their reactions were quite different this time. The class got very excited. They were laughing and pointing at each other. Finally, a boy raised his hand and said, “I can sing it with Jacob (pseudonym).” Surprisingly, Jacob, who looked quiet in the previous lessons, quickly accepted the invitation and went to the front. After that, more and more students raised their hands, eagerly asking to give them

an opportunity to sing with their partners. They were more active and relaxed when they came up with others. In order to figure out the reason behind this contrast, the researcher asked both students and the classroom teacher in the interview. The question in the student interview was semi-open:

When I asked you to sing the song earlier, why did you refuse to do that? (Multiple choices)

- a. I'm not a good singer.*
- b. I'm a little shy but I would sing with more encouragement.*
- c. I'm really shy and do not want to sing in front of people.*
- d. I can only sing part of the song.*
- e. I cannot sing a bit of the song.*
- f. Other reasons. _____*

Five students answered this question. Their answers were:

- 1) b;*
- 2) b; f;*
- 3) a, b, d, f: I like to sing around people, but I do not like to sing in front of people;*
- 4) a, f: "everybody says my singing is horrible";*
- 5) a, b, f: "Miss, this question is a bit weird to me. I actually sing all the time. I did not refuse."*

From the above answer, two students chose *b* only. They were much more likely to sing if they were encouraged. Answer 3) shows the student was not very confident about singing alone, but he would like to sing with others. Answer 4) shows the student did not want to sing in case other people laughed at him. On the contrary, answer 5 shows the student had a great passion for singing. In addition, two people chose *a* as well as *b*. That shows that two of the students would like to sing if they were given more encouragement, although they were not quite confident with their singing. Finally, no one chose *c*, which shows that students generally had no problem with singing because of their personal emotions only. In conclusion,

more students would like to sing if they were better encouraged. Their confidence in singing seemed to derive from having people around them, or their familiarity with the song, or both.

The response from the classroom teacher provided strong support.

“For this age group, they love singing and I think you can see that they like singing as a group. Singing individually is a lot harder, but as a group, they are very happy to sing, especially when they are confident with the song” (Teacher’s interview, Aug. 8th, 2017).

The expression “singing as a group” enlightened the researcher. That was because singing in groups greatly solves the obstacle students faced when finding the courage to come up to the front and sing. First, partners in a group encouraged each other both verbally and non-verbally. Second, if students were not confident about their singing capability, their partner could help them when they sing together because they were not alone.

Singing the created song individually was the last goal in both MS No.5 and 6. It was challenging for most of the students. Thus, the researcher did not plan to do this activity before the singing lesson in Cycle One. However, the reactions of students towards the singing activity were much better than expected. Then, I tried to bring up this final goal when students were still in the mood for singing. Students hesitated at first. In order to encourage them, I invited one student by his name to do the job and hoped he would set a good example to the rest of the class. The student was active in the group singing and did an excellent job in his lyrics. Surprisingly, he said yes and began to sing to the music in front of the class. He was a little nervous when he started, but became more relaxed and even danced to the beat afterwards. After his performance, more students raised their hands and asked to have a try. Gradually, they felt more and more comfortable and confident to sing alone.

In short, the researcher started the singing with the whole class, then two large groups, namely boys and girls, next, smaller groups from two to five people, and finally individual singing.

During the class, students suggested to turn the activity into a competition of boys versus girls. The classroom teacher also mentioned this situation to me during the interview,

“Did you hear them when they asked that the boy should sing and the girl should sing, and then they can judge which one was the better one? That would have been good.....” (Teacher’s interview, Aug.8th, 2017).

According to Constructivist theory, students’ voices should be valued (Pelech & Pieper, 2010). They should be given power to decide their text contents and forms (Nunan, 1995), which can motivate their effective and efficient learning (Henson, 2003). Therefore, the researcher decided to organise a singing competition.

When planning the activity, the researcher tried to encourage all students to participate. In Cycle One, some students who were rather shy did not have a chance to sing. That was because the other students raised their hand actively, so that some of them sang many times with different partners. Therefore, chances should be created for those who were shy in Cycle Two. Second, the teacher’s feedback to their singing was not precise enough. Every student who came up to sing could get a reward, but there were no specific comments on their singing, namely their pronunciation, their tunes, and their overall performance. Third, the researcher did not expect that many students would offer to dance for their partners while singing in groups. Some students got too excited to pay attention to the singing.

Thus, the researcher made a set of rules for the singing competition. First, students were divided into a boys’ team and a girls’ team. Due to the limited time, each team had only two

performing chances. The first chance was for the team as a whole. That was all the boys versing all the girls. Therefore, all the students had a chance to sing. The second chance was for smaller representative groups from each team, which was up to their own choices.

Second, rules were established to score their singing and to discipline their behaviours during class. These were explained and introduced at the beginning of the lesson. According to the rules, there were two approaches for students to earn points. As the table shows below, the first one was to improve their pronunciation as well as their familiarization with the song. Then, *Extra Points* could be earned through several other respects:

- Positive attitudes. Students were required to take the singing seriously. They were not allowed to disturb the class while performing.
- Good cooperation. The members in each group should be in good cooperation to give a quality performance. Dancing was encouraged when the singing could be clearly heard by the audience.
- Singing their own song. Students could earn extra points for their team if they could sing their own song individually.
- Other creative designs for their performance.

The table below shows the specific rules.

Table 4.11 Rules of earning points for the singing competition

Singing and language (points: 10 to 0)	10: perfectly follow the song.
	8~9: follow the song properly. No major mistakes.
	6~7: generally follow the song.
	5 or less: cannot follow the song.
Extra points (get 2 points if qualified)	Good attitudes.
	Good cooperation.
	Singing their own song.
	Others

Finally, the two teachers were the judges of the competition. A rating sheet was given for each of them to rate students' performance according to Table 4.11 above. Then, points were added to see which team won and who was the best performer.

The effects of these adjustments were significant. The first group's singing encouraged more students to take part in the activity. Nearly all the students took part in the competition. They stood up immediately and walked to the front when it was their turn. However, there were still a couple of students who preferred to be the audience. Some of them were very shy. The others just felt uncomfortable to sing in front of people. The researcher did not push them, but they were a very well behaved audience. Second, feedback was given by the judges the next lesson. The rating sheets were shown in class. Students could see the merit as well as the shortcomings of their performances. Finally, students paid more attention to control their behaviour in order to earn the extra points. There were no misbehaving students who deliberately intended to distract others from the singing. On the contrary, their dances made the performance more interesting to watch. Students took the singing seriously, especially when the representative groups were performing. Besides this, students offered to sing their own song individually after they finished the team work.

4.6.2.2 Refinement from the improvement of the unit design

With the improvement of the unit design in Cycle Two, the preparation of the singing practice was also more adequate. Apart from the warming-up in the class, more preparation work was done by the teacher before the lesson. Watching music teaching videos through the YouTube Channel and MR singing practices were two direct preparations. Indirect preparation was made through the designs of seven other music strategies. Namely, in Strategy No. 1, students

learnt the culture through the background information to the song. Music Strategies No. 2 to 4 prepared students with the necessary vocabulary to sing. Music Strategy No.5 helped students make better sense of the sentence and the song. Music Strategies No.7 and 8 also made contributions to improving their familiarization with the song generally.

4.6.2.3 Suggestions for future practice

The researcher found several things to improve in the design and operation of the singing competition. First, other than bilateral competition, a larger number of smaller groups could be included. In that way, students would have a steady partner(s) to get better ready for the performance. Second, sociable songs could be a good choice for students in groups. This requires better cooperation among partners, which requires more practice and interactions after class. Students could also learn dialogue through the songs. Third, it is better to pay more attention to the fairness issue when designing the competition. As the researcher asked the question in the interview, “Do you have any other suggestions for the singing activity?” Over half of the suggestions were related to fairness. The typical suggestions were:

“It should have a fair amount of judges, boys and girls, so it’s not sexist.....Maybe two boys and two girls” (Student interview, Nov. 28th, 2017).

“The number of contestants should be even from each group. There were only 5 boys singing and 17 girls. You cannot really hear the full compassion and our love for the song from 5 boys” (Student interview, Nov. 28th, 2017).

The students actually took the rules more seriously than the researcher thought. Therefore, in order to have a better competition, fairness should be an important issue to consider.

Finally, before performing the created song, an introduction of the song should be made by the performers so that the audience can have a better understanding of what's been sung. The researcher realized the importance of the introduction when a student sang his song for 兔子 (rabbit). Nearly all the expressions he used were new to other students. The audience's reactions were:

“.....However, when he finished, the class burst into laughter including the classroom teacher.....” (My observation, Nov.28th, 2017).

“.....so cute. We do not understand the language when he was singing. It has no meaning to us. But his effort was 100 percent” (Teacher's interview, Nov.28th, 2017).

From the above descriptions, the audience had no idea of what the performer was singing. Therefore, the introduction is necessary, especially when the song has new words in it.

4.7 MTS No. 7 Playing Music Audios

The researcher played the song as background music. The music audio worked as a class routine. Background music can not only help students concentrate and adjust their mood (Moradi & Zamanian, 2014; Cabanac, Perlovsky, Bonniot-Cabanac & Cabanac, 2013), but also facilitate vocabulary learning (Moradi & Zamanian, 2014).

In this research, there were no specific requirements for students while the audio was playing. Students practised the song on their own. The Supporting Method (SM) required in this strategy was the edited audio of the song. There were two occasions when the audio was played in this way, at the beginning of the lesson and during the teaching.

The first time the researcher played the audio at the beginning of the lesson was the first lesson of the second term. By then, students had learnt the key words in the MTSNo.3 Listening to the Audio to Catch Required Information. However, that was at the end of the first term. Therefore, the researcher decided to do a review to help students pick up what they had learnt. That was why the idea was initiated.

The students' reaction to the music was beyond my expectations. It not only allowed us to do efficient reviews (see details in 5.7.3) but also focused students at the beginning of the lesson (see details in 5.7.1-2).

Since that lesson, the researcher played the whole song at the beginning of each lesson. The length was about 2 to 3 minutes. It was not so effective if it was less than 2 minutes, but if it was too long, students became overly excited or distracted. Therefore, the length of the music should be appropriate. It was best to stop the music when all the students had just settled down to their seats, without anything specific to do, which meant they were ready for the class. The music audio was edited teaching audio. It was worth mentioning that the researcher tried to play the MV at the beginning of the lesson, as I noted in the reflective journal,

..... I played the music video instead of the audio at the beginning of the lesson. I found it hard to calm them down after I stopped the video, which was really different from the situation last week (when I played the audio). Their attention was still on the screen (reflective journal, Aug. 1st, 2017).

Students were getting too excited to settle down when they saw the MV. Therefore, it may not be effective to play music videos to do reviews or to focus students at the beginning of lessons.

It was in cycle two that the researcher started playing the audio during the lesson. The main function of it was to help students recall or produce specific expressions (see details in 5.7.3).

Therefore, instead of the researcher just saying the words, the edited audio was played selectively in class when students were trying to refer to an expression in songs.

In conclusion, the music audio was played on the following two occasions. First, at the beginning of the lesson, the edited song was played as a whole for about two minutes to help students focus as well as to review the song. Second, specific parts of the song were played during the lesson to help students recall the targeted language.

4.8 MTS No. 8 Singing Practice in Class

Songs helps to create “non-threatening” (Schoepp, 2001, p. 2) atmospheres for learning and to automatize language processing (Schoepp, 2001; Saricoban & Metin, 2000; McCarthy, 1985). The aim of MTS No. 8 was to encourage students practising the language in the song while they enjoyed the time in class.

MTS No. 8 was generated from reflections on the situation of students’ singing in Cycle Two. Students sang to the music every class. Some of them liked to sing on their own even after class. However, there was only one formal opportunity for them to sing in class, which was the singing presentation or competition. As a result, only a few of the students could sing the song fluently without any hesitation. In addition, most of them had to refer to the lyric sheet when they were singing, especially in the second unit. Therefore, in order to promote singing and improve their familiarization with singing the song, it is suggested that formal singing practices be organised as a Music Routine (MR). Lyric sheets and music teaching audios would be needed to facilitate the practices. The following are the suggestions for class singing practices.

First, it is recommended to spend three to five minutes after students settle down. At that time, students would still be in the mood to sing since the music was still playing. Second, it is

advisable for the teacher to model the song for the students, especially those difficult sentences. Thus, it is suggested that teachers should model the song word for word, sentence by sentence so that students can clearly hear the pronunciation and would gradually be able to follow the song. Third, it is suggested that students practise the sentences with expressions that they have just learnt. This would be useful to consolidate their learning. Finally, when most students can roughly follow the song, it would be interesting to organise some choruses or singing battles to encourage students to sing.

4.9 Discussion and Conclusion

The three charts below show the development of the musical pedagogy. There were three periodical models (including the final one). Figure 4.25 shows the first framework of the musical pedagogy that was concluded after the teaching unit in Cycle One. Reflecting on its findings and deficiencies, the researcher modified the framework (Figure 4.26) to direct the teaching practices in Cycle Two. Finally, new modifications were made to the model after the second unit. Thus, Figure 4.27 shows the final framework of the music pedagogy model developed in this research.

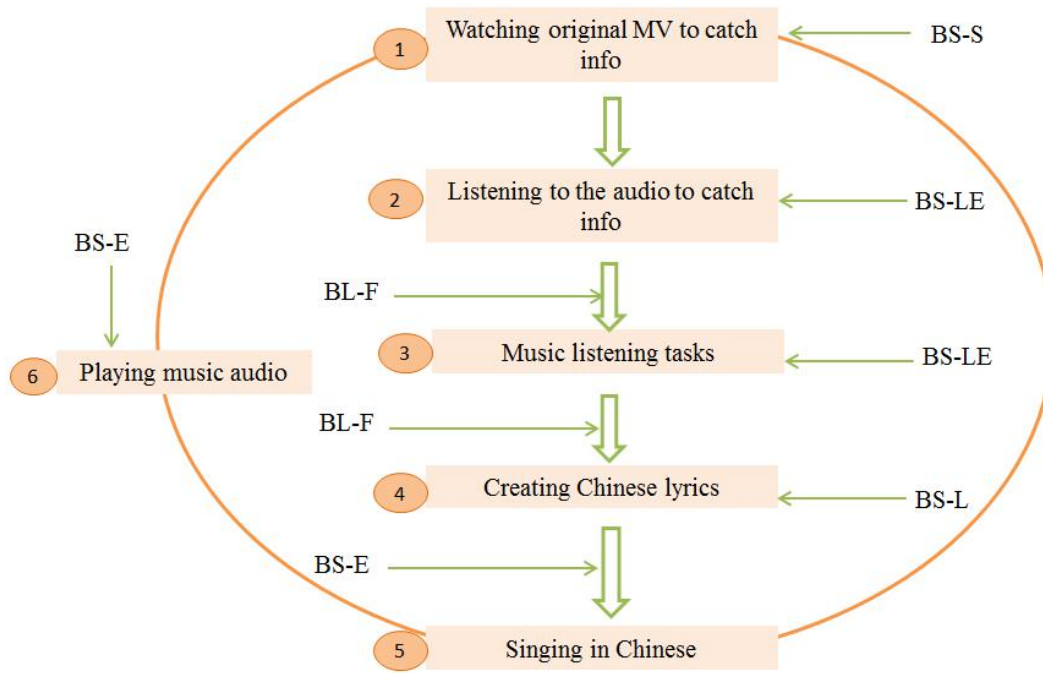


Figure 4.25 Model One

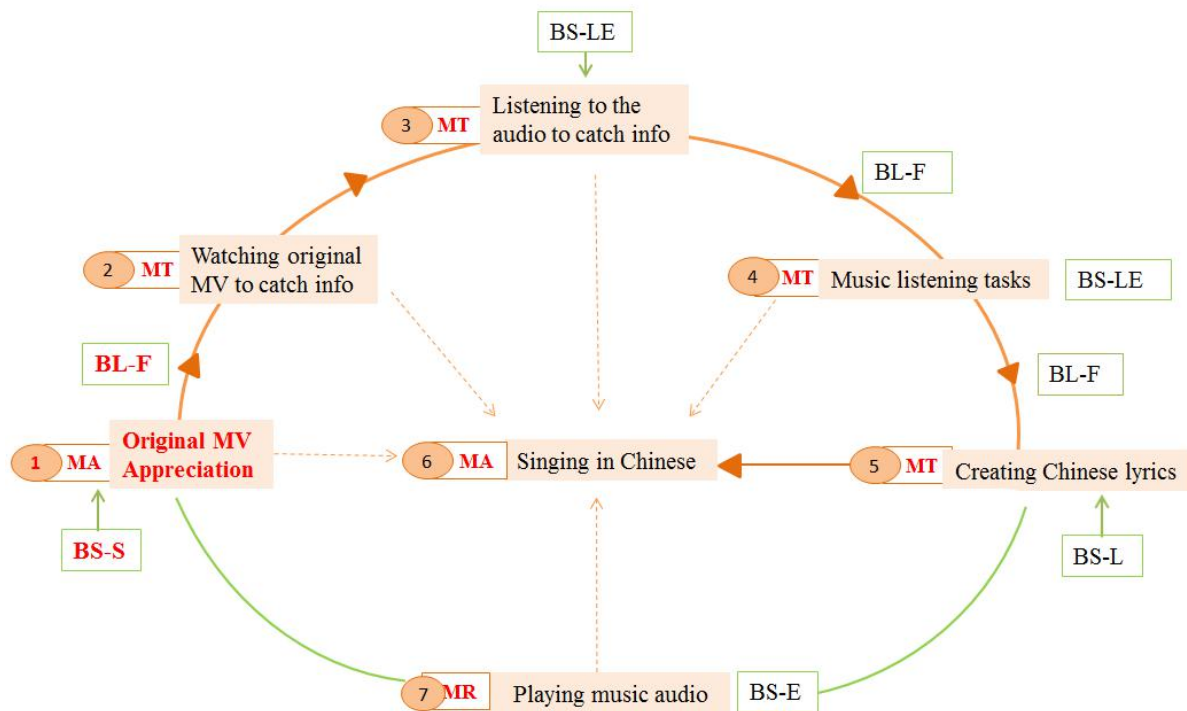


Figure 4.26 Model Two4

⁴The red words in Charts 4.2 and 4.3 were the adjustments made based on the previous framework.

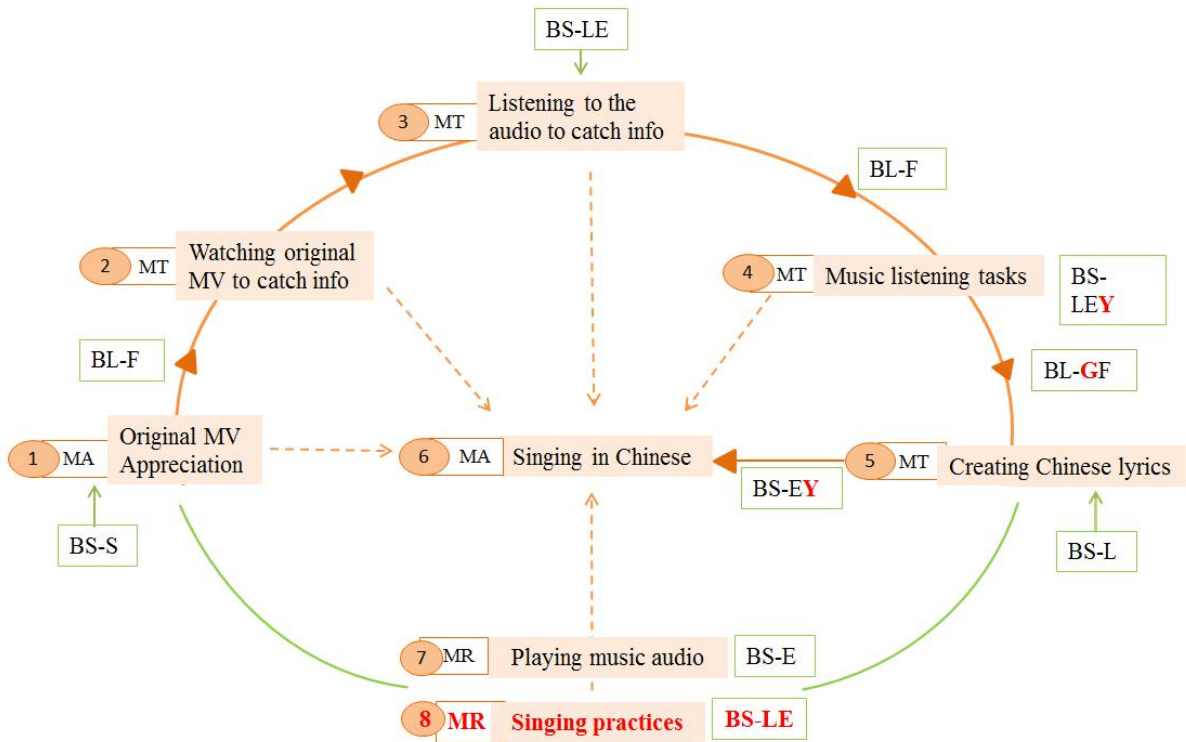


Figure 4.27 Model of Musical Pedagogy

From Model One to Model Two

Specifically speaking, Model One contained six MTSs. The teaching unit began with MTS No. 1 and ended with MTS No. 5. Each MTS provided the basic music strategies and the basic operation directions for Model Two. It also shed light on the adjustments in Model Two. One of the most significant adjustments in Model Two was the development of the unit focus and unit goal, which was MA Singing in Chinese. Therefore, compared to Model One, the MTSs in Model two were more closely connected in content. They all made contributions to the MA singing in Chinese. Then, a new MTS Original MV Appreciation and a BL-F on Chinese character writing was added at the beginning of the unit. Furthermore, the concept of each MTS was identified. It classified MTSs into MA, MT, and MR, which had different teaching emphases. Therefore, the second model of musical pedagogy was more mature, with

a clearer teaching object and more complete and connected teaching strategies. It laid the fundamental structure of the final model.

From Model Two to Model Three (final)

The adjustments in Model Three were made during the teaching process in Cycle Two. Two types of supporting method (SM) were added. They were Setting up YouTube Channel and Organizing Group Work. In addition, a new MR Singing Practice in Class, which also provided strong support for the unit focus, was added, and these became the necessary adjustments for future practices.

According to the final model of musical pedagogy (Chart 4.4), the eight music teaching strategies worked as the major procedure in a teaching unit. They ran from MTS NO.1 to 6 with two MRs practiced throughout the entire unit to achieve the unit goal.

As Chart 4.4 shows, the music pedagogy had two aspects: eight music teaching strategies and six supportive methods.

The eight music strategies included:

- a. **Two music activities (MA)**, which involved the whole class to enjoy and experience the language. They were Strategy NO.1 Original Music Videos Appreciation and Strategy No. 6 Singing in Chinese.
- b. **Four music tasks (MT)**, which required more individual and independent work from students. They are Strategy NO.2 Watching the Music Video to Catch the Required Information, Strategy NO.3 Listening to the Song to Catch the Required Information, Strategy NO.4 Music Listening Tasks, and Strategy NO.5 Creating Chinese Lyrics.

- c. **Two music routines (MR)**, which were simple and short music practices in every lesson. They were Strategy NO.7 Playing Music Audio and Strategy NO.8 Singing Practice.

In addition, in order to make sure they worked smoothly and effectively, six supportive methods were added. There were two types of SMs. One was Backup lessons (BL), which included BL-F Focused studies as well as BL-G Group discussion; the other was Backstage supports (BS), which referred to: BS-S Selecting songs and music videos (MV); BS-L Adapting lyric sheets for different tasks; BS-E Editing teaching audios and videos; BS-Y Setting up a YouTube channel. However, not every supportive method was mandatory. Teachers could choose whether to use each of them or not according to the actual learning and teaching situation influenced by the complexity of the learning material (the song) as well as students' prior knowledge. Furthermore, Each MTS together with their supportive methods had their unique functions in teaching the language in reading, listening, speaking, writing, intercultural learning and linguistic learning (See Table 4.12).

Table 4.12 The functions of each MTS

MTS	SM	Functions
1 Original music videos appreciation	BS-S	Intercultural learning
2 Watching the music video to catch the required information	BL-F	Listening, linguistics
3 Listening to the song to catch the required information	BS-LE	Listening, reading
4 Music listening tasks	BL-F BS-LEY	Listening, reading, linguistics
5 Creating Chinese lyrics	BL- G F BS-L	Writing, reading, linguistics
6 Singing in Chinese	BS-EY	Speaking, reading,
7 Playing music audio	BS-E	Listening, speaking
8 Singing practice	BS-LE	Speaking, reading

In conclusion, the musical pedagogy was not an absolute fixed system. It was modifiable for various teaching conditions. The eight music teaching strategies in the musical pedagogy worked closely with each other. They all contributed to the teaching focus (Singing in Chinese) but they also had their own unique teaching functions. Thus, the music pedagogy was flexible and inter-connected.

Chapter 5 Students' engagement through musical pedagogy

5.0 Introduction

This chapter answers the research question: “In what ways are strategies useful in improving student engagement in Chinese learning?” To this end, student engagement in each music teaching strategy is analysed first. (I note here that, since MTS No.8 Singing Practice in Class was a suggested music routine, it will not be analysed in this chapter due to the lack of relevant data.) Then, their overall engagement in learning Chinese is analysed. The analysis is under the framework of student engagement as proposed by Sawyer, Munns and Cole (2013), which includes big “E”ngagement (in this instance, the Chinese lesson is for ‘me’) and small “e” engagement (behavioural engagement, emotional engagement, and cognitive engagement). Finally, supported theories are applied to justify students' improvement in their engagement in Chinese learning.

5.1 MTS No.1 Original MV Appreciation

MTS No.1 original MV appreciation included song introduction and intercultural learning (see details in 4.1). Student engagement was improved through the development of deep understanding.

5.1.1 Deep understanding

Deep understanding, which is one of the reflections of good cognitive engagement (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013), can be seen in this musical activity. It means that students have a profound and meaningful, rather than a superficial understanding of central ideas and their relationships (State of NSW, Department of Education

and Training, 2003). The following evidence shows how students had a deep understanding of Chinese culture in the MV.

First, students had higher expectations of watching a MV than the ordinary video. For example, when students were told to watch a normal video, some students said unwittingly, “Is that a documentary video again?” Furthermore, the features of MV provided the possibility of deep cultural understanding. On the one hand, the original MV usually contained fine and rich Chinese culture, the ideal Chinese culture for students to understand. On the other hand, the music and the vivid images in the MV aroused students’ interest in learning. Thus, an appropriate MV premised the students’ deep understanding of the culture.

Second, the introduction of the MV’s background information facilitated students understanding. For example, the appearance of the famous little hairy Chinese hero Monkey King was very different from that of Western heroes. Instead of being tall, handsome and masculine, the Monkey King was slim, small and even looks scary. Therefore, the first time the theme song of the TV series *The Journey to the West* (in which the Monkey King was the major character) was played, the most commonly heard comments from the audience were, “He looks weird”, and “he is ugly”. However, the reactions were very different when the same video was played the second time. Before playing, an introduction about his personality, major experiences and his abilities was given to students by the researcher. The students were quite attracted by his rebellious but devoted character, and were interested in his almighty capabilities and sense of humour. They finally realized why Chinese people loved him and asked to watch more videos about him. In conclusion, I have found that relevant introductions are of great importance and necessity to achieve cultural understanding when appreciating original music videos.

As noted before, students reacted differently to the same cultural event after a normal introduction, and after watching the MV (see details in 4.1.2). They were more curious about the culture presented in the MV. They raised questions in order to know more about it. Therefore, their motivation for understanding the culture was higher.

The above evidence proved that MTS No. 1 helped to improve students' deep understanding of the culture.

5.1.2 Theoretical justification

MTS No. 1 developed a student-centered learning environment. First, the teacher took the preferences of students seriously when selecting the MVs with appropriate music and images (see details in 4.1.1). Second, cultural introduction began with students' questions. That is something they were interested in the most. According to Henson (2003), efficient learning is more likely to occur when learners' opinions are respected and when they learn something they are interested in and curious about.

In addition, scaffolding teaching methods helped them understand the culture as well. A scaffolding introduction was made for students to provide them with background information (see details in 4.1.2). In this way, the cultural barrier was lowered.

5.2 MTS No. 2 Watching the original MV to catch the required information

As noted in Chapter 4, the MTS 'Watching original MV to catch the required information' was a listening and reading task. It was supported by a BL-F on Chinese character writing. Students learnt the theme words in the song, including their pronunciation, meaning, and Chinese Hà n Zì in this task. Evidence shows it improves student engagement in the following aspects.

5.2.1 Student high involvement (behavioural engagement)

Student involvement here referred to students focusing their attention on a learning practice with enthusiasm and good discipline. If students involve well in the learning process and academic tasks, they should be behaviourally engaged (Sawyer et al., 2013; Fredricks et al., 2004). They were not easily distracted by something else. Here is my observation of the students' reaction to the MV of Mài TāngYuán.

“The students were attracted by the cute pictures and the catchy song. Some of them whispered to each other that they loved the animated figures. Some were shaking their body from side to side to the music” (My observation, June 6th, 2017).

The above description shows focus coding about student high involvement in class. Students were quite attracted by the images and the music in the MV. Their attention was focused by it. Substantive conversations took place among students in reaction to the images. Their body language showed that they enjoyed the music very much. Such involvements were more obvious in Cycle Two, since the task design was refined and the song was more complicated.

“I noticed that during the process, no one lost interest during the whole process. They were looking attentively at the screen, making notes on sheet or counting with their hands. I also noticed that some students were arguing with each other on the word “hái (yet)” which sounds quite similar to “ài (love)”. They finally figured out the difference without my instruction, which was very impressive” (My observation, Aug. 18th, 2017).

Again, students were not distracted by anything. Instead of merely focusing watching the MV, they were also taking extra measures spontaneously (which included taking notes and counting with hands) that could help them get the correct answer. Furthermore, they disputed certain word's pronunciations and tried to persuade each other rather than just make

comments. Finally, they managed to tell the difference between two words with the same vowel but different consonants by themselves when I replayed the song. Such a learning process is learner centred, since students were engaged in cooperative learning and having substantive conversations (Pelech & Pieper, 2010), which creates longer knowledge retention (Sousa, 2006; Tran & Lewis, 2012).

5.2.2 Deep knowledge of Hà n Zì (Cognitive engagement)

Deep knowledge is one of the reflections of good cognitive engagement (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013), which can be seen in this task. It means students have a good command of the key concepts of what they learn (State of NSW, Department of Education and Training, 2003). The following evidence shows students' deep knowledge of Hà n Zì.

As I noted before, in Cycle One, students wrote the required words (Chinese numbers) in Hà n Zì when they were called up to the board to share their answers. In Cycle Two, they were able to tell a more complicated word, such as 爱 (love). When I asked students how they managed to do so during the interview, they told me:

“ I looked at the things on the screen. And then when you played it again and I focused to listen. So I tried to figure out myself. I knew what the words were, so I just listen and watch and find” (Student interview, Aug. 8th, 2017).

“I like it when you hear a few other times, you hear it in your head and then you see them being written down. Then you can see what they are (like).....Once you see them a lot you can just draw them” (Student interview, Aug. 8th, 2017).

According to students' feedback in the focus group, they used cognitive resources (both visual and acoustic resources) from the MV to help them do the task. It is an example of descriptive coding. Specifically, the first answer shows that the subtitles on the screen helped

him to remember the shape of the word, and the music provided the pronunciation of the same character. Thus, he could process the word visually and acoustically. The second student gave similar feedback, but she further pointed out that returning to the same words on the screen improved their impression of the words. Such visual and acoustic repetition helped them to achieve deep knowledge of Hàn Zi by remembering the words. Again, “deep knowledge” shows their focused coding. The following table shows examples of the coding methods used in the above analysis.

Table 5.1 Examples of the coding methods

Descriptive Coding example	Focus coding example
great cognitive resources	deep knowledge

The Hàn Zi system is totally different from the alphabetic writing in English. It has been a typical problem for learners from English backgrounds. Thus, watching MV with Chinese subtitles could be a new approach to learning Hàn Zi.

5.3 MTS No. 3 Listening to the Song to Catch the Required Information

MTS No. 3 is a listening and reading task. The difference from the previous MTS is that more advanced learning and reading is required, since the reading material was changed from the MV images with subtitles to the lyric text on paper. The language to learn expanded to more advanced and new expressions rather than mere single words. Specifically, students were required to figure out how to say new Chinese terms and phrases with their prior knowledge in this music task. Student engagement was improved in the following aspects through this MTS.

5.3.1 High-order thinking in students

High-order thinking is one of the reflections of high cognitive engagement (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013). According to *A classroom practice guide* released by the Department of Education and Training of NSW (2003), high-order thinking refers to when a student can “organise, re-organise, apply, analyse, synthesize and evaluate knowledge and information”. There is some evidence in the task of MTS No 3. For instance, in Cycle One, the researcher attempted to ask students to figure out “卖汤圆 (selling dumplings)” and “一碗汤圆 (one bowl of dumplings)” in Chinese. By then, they just knew “dumpling” and “one” in Chinese. Students successfully managed to find the right answer by applying the learnt knowledge to form new understanding. They could pronounce the new word 碗 (bowl) together with the expression on their own. The following words from the first student interview show how students managed to figure out the new expressions.

“It’s audio so you cannot just see the words but we also have lyric (sheet) which also helps. After you remember one (dumpling) you can just do the bit (one bowl of dumplings)” (Student interview, Aug. 8th, 2017).

“It is because the same words are repeated so many times. It’s repetitive. You can kind of tell where selling dumplings (in Chinese) are” (Student interview, Aug. 8th, 2017).

“It was difficult at the start. Then, I put my head in the English translation and tried to figure out” (Student interview, Aug. 8th, 2017).

From the above descriptions, students were able to apply and synthesize multiple sources of information to develop new understanding. The sources included the repeated audio, lyric sheets (with Chinese Pinyin, Hà n Zì, and English translation), and their prior knowledge.

Therefore, there is some evidence that high-order thinking took place in students in the task MTS No. 3.

The effectiveness of this MTS in promoting students' high-order thinking can be explained through the following theories and literature. On the one hand, the task was challenging, especially in Cycle Two (see Figure 4.12). Students felt it was difficult at the very beginning. It was impossible for students to complete the task unaided since the expressions were new to them. However, plenty of support methods were provided by the teacher. As noted in Table 4.4, the scaffolding resources included lyric sheets, worksheets with warm-up tasks, and edited music audio played repeatedly. Students managed to do the task with the help of all those aids provided by the teacher. The classroom teacher also gave supportive comments towards the scaffolding methods for the task. She said to me,

“When you pre-teach the words you ask them to find, I think that works really well. The song is a good way of reinforcement” (Teacher's interview, Aug.8th, 2017).

Therefore, it was a challenging as well as a supportive class when students tried to do the task in MTS No. 3.

Second, students were given the opportunity to explore the new knowledge independently instead of being instructed by the teacher, which shows student-centered learning. Third, in the task, students made full use of their prior knowledge to expand their learning on the new expressions. It has been proved by many studies (Chi, De Leeuw, Chiu & LaVancher, 1994; Wetzels, Kester & Van Merriënboer, 2011) that the activation of prior knowledge has a strong positive effect on learning. It also shows a learner-centered curriculum. Finally, better acoustic and visual process happened when the information was presented rhythmically.

5.3.2 Students' deep understanding and applying metalanguage

Deep understanding and the application of metalanguage, which are reflections of good cognitive engagement (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013), can be seen in this music listening task as well. The former means students have a profound and meaningful, rather than a superficial understanding of central ideas and their relationships (State of NSW, Department of Education and Training, 2003). The latter refers to student's ability to use metalanguage to name, analyse and comment on language use.

Deep understanding can be seen in this task in Cycle Two. In the task, students met two problems in finding the phrase 甜甜的笑 (sweet smile). First, they were confused with the number of characters contained in a Chinese phrase. The researcher noticed that students thought Chinese language was formed by numerous, continuous, single words. Specifically speaking, they were confused by the number of the characters in the Chinese expression for "smile". The other problem was the sequence of different parts of speech in Chinese phrases. They were not sure whether the noun "smile" came before or after the adjective "sweet" in Chinese.

In response to their problems, I decided to spend some time in BL-F illustrating the above two problems through a comparison with English. They finally knew the units of Chinese language, which were 字 (single character), 词 (fixed terms usually having two characters), 词组 (phrases, usually combined with two fixed Chinese terms), and 句子 (sentences, which share a similar structure with English simple sentences). In this way, students not only had a key concept of the numbers in different Chinese language units, but also developed a 'metalanguage understanding' of Chinese. Besides this, they realized that in Chinese phrases such as 甜甜的笑 (sweet smile), adjectives are usually in front of the nouns, which is the

same in English. In this way, students were not only able to understand Chinese language units and structure, but could also relate to their counterparts in the English language.

The effectiveness of the learning process is supported by constructivist theory. The above teaching content came from the questions that students raised during the task. It was something that most students were eager to know intuitively instead of something that the teacher pushed on them which, according to Henson (2003), was beneficial for their efficient learning.

5.3.3 Deep knowledge

Deep knowledge is one of the reflections of good cognitive engagement (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013), which can be seen in this task. It means that students have a good command of the key concepts of what they learn (State of NSW, Department of Education and Training, 2003). Thus, the improvement of problematic pronunciation could be seen as a reflection of deep knowledge in this task.

For example, the word 圆 *yuán* (*round*) had the problematic sound [*uan*] in Chinese Pinyin for most students in my class. Although I had corrected their pronunciation many times, most of them still produced the wrong sound [*yán*] instead of [*yuán*]. However, after the task of MTS No. 3, which required them to find the term 汤圆 *tāng yuán* (*rice dumplings*), it was such an improvement in students' pronunciation of the word.

Deep knowledge of the correct pronunciation took place because the sound [*yuán*] was repeated many times in the song. It was repeated 14 times in 35 seconds, which was the length of the edited song (without the intro). It was very hard to do without the music. Students would also get bored through mere meaningless repetition. However, it is agreed

that music provides sufficient meaningful repetition to teach language points (Richards, 1969; Köksal, Yağışan & Çekiç, 2013; Kultti, 2013; Erten, 2015).

5.3.4 Active participation and great enthusiasm

During the task, students participated actively with great involvement, which shows they were behaviourally engaged (Sawyer et al., 2013; Fredricks et al., 2004). For example, when I asked the class how to say “卖汤圆 (selling dumplings)” to check their answer, students were enthusiastic to share their answer with the rest of the class. They raised their hands up high. Some of them were inclined to stand up while raising their hand. A couple of students even sung it out excitedly. Their learning improved when they were motivated by the energetic music.

5.4 MTS No. 4 Music Listening Tasks

The music listening task in this research was not only a reinforcement of the learnt knowledge but also facilitated new language exploration. It was supported by the BL-F on key words and expressions. The backstage support included the adapted lyric sheet, music teaching audio and the YouTube channels. It improved student engagement in the following aspects.

5.4.1 Involvement and substantive conversations

Music activities and tasks made students more involved in Chinese learning, which shows students were behaviourally engaged (Sawyer et al., 2013; Fredricks et al., 2004). One of the strongest proofs is the comparison (Table 5.1) between the listening tasks with and without music.

The listening tasks with music were on July, 25th (Cycle One) and October 31st, 2017 (the second task in Cycle Two) and without music on August 18th, 2017. The resources came from my observations as well as interviews.

Table 5.2 A comparison between music listening tasks and normal listening tasks

	MTS 4 Music listening tasks	Normal listening tasks
Description of the tasks	Listening to the edited song and filling in the blanks.	Numbering the random English sentences by listening to their Chinese counterparts (saying it in normal speech).
	<i>This task was a bit more complex than the previous tasks(My observation, July, 25th, 2017).</i>	<i>The task was a bit challenging but still within their capacity (My observation, Aug.18th, 2017).</i>
Student reactions	<i>Some students seemed a little confused at the beginning. After they got used to the new task, they seemed quite intense and focused on the task. While listening, they sat steadily with eyes looking at the sheet, pens held tightly in their hands, and body slightly leaning forward (My observation, July, 25th, 2017).</i>	<i>The student engagement was fairly good but there were still some problems, which did not turn up in a music listening activity. First, some students kept asking me to repeat the sentence. Second, students who had already got the answer looked very relaxed and got distracted. They turned around and talked to others or get bored (My observation, Aug.18th, 2017).</i>
	<i>The task was more complex so students had to concentrate more on the lyrics and the song.....I noticed that half of the class were shaking their body or nodding to the song.....I noticed that they also had little discussions during the task (My observation, Oct, 31st, 2017).</i>	
Classroom teacher's feedback	<i>"Even I cannot help try to do this task" said the classroom teacher (My reflective journal. Oct. 31st, 2017).</i>	<i>"It was a good practice" (My reflective journal. Aug.18th, 2017).</i>

According to the classroom teacher's feedback and my observations, the participation of students was fairly good in both tasks. Both music tasks and the normal task were all quite challenging. However, the involvement was better in music listening tasks than the normal task. First, the body language was different. In the musical tasks, students were quite restrained but calm, intense and focusing on the task even when they were finished (shaking to the music). However, in the normal case, students reacted differently. Students who had

difficulty in listening were so anxious that they kept asking me to repeat the sentence; others were distracted and turned to something else when they were finished. Second, students had substantive conversations during the musical task rather than casual chatting. Third, the last music listening task in Cycle Two (without English translation) even involved the classroom teacher, who also joined the discussion in the process.

Students' mood was better adjusted by the music (Moradi & Zamanian, 2014). They were motivated to do the task. They were restrained but calm during the process. Furthermore, music maintained the attention of those who finished early.

5.4.2 Deep knowledge

Deep knowledge, which shows students were cognitively engaged (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013), took place during the preparation of the task. As noted in 4.4, there were three approaches for students to build the necessary vocabulary stock for the music listening task. The first one was a teacher-conducted backup lesson of focus study of the key words and expressions in the song (See details in Table 4.5). The second approach was watching the music teaching video to improve the general familiarization with the song through YouTube Channel online before the lesson. Finally, students were required to review the learnt expressions and to pick up new terms in the provided word bank in a 3-5 minutes' warm-up right before the task (See details in Table 4.6).

5.4.3 High-order thinking

High-order thinking, which shows students were cognitively engaged (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013), could be seen from students' application of the learnt knowledge during the task. In order to put the correct information in the word bank into the correct place on the lyric sheet, students had to have a clear and

profound understanding of the pronunciation and the meaning of the vocabulary. That was challenging because the words they ought to apply were a combination of intensively learnt expressions and the newly learnt ones in the warm-up.

The following is a typical example of students' work in the first listening task in Cycle Two. The words in blue were new to them in that class, but they generally managed to put them in the correct place. Thus, it shows that students were generally successful in reaching effective high-order thinking.

INSTRUCTIONS : Listen to the song and fill in the missing words in blanks .
Use the following charts to help you if necessary.

Words for Sentence 1 to 6:

1	xiǎng	-----	want
2	nǐ	-----	you
3	shì	-----	Be / is, am, are
4	kǒu dai	-----	pocket
5	xiào	-----	smile
6	xiǎo xiǎo de	-----	small / little
7	nà me	-----	So
8	dǒng	-----	understand
9	yǎn jīng	-----	eyes
10	dǎ bài	-----	defeat
11	kě ài	-----	cute adorable
12	bù	-----	no / do not
13	tián	-----	sweet }

Words for Sentence 7 to 12:

1	dǎ suàn	-----	plan
2	jiǎo luò	-----	corner
3	xiǎng fǎ	-----	idea
4	wǒ	-----	I
5	zuì kù de	-----	the coolest
6	shuō	-----	say / tell
7	mǎi	-----	buy
8	shí nián	-----	ten years
9	gè	-----	counting word
10	qì chē	-----	car
11	fáng zi	-----	house
12	shì jiè	-----	world

1. ~~xiǎo xiǎo de~~ xiǎo xiǎo de nián jì
小小的年纪

2. hái bù ~~dòng~~ dòng shén me shì ài
还不懂什么是爱

3. què bèi nǐ tián tián de xiào gěi dǎ bài
却被你甜甜的笑给打败 *but I am def*

4. nǐ zhā zhe dà dà de yǎn jīng
你眨着大大的眼睛

5. ō nà me kě ài
噢那么可爱

6. hào xiǎng bǎ nǐ zhuāng jìn kǒu dai
好想把你装进口袋 *I really w*

7. qí shí wǒ yǒu yī gè hǎo de xiǎng fǎ
其实我有一个好的想法

8. zhǔn bèi dǎ suàn
准备打算 *(for*

9. liú dào shí nián yǐ hòu zài gēn nǐ shuō
留到十年以后再跟你说 *I w*

10. gěi nǐ mǎi zuì dà de fáng zi
给你买最大的房子

11. zuì kù de qì chē
最酷的汽车

12. zǒu biān jiē lù měi gè shì jiè
走遍世界每个角落 *(We will) go around to*

Figure 5.1 An example of students' work in the first listening task in Cycle Two

The reason for high-order thinking occurring in this task, I believe, was the high-challenging and high-scaffolding music listening task, which promoted effective learning (Gibbons, 2015). On the one hand, the task was challenging, as I wrote in my reflective journal on Oct, 24th, 2017, before the first listening task in Cycle Two:

"I was afraid at the beginning that they would be overwhelmed with the strange words in the word bank since they took nearly half the number of the total words."

Students also perceived the task to be very hard. For example, when I distributed the listening material to the class,

".....some students took on a confused face. They asked me if they were going to complete the whole sheet. When they confirmed the answer with me, they said, 'that's not gonna happen 'or 'it's impossible'" (My observation, Oct, 24th, 2017).

The above description shows some students were anxious and had low confidence in the task. Self-efficacy Theory claims that high self-efficacy comes from successful past experience, knowing the experience of others, verbal persuasion and emotional cues (Zelenak, 2015; Lunenburg, 2011; Zimmerman, 2000; Bandura, 1997). Therefore, in order to encourage the students, the researcher said,

"Don't worry class. It just looks rather scary like the huge chocolate cake your grandmother made you. You will enjoy it anyway and we will do it in smaller sections. It will be fine. Do you still remember the listening task of Mài Tāng Yuán (Selling Rice Dumplings)? You all did a great job. This one is more complicated but I believe you can do it."

Through those words, I reminded them of their successful experience in the last listening task. I tried to make them more relaxed, convinced them that it was a challenge and that they were able to do it with effort. It is very clear that a specific, challenging goal can motivate learners to pay more effort to the work.

On the other hand, plenty of scaffolding methods were provided to assist student learning including scaffolding learning (the BL-F, learning through music teaching video, and warm-up) and the resources (music teaching videos, word banks, and the music audio replayed many times).

5.4.4 Student self-assessment

Encouraging students to do self-assessment was one of the pedagogies borrowed from Sawyer, et al. (2013); to promote big “E”ngagement. In the music listening tasks in Cycle Two, students were encouraged to do a self-check of their listening task. The following are two examples of their work.

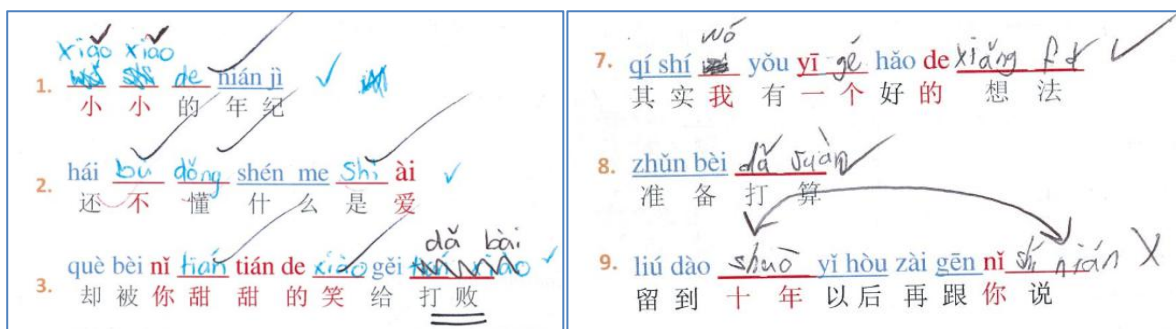


Figure 5.2 Students' self-check in the music listening task (Example 1)

Figure 5.3 Students' self-check in the music listening task (Example 2)

The above work shows that the self-check was efficient and effective. First, students confirmed the right answer and gave positive feedback with ticks. They were also able to replace the wrong words with the correct ones. Some of them could notice smaller problems such as the tones⁵ and spellings of Pinyin.

⁵ Chinese is a tonal language.

It is clear that this self-assessment developed a student centered learning environment. First, students got the opportunity to make an instant reflection on their learning. Their good work was likely to motivate their performance while their mistakes would remind them of what not to do in the next section. Second, students took on more responsibility for their learning. For example, many students forgot to add tones on Pinyin even after I pointed it out in their work many times. Through self-checking, they perceived their mistakes on their own. Therefore, they were more willing and able to solve the problem. In short, student self-assessment is student centered learning, which was beneficial to their learning (Gibbons, 2015).

5.4.5 Enjoying and valuing the learning

Enjoying and valuing the learning shows that students were emotionally engaged in class (Sawyer, et al., 2013). Students showed considerable enjoyment during the music listening task. First, I noticed some of them shook their body or head to the music. They showed great energy and enthusiasm during the task. Second, students' opinion towards the music listening task included:

“It’s fun because we can sing along but it’s also informative” (Student interview, Aug. 8th, 2017).

“It was very good. We just dance and have fun.” (Student interview, Aug. 8th, 2017).

“We never listen to the music to do the listening. It was my first time”

(Student interview, Aug. 8th, 2017).

The classroom teacher also said,

It’s very good for language learners. And it brings more fun to the task (Teacher’s interview, Aug. 8th, 2017).

The first two statements from students show emotion coding, reflecting that students felt that it was fun when singing. In addition, it seemed that the form of the music listening task was new to them. Thus, they seemed to be interested in this new way of learning. In addition, students considered the music as informative, which might show that other than having fun, they also valued the knowledge they learnt in the song.

Finally, in Cycle Two, when the listening class was over, several students came up to me and talked about their own work. Some of them said proudly how many words they answered correctly. Some of them said they were surprised by their own work because at the beginning, they had not expected they could do it. I could conceive their great sense of self-achievement after the task. Then, we began to discuss the task and their feelings and suggestions for the task, which was quite impressive.

In short, students not only enjoyed the music and the task, but also valued the information and their own learning in class. Therefore, they were emotionally engaged in this task.

5.5 MTS No. 5 Creating Chinese Lyrics

The MTS No. 5 Creating Chinese lyric was a writing task, which required students to express their own ideas with the learnt knowledge. It was supported by two backup lessons including a group discussion and a focus study on sentences. The task improved student engagement in the following aspects.

5.5.1 Cooperative learning in the group work

Cooperative learning environment helps students improve big “E”ngagement in learning (Sawyer, et al., 2013). Students reviewed and learnt vocabulary cooperatively during the group discussion, which was one of the backup lessons before the task. Before the group

discussion, students made an individual word check first. Then, they learnt from each other through their individual self-check and finally, explored the new words together in the group talk (see details in 4.5.1).

The individual word check provided the opportunity for students to make a self-reflection on their vocabulary learning based on the following three aspects: what they had learnt from the teacher (the more the better), what they had explored by themselves (at least three), and what major problems they faced (at least three). In this way, students took on responsibilities for judging and evaluating their own learning.

‘Student community of reflection’ is the reflection of learning among group members. Their efforts could be seen during the group discussion from the following evidence.

First, I described their discussion in my observation as;

” Because of the time limit, I saw their faces go red from discussing it with their team members. Some of them were kneeling on the ground, some of them were leaning towards each other to catch the information, others were writing down the result of their working” (My observation, OCT. 31st, 2017).

According to the above description, students had great involvement in the discussion. They were devoted to talking and listening. Work division could also be seen during the task as some students took on the responsibility of writing.

Apart from that, I received positive feedback on the group discussion in the student interview.

“I love the group work. It’s much better. With the group work, it’s so much easier because you get to interact with others. It teaches your social skills. If you’ve got a question, your friend will help you out. They can also help you with the problems you don’t even notice” (Student interview, Nov. 28th, 2017).

It can be seen that students enjoyed and valued the work very much. Besides, effective learning did happen during the process as they helped each other to solve problems and complemented each other's knowledge. In this way, students had a deeper understanding of the knowledge.

Finally, the following are two group reports in Cycle Two.

Figure 5.4 Group report in Cycle Two (a)

Ryan, Ben, Baylee, Jordan, Alex

Group work

1. list the expressions you **have learnt** and **know** in the following blanks (at least 10, the more the better).

(xiao, xiao de mei ai) (ai) (da da de yan jing) (na mu te ai) (ni mai) (da de) (de) (yin wei ai) (chang ai) (liang duì) (ni duì)

tian tian de xiao

17

20

39 + 3 = 42

32

2. list the expressions you have **not learnt** but **know**. (at least 6, the more the better)

(hai bu dong shu me shi) (suan bu) (hai)

3

6

26

7

3. list the expressions you have **not learnt** and **not know**. (at most 8)

de suan qi che shi re me ge

jiao, luo, qing fang zi, xiang ba

good! extra 3 points!

Figure 5.5 Group report in Cycle Two (b)

Niamh, Jayda, Ayscha, Zoe

Group work

1. list the expressions you **have learnt** and **know** in the following blanks (at least 10, the more the better).

tian tian de xiao

da ba

xiao xiao

shu

da da de yan jing

wu

ma

ai

21

32

32

2. list the expressions you have **not learnt** but **know**. (at least 6, the more the better)

hai hai hai

du ni du ni

o na me ke ai

yin wu ai

3

21

3. list the expressions you have **not learnt** and **not know**. (at most 8)

cai duan duan ji ge li bai

zui ku de qi che

hao xiang ba ni zhong jin kou dai

zhe suan bu suan bu suan ai

hai bu dong shu me shi ai

qi shi wo you yi ge hao de xiang fa

Well done! extra 5 points!

Figure 5.4 Group report in Cycle Two (a)

Figure 5.5 Group report in Cycle Two (b)

In Task One, students showed a fairly good command of the words and expressions taught in class. Their work in Task Two shows they explored some of the new expressions in lyrics by themselves and through the team efforts. However, it was not an easy job since the number of the words in the second word box was limited. The third box shows the words and

expressions they did not know even after their group effort. It was valuable information for the teacher because these were the words students mostly wanted to know from the song.

The above evidence shows that in the group work, students tried to cooperate with others. They tried to make their voices heard and were open to other's opinions. They shared the ownership of their learning (the group work report). In addition, students were well engaged behaviourally, emotionally, and cognitively in the group work.

Theoretical justification

The group discussion created a student centred learning environment. Students made a self-review of their learning individually and in groups. Then they extended their learning on their own or with assistance from their partners. Finally, they synthesized their major problems, which directed the teacher in designing the content of the following lessons. To this end, students not only attained effective learning through scaffolding from their peers, but also played an important role in deciding the learning content.

In addition, the task was high-challenging. The scaffolding resources and methods were rich, including the music, the full lyric sheet, peers' help as well as teacher's instructions (Gibbons, 2015).

5.5.2 Deep understanding and deep knowledge

Students developed deep understanding and knowledge, which show students were cognitively engaged (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013), through active learning during the task. Students' deep understanding took place when they tried to get command of the difficult language points in the past learning. In Cycle One, in order to complete Sentence Four (see Figure 4.22), students asked questions about how to

add Chinese counting words (which are used when people describe the number or the amount of something) and what counting words they could use for different things. That was because English only had counting words for uncountable nouns (such as paper, coffee), or certain units of items (such as a pile of apples). However, in Chinese, apart from the above two situations, it is still a necessity when people refer to countable nouns. For example, “one hamburger” in Chinese is, “一 (one) 个 (counting word) 汉堡 (hamburger)”. However, students usually just said “一 (one) 汉堡 (hamburger) “without the counting word 个. Although I had emphasised the issue many times in class or to the individual, students still forgot what to add and how to add them and did not take it seriously. Students had a different attitude during the task. Students realized the problem, took it seriously and tried to work it out actively. Therefore, students had a better understanding of the Chinese counting words.

Evidence of the deep knowledge occurred when students initiated learning new knowledge during the task. In both Cycles One and Two, students raised linguistic questions. For example, they asked the plural form of Chinese nouns and pronouns. Students knew that this was different from English plurals, and that there were no plural forms in Chinese, but that functional words were added to show that something is not single. Through such questions, students were able to make more linguistic connections between English and Chinese. Another type of question raised during the task was about the new words and expressions that did not exist in the song. They were exhibiting effective learning, because those words and expressions were what they really wanted to use, and their meanings were something they wanted to express, as they said in the interview:

“It was a good idea. People could express their opinions. They can choose their own thing to learn about” (Student interview, Nov. 28th, 2017).

To this end, the learner-centered environment developed in this task may explain the efficient learning (Henson, 2003). Students were interested in and curious about what they learnt since it was the students who initiated the learning process and decided the learning content. Furthermore, the task (the goal) could motivate students not only to evoke and use existing knowledge and skills, but also to explore and develop new knowledge and skills for goal achievement. In this way, learning became a more meaningful pursuit for them. They took it seriously and paid more effort to acquire a deeper understanding of the knowledge.

5.5.3 Students' High-order thinking

High-order thinking, which shows students were cognitively engaged (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013), took place when students decided the appropriate words and expressions to use when they created their work. It was more obvious in the task in Cycle Two because the design of the task was developed and the complexity increased.

In Cycle Two, with more vocabulary to choose from, students not only had to consider the correct part of speech for the words (as in Cycle One), but also to consider their appropriateness in describing something. For example, in the first sentence of *Chǒng Ài*, students were required to use an adjective to describe their age. However, not every adjective was appropriate. Thus, in order to let their song make sense, students had to judge and decide which one best fitted the context, then organise them into the right place in the sentence.

Making sense was just the first step. Some students attempted to make their lyrics rhyme, which was beyond my expectation.

“It’s hard to try to do it, because even though there are specific spaces for different words, it doesn’t mean it actually goes with the flow, doesn’t mean they sound good” (Student interview, Nov. 28th, 2017).

It was quite challenging for students at their stage to create lyrics which matched the flow and rhyming. It involved students’ analysis of the rhymes of the original song, examining the pronunciation not only on the word basis, but also on the sentence basis. Although few of them succeeded to find the rhyming words, it was still beneficial for those who had considered this matter. Moreover, it is still worth trying with students who have a high proficiency of the language.

Again, there was evidence of high-order thinking taking place due to the high challenging and high scaffolding task (Gibbons, 2015). On the one hand, the task was challenging. The following were students’ opinions about its difficulty.

“It was pretty hard because you have to change a word. We do not know the word, so we have to ask” (Student interview, Aug. 8th, 2017).

“It was a bit hard because there are several sentences I did not know” (Student interview, Aug. 8th, 2017).

The biggest problem for students was the application of correct vocabularies and making sense of the lyrics. Therefore, scaffolding resources such as word banks, English translation, and teacher’s instructions were provided.

5.5.4 Enjoying and valuing the learning

Students valued the work of creating lyrics very much. That shows students were behaviourally engaged (Sawyer et al., 2013; Fredricks et al., 2004). First, some students showed their work to me as immediately as they finished, explaining their creative ideas. It

showed that they were quite excited about their own work. Second, when I asked their opinions of the creation task during the interview, students said,

“Oh that was fun. I like my song. It’s about cake” (Student interview, Nov. 28th, 2017).

“Mine is about a cute rabbit. It was so fun” (Student interview, Nov. 28th, 2017).

The evidence shows that their own work was meaningful to them. According to Henson (2003), when the knowledge is meaningful and relevant to the students, effective learning is more likely to occur.

Another comment was from the students who intended to give suggestions for the “swapping reading and commenting” (see details in 4.5.4) after the creation. They said:

“We need to be careful who marks it. We got to make sure that you are responsible with other people’s music” (Student interview, Nov. 28th, 2017).

It seems that students were not quite satisfied with the comments they received from others. They hoped their work would be respected and understood by others.

Finally, the representative works were valued by the rest of the class. In Cycle Two, I decided to read aloud to the class the good sentences created by students. Every time I read the sentence, students were surprised by their peer’s creation. They turned to the author and clapped for him/her. The authors were proud when they heard their names announced by me. Their reactions to the applause were also very interesting.

“Some of them stood up or even bowed to the class, saying “thank you”, which was quite funny; others became a little shy but smiled” (My observation, Nov. 28th, 2017).

The above evidence provides some evidence that students valued the task and had fun in the task, which shows students were emotionally engaged in Chinese learning.

5.6 MTS No. 6 Singing in Chinese

The MTS Singing in Chinese was the central focus of the musical pedagogy, especially in Cycle Two. It improved students' engagement in Chinese learning in the following aspects.

5.6.1 Participation and involvement

Students took an active part in the singing class. Students showed positive behavioural engagement in the class (Sawyer et al., 2013; Fredricks et al., 2004). First, students were willing to sing in groups in front of the class. In Cycle One, students were hesitant at the beginning. However, when several students offered to sing with their partners (see details in 4.6.2.1), the rest of the class raised their hands eagerly hoping the teacher would give them a chance to sing. In Cycle Two, with the refinement of the task, more students were able to take part in the singing competition in large groups. Instead of being shy or unsure at the beginning,

“They stood up immediately and walked to the front when it was their turn. They also looked at each other encouraging others to come up” (My observation, Nov. 28st, 2017).

The change was more significant among the girls, who were much more reserved than the boys in Cycle One. I noticed that even those who were very introverted and quiet also went up to the front of the class and sang, which surprised me a lot.

Besides, the classroom teacher also observed,

“.....They are willing to take a risk. They are willing to sing in Chinese even if they don't understand every single word. They are willing to speak Chinese words.....” (Teacher's interview, Aug.8th, 2017).

From the above description, students were better consciously prepared. They were ready to sing this time.

Second, the singing activity involved students of different learning capacities.

In Cycle One, everyone knew how to sing *Mài Tāng Yuán*, since it was very repetitive and easy to learn. Thus, students with lower learning capacities could also join the singing. Then, some students were able to pick up other new words by themselves. They could sing longer sentences to music or with others. Other students with higher capacities were able to sing the whole song fluently and lead the singing in the group. As the classroom teacher pointed out:

“.....Mài Tāng Yuán, Everyone knows that word. The whole class can access that word...They are willing to try and take a risk, even the kids that don't want to take a risk (to sing), were willing to say a few words....and some people can say more and the very good students can say phrases, can say combinations of the words. It's good for all different abilities in the classroom” (Teacher's interview, Aug. 8th, 2017).

Such a difference was more significant in Cycle Two, as I wrote in my weekly reflective journal:

“Nearly everyone can sing the part yīn wèi ài, but different achievements of singing among students were not difficult to see. In the first run (competition in large groups), 1/3 of the students would stop or hesitate at the strange words and sentences. 1/3 could generally follow the song. The rest of them were able to sing fluently. In the second run, six students were confident to sing the whole song in smaller groups. Finally, a couple of students challenged to sing their own song” (My reflective journal, Nov. 28st, 2017).

The above evidence shows that the singing activity catered to different levels of student ability in class. Thus, all the students were able to reach the edge of their understanding with the provided scaffolding in this activity (Ferguson, 2009). Therefore, students with different learning capacities could find a comfortable point in class for themselves. Everyone felt they were part of the class and involved in the activity.

Finally, the singing activity involved those who refused to sing. It was not deniable that some students refused to sing due to personal reasons. However, they still played an important part during the singing class. Some students prepared dancing for their group performance. Although they did not sing, they tried to contribute to the performance and helped to create an active, cooperative, friendly atmosphere.

Other students, as the classroom teacher told me in the interview on *Aug. 8th, 2017*, preferred to be a “judgmental” audience. Students could actually give constructive feedback on each other’s performances. They could tell who sang well in Chinese with their own understanding of the song. Therefore, although those students did not actually sing, they were still involved in the activity through dancing or giving constructive comments.

The student participation and involvement in the singing activity could be explained theoretically in the following ways. On the one hand, the sufficient scaffolding learning before the singing activity prepared students to take part in the activity. They had learnt the necessary words and expressions for them to sing. The video and audio resources as well as the hard copy of lyrics were available for every student. Especially in Cycle Two, singing was the focus of the design of the whole unit. Students were reminded by the teacher from time to time that the learning was the preparation and was necessary for them to sing. More focus studies were conducted in class or online in Cycle Two as well. Resources were available online, which were more accessible to students. As the classroom teacher said,

“Oh that’s because you gave them all the words. you prepared them well.you have been doing this for a few weeks and every time they hear it they are more confident, and more alert. Even the kids that don’t want to take a risk (to sing), were willing to say a few words” (Teacher’s interview, Aug. 8th, 2017).

Thus, students were willing to take part in the activity because they were well prepared.

On the other hand, the idea of the singing competition was initiated by the students, which shows student centered learning. “They were owning their learning,” said the classroom teacher during the interview (Nov. 28th, 2017),” They wanted to do that. They do not want to do it YOUR way. They wanted to do it THEIR way. Their way is girls versus boys. That’s a good negotiation you’ve reached.” Thus, students were more interested and passionate in the learning activity (Henson, 2003).

In conclusion, sufficient scaffolding and the student centered learning environment improved students’ behavioural and cognitive engagement in Chinese learning.

5.6.2 Enjoying and valuing singing in Chinese

Students showed enthusiasm in singing, and they valued the singing activity very much. That shows students were emotionally engaged in class (Sawyer, et al., 2013). On the one hand, this great involvement (explained in 5.6.1) demonstrated that students enjoyed and valued the activity. On the other hand, students’ emotional reactions and opinions towards the activity could also provide strong evidence to their considerable emotional engagement.

First, students were happy and excited during the singing activity. The following is a description of the singing activity in Cycle One:

“The atmosphere reached the peak when four boys came to the front voluntarily. I told the four boys that they were the superstars then. They seemed to love the new identity very much and began to sing really confidently. Some of them even

danced while singing. The rest of the class automatically turned into their fans. Some of them even sang together with them.....” (My observation, Aug. 8th, 2017).

From the above words, we can see an open, shared, and reciprocal atmosphere in the class. The performers were devoted to their singing and the audiences were quite enjoying their performance.

In Cycle Two, the students had higher expectation of the singing activity. For example, at the beginning of the lesson, some students were talking about the singing excitedly and I was trying to calm them down. A girl, however, who sat quietly in the front said sweetly to me, ” they are chatting because they enjoy it”. I was rather surprised by her explanation of the noise, because such noises seemed to have very little negative effect on those who did not join the talk. On the contrary, they seemed to enjoy it.

Then, during the second run of the singing competition, two girls were singing in small groups. Their performance was so great:

“.....the rest of the class spontaneously started to make waves for them. They did it quietly and still paid attention to the singing” (My observation, Nov. 28th, 2017).

This showed that students were not merely taking the activity as something fun, but also respecting and valuing the singing performance.

Students in the focus group also said that,

“The singing competition was fun. Everyone had a good time. Everyone’s happy, high, singing” (Student interview, Nov. 28th, 2017).

“Watching the boys was the funniest part. I noticed Tom. There was a really big expression on his face. The mouth was wider” (Student interview, Nov. 28th, 2017).

From this description, it is clear that the students enjoyed the activity very much. I thought it was a special moment for the students and it left a precious impression of the school experience on me as well.

Second, students encouraged and persuaded each other to sing. For example, a student named Nick in the focus group did not sing during the singing competition although lots of people encouraged him to sing during the competition. The other students persuaded him by saying,

“Maybe everyone should have a try, Nick, next time. You should try. We should all feel very welcome in the class to sing without being embarrassed, Nick. It’s just the classroom. You should feel you are safe. We are all nice. (Students began to chuckle)” (Student interview, Nov. 28th, 2017).

I could tell that they did mean most, if not all of these sentiments. Their attempts at persuading each other to sing showed that the students not only valued their own performance, but also others’. They expected a more enjoyable and successful singing class. Moreover, it also showed the students’ opinion towards the class, that it was somewhere they should have a sense of belonging and feel safe, open, and welcome.

Third, students prepared the singing competition passionately. For example, students’ responses to the question, “how did they prepare the singing competition?” were:

“I checked out the YouTube videos four times at home and practiced” (Student interview, Nov. 28th, 2017).

“I just practiced the last five minutes before I went to bed even without the lyrics. I was just thinking about it. I just remember the lyrics in my head and practice along as I go” (Student interview, Nov. 28th, 2017).

“I prepared the dancing” (Student interview, Nov. 28th, 2017).

The first statement is an example of axial coding relating outside the classroom (big “E”ngagement) to inside the classroom. It shows that students practiced singing on their own when they were home. Some of them practiced singing with the help of the resources on the Chinese YouTube Channel. Some of them rehearsed the song in their heads. Others prepared something else (dancing) that they were good at. It was worth mentioning that the researcher did not ask them to do that. They did the preparation work spontaneously.

Besides this, they also made plans for their performance. For instance, when the boys were performing, they were not just standing still in the front. They were standing one after another, walking around the class and interacting with the audience with simple gestures. As for the girls, some students were dancing devotedly, which also contributed a lot to their performance. In short, such earnest preparations demonstrated that the students took the singing competition seriously. The singing activity was greatly valued by the students.

Finally, the students offered feedback and suggestions about the singing activity. For example, in Cycle One, students suggested a singing competition between boys and girls. In Cycle Two, students had disputes about the result of the singing competition. “The boys should have won” said the boys in the interview; while the girls responded, “it was clear to everyone that we sang better than you guys.” They further actively suggested a lot of insightful advice for adapting the singing competition. They wished their singing could be fairly judged and valued by others, which also showed that they took the singing activity very seriously.

In conclusion, from all the above evidence, it is clear that the students were emotionally engaged in learning since they enjoyed and valued the singing activity very much.

5.6.3 Deep knowledge

Students were inclined to imitate the sound repeatedly in the song in order to sing it correctly, which shows they had deep knowledge of the Chinese pronunciation (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013). For example, students put a lot of effort into producing the sounds “er” and “shi” in the third line of song *Mài Tāng Yuán* (see Figure 4.11). According to my observation, Australian students (or people from English speaking backgrounds) had difficulty producing such sounds as “er”, “ren”, “ü” (together with diphthongs containing “ü”), and “shi” in Chinese. They usually gave up pronouncing such sounds correctly after several unsuccessful trials. They did not take it seriously, probably because they were not able to find the practical significance of producing such difficult sounds correctly. They had no people to whom they could speak Chinese in their community. However, they showed more patience and determination to produce the sound when they were learning to sing a song.

“I just kept repeating to the music. I love to sing in Chinese so I just wanna keep close to it (the music). It was great fun” (Student interview, Nov. 28th, 2017).

According to the above words, singing a Chinese song created authentic value for students to pronounce the problematic sounds correctly. Students perceived such repetition as a meaningful and fun practice. Therefore, through such meaningful imitative repetition, students gained a deeper knowledge of the key to good Chinese pronunciation. The goal, which was singing in Chinese in this research, motivates people to make a great effort and be more persistent in their work.

5.6.4 Substantive conversation and deep understanding

Substantive conversation is one of the reflections which shows that students were cognitively engaged (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013). It refers to students communicating their understanding of concepts and ideas in an “elaborate and substantive” way (State of NSW, Department of Education and Training, 2003). During the singing activity in both Cycles One and Two, students were observed to have such substantive conversations about the idea of “singing a good Chinese song”.

In Cycle One, the classroom teacher observed that:

“They were also judging each other. They were giving feedback to each other. When they were coming up and singing, the girl next to me was saying, ‘oh, Josh wasn’t very good and Matt isn’t good. Tom and Jack are good’” (Teacher’s interview, Aug. 8th, 2017).

It shows that students were judging each other’s singing. They had a clear understanding of how the song sounded when sung correctly. However, the description was general. The reason was yet to be found, but it was probably due to the vague narration of the teacher and the researcher’s failure to notice it. In Cycle Two, more specific descriptions were heard from the students. The positive comments included,

“.....they were great. Their pronunciation was clear. And you know, natural..... not so exaggerated in that way” (Student interview, Nov. 28th, 2017).

The typical negative comment was,

“.....Henry was so funny. He was like..... squeaking. Even Miss (the classroom teacher) was crying ” (Student interview, Nov. 28th, 2017).

From the above description, students seemed to have a good understanding of what Chinese should sound like. Chinese language sounds more rigid and stressed than English. Thus, beginning learners usually exaggerate such traits when they speak the language. It is more obvious when they say longer expressions such as phrases and sentences. It happened to Henry as well. That was because he tried hard to pronounce each word clearly but he was still not fluent in singing the song. Thus, the music was a bit fast for him and he had to hurry up articulating each sound. That was why he sang each word in a short and high pitch, which made the rest of class “burst into laughter” when he finished singing (My observation, Nov. 28th, 2017). As the classroom teacher later mentioned in her interview,

“Henry was so cute. His effort was one hundred percent, but he sang.....you know.....” (Teacher’s interview, Nov. 28th, 2017).

The above reactions show that students’ understanding of singing in Chinese, or more specifically, of pronunciation of Chinese, did not reflect an emphasis on stress or rigidity. They preferred those who sang the song naturally. Such an understanding of Chinese language pronunciation was insightful for beginning learners. Therefore, every time they listened to and sang a Chinese song was like listening to a completed Chinese text and speaking it in Chinese, which helped them to practice listening to and speaking the language. Students had clearly developed a deeper understanding of Chinese pronunciations.

5.6.5 Teacher feedback

Teacher feedback is one of the teacher’s behaviours that can improve student’s big “E”ngagement (Sawyer, et al., 2013). The MTS Singing in Chinese prompted the teacher to give valuable feedback and to carry out meaningful teacher-student conversations about the learning.

During the singing activities in both Cycles One and Two, the teacher got the chance to give feedback to students every time they finished their singing. For example, in Cycle One:

“In order to give them positive feedbacks and encourage more students to sing, I gave each of the singers a merit reward. This time, more students raised their hand, eagerly asking me to give them an opportunity to sing with their partners” (My observation, August, 8th, 2017).

The classroom teacher observed the following when I gave them the merit card:

“They were so excited when you gave the ‘merit reward’ to give them positive feedback” (Teacher’s interview, Aug. 8th, 2017).

The above evidence shows that the teacher’s feedback was quite effective in motivating students to take part in the singing performance.

The feedback given in Cycle Two included oral comments as well as the scores on the rating sheet. The following picture shows the ratings of their performance. The oral comments were given based on the rating sheet.

Rating sheet for singing competition								
Round	Groups and Names		Language and Singing	Extra Points (2 point if they are qualified)				Sum
				Enthusiasm	Cooperation	Their own song	Others	
One	Boys as a group		7	2	2	/	/	11
	Girls as a group		8	2	2	/	/	12
Two	Boy representatives	Ryan, Mrs. Jacob, Josh, Jye	7	2	2	2	/	13
	Girl representatives	Zoe, Katie Lyn	10	2	2	/	/	14

Handwritten red annotations: A bracket on the right side groups the 'Sum' column values (11, 12, 13, 14) with a total of 25. Another bracket groups the 'Sum' values for the 'Two' round (13, 14) with a total of 26.

Language and singing:
 10: perfectly follow the song.
 8-9: follow the song properly. No major mistakes.
 6-7: generally follow the song.
 5 or less: cannot follow the song or disturb the class.

Extra points:
 Get 2 point if they are qualified.

Figure 5.6 Judge's rating sheet in the singing competition

The judges gave feedback on their pronunciation, fluency, team cooperation, attitude, and the singing of their own song. Thus, teacher's feedback was more detailed and directive for students in the singing competition. Students were motivated to take more effort to give better performances.

In conclusion, the MTS Singing in Chinese improved student engagement in the following aspects. They are learning Chinese by promoting their participation and involvement in the learning activity, making Chinese learning more enjoyable and valuable, eliciting substantive conversations and deep understanding, arousing their willingness to learn Chinese after class, and promoting effective teacher feedback.

5.7 MTSNo. 7 Playing Music Audios

Playing music audios was a music routine in the musical pedagogy for teaching Chinese. The music audio was played on two occasions: at the beginning of the lesson and during the lesson.

5.7.1 Enjoying the learning atmosphere

Playing the music audio at the beginning of the class created an enjoyable atmosphere for learning, which is beneficial for improving student emotional engagement (Sawyer, et al., 2013). The following evidence is the students' reactions to the music:

".....the students became excited when they heard the familiar song. They became happy, shook their bodies to the beats, and even sung to the music" (My observation, July 18, 2017).

"When we heard the music, everyone started walking in and singing the song" (Students' interview, Aug, 8th, 2017).

"..... the song is very inspiring. It even attracted students from other classes. It took me some time to drive them out of the classroom at the very beginning" (My observation, Aug.29th, 2017).

The above descriptions show that the music was quite attractive and inspiring. It even made the students from other classes feel like staying in the classroom. Students enjoyed it and felt welcome in the class.

Moreover, the music not only cheered up the students, but also made me feel more welcome in the class.

I was so happy to see such improvement and cannot help myself smiling at them. It is obvious to me that the music shortened our distance after a week without a Chinese lesson (My reflective journal, July 25, 2017).

As I noted above, the music helped to create a relaxed and positive learning atmosphere. Music promotes positive attitudes in people, which is beneficial for learning activities.

5.7.2 Student involvement

Playing music audios improved student involvement in class by focusing their attention at the beginning of the lessons, which shows students were behaviourally engaged (Sawyer et al., 2013; Fredricks et al., 2004). It was an efficient way to get the student's attention. Here is a part of my observations of students' reactions to the music when class began.

"I did not play the song when they came into the classroom. I noticed that they kept talking paying little attention to me even after they settled in their seats. Then, I started to play the song. Almost suddenly, they turned their heads to me and began to move their bodies to the music with big smiles on their faces. Their focus remained on me when I stopped the music and started the lesson" (July. 25th, 2017).

The following responses from students in the interview provide an explanation of the above reactions. The question was, "How do you feel when I played the song before the class?" The first response was:

"It's a good start to the lesson. It helps people focus. Sometimes people come in from another class, they are still thinking of the things happening in the last class. They are not properly focused. You played the song and people start focusing" (Students' interview, Aug. 8th, 2017).

What students meant here was that the music refreshed their minds and helped them to shift their minds from other things to the Chinese lesson. In addition, the teacher gave a more detailed explanation. She said:

“Oh it’s perfect, because it directs their attention and it gets them ready for the Chinese lesson. It prepares them. It’s like tuning your ears and switching from English mode to Chinese mode and learning the sounds and rhythms of Chinese language, which is very different from English language” (Teacher’s interview, Aug. 8th, 2017).

The above evidence demonstrates that playing the music audio not only generated a good mood among students and the teacher, but also helped them focus at the beginning of the lesson. The song here was played as background music, and the supportive literature shows that background music can adjust people’s moods. Therefore, it can be used by teachers to set an ideal learning mood in students (Moradi & Zamanian, 2014). Researchers such as Saricoban and Metin (2000) believe that music is a break from the school routine. It refreshes students’ minds and creates a “non-threatening atmosphere”. In addition, the songs are precious resources with rhythm, vocabulary, and sentence patterns (Saricoban & Metin, 2000). It helps students to get ready for the Chinese lesson cognitively. Thus, MTS 7 is effective in improving student involvement in Chinese learning through mood adjustment and cognitive preparation.

5.7.3 Deep knowledge

Deep knowledge shows students were cognitively engaged in class (Hayes, Mills, Christine & Lingard, 2006, as cited in Sawyer et al., 2013). Students had a better knowledge of the language in the song when the music audio was played on the following two occasions, at the beginning of lessons and during the lessons.

When the music audio was played at the beginning of the lesson, students made efficient reviews of the learnt language. For example, it was in the first lesson of the second term that *Mài Tāng Yuán* was played at the beginning of the class for the first time. Students had learnt the key words at the end of the last term. In order to figure out an effective way to review what they had learnt, the researcher discussed with the classroom teacher, who had the same Chinese lessons together with the class, before the lesson. She said to me that she did not remember anything about “sell” or “dumplings” in Chinese. Therefore, we assumed that the review might take a long time. Surprisingly, as noted in my reflective journal on July, 18th, 2017, after the researcher played the audio, students were still familiar with the song and were quite responsive when asked about the language in the song. Thus, the researcher spent much less time on the review than expected.

The researcher also played the song selectively during the class.

“When I asked what ‘because’ was in Chinese, no one answered the question. Instead of just saying it straight out, I played the sentence that contained the expression. Then, the students were quite responsive. They quickly got what ‘because’ is in Chinese, which is ‘yīn wèi’” (My reflective journal, Nov. 7th, 2017).

The above description shows that students could not retrieve the learnt expression “because” in Chinese. When the researcher played the music containing the sentence to them, they caught the information in the music and recalled the specific expression. According to Rainey and Larsen (2002) and Chazin and Neuschatz (1990), familiar music is an effective mnemonic device, which can facilitate the recall of verbatim and text.

5.8 Musical pedagogy

This section illustrates that improvements in student engagement in Chinese learning did not result directly from one or two specific MTS(s), but were influenced by the overall music

incorporated pedagogy. The illustration will be divided into two sections, student engagement in class (small “e” engagement) and outside the class (big “E” engagement).

5.8.1 Student engagement before and after music in class

In order to have a general understanding of student engagement in Chinese lessons after music was incorporated in teaching, a comparison of students’ reactions and opinions towards their learning was made. The table below shows their different comments on the Chinese lessons before and after music.

Table 5.3 Feedback towards the Chinese lesson before and after music incorporated teaching

Sources of data	Before music	Codes	After music	Codes
Student A (Student interview, Aug. 8 th , 2017)	<i>Well in the first term it was less exciting. We just did the worksheets. People over there were just chatting, because they think it was so easy and they could do it if they wanted.</i>	Less exciting Distracted Not challenging Not valuing	<i>But now, in the second term, they are actually like ooooh and they got good things. When you played the music and the listening tasks, you make us engaged and focused.</i>	Exciting beneficial focused
Student B (Student interview, Aug. 8 th , 2017)	<i>At first they were just talking and everything, maybe because you are a casual. What I think of Chinese, it was not like too much actual work or like a hard subject.</i>	Distracted Not valuing Not challenging	<i>It just gets you fun and you learn stuff.</i>	Interesting informativ e
Student C (Student interview, Nov. 28 th , 2017)	<i>At the start I was very confused; I had all my French in my head. It's very hard to learn three languages at the same time.</i>	confused	<i>I got used to it after a while. That was sort of fun.</i>	Fitting in Interesting

Student D (Student interview, Nov. 28 th , 2017)	<i>.....At first I was kind of confused between Japanese and Chinese ,</i>	confused	<i>But now it's just fine.</i>	Clear
Student E (Student interview, Nov. 28 th , 2017)	<i>When I started to learn Chinese, I was overly very nervous cos my mum and dad told me that it was going to be a good one, but it's difficult too. It was useful if you go to China.</i>	anxious difficult valuing	<i>But later on I get used to it and felt less nervous and having fun lot.</i>	Fitting in Interesting
The classroom teacher (reflective journal, Aug. 1 st , 2017)	<i>Sally and Sharon, they are the most difficult kids in the class. They hated Chinese at the very beginning ,</i>	rejection (low motivation)	<i>But they like it very much now. They were dancing to the music and singing. Did you see that? They have the desire to sing.</i>	Love Enjoy Passionate

The table shows that student engagement was improved in the following respects: better involvement and valuing the learning (better behaviour engagement), enjoying the learning (better emotional engagement), deep understanding and metalanguage (better cognitive engagement).

From the responses of students A and B, it shows that after music was incorporated in class, students focused more on their learning and did not get distracted easily. Besides, music incorporated Chinese lessons were more challenging and informative. Students valued the lesson because they realized they could benefit from Chinese lessons. Therefore, they valued and took Chinese lessons more seriously.

The classroom teacher's words also support the idea that they valued their learning. She said:

“They are not playing. I don’t think they thought it was a joke. If they did, they wouldn’t say the words properly. The atmosphere is learning through enjoyment not learning through pressure, because you are using music” (Teacher’s interview, Nov. 28th, 2017).

According to the teacher, students were involved in Chinese learning due to the enjoyable learning atmosphere created by music. Moreover, they were not just simply enjoying but also valuing the music, and took their learning seriously as they were producing the correct language with consistent effort.

By looking at the feedback of students C, D, E and the classroom teacher, it is evident that negative emotions and attitudes toward Chinese learning existed, including confusion, anxiety, and rejection (low motivation). Those emotions, which were very evident among and across the students, were essential for learning (Krashen, 1982; Yang, 2012).

Fortunately, after music was introduced in the class, those emotions were turned into excitement and enjoyment. Specifically, the music differentiated the Chinese course from other language lessons, such as English and French. Students had a clearer idea of Chinese language so they enjoyed it more. Students were more aware of the lesson agenda through teacher inclusive conversations. Especially in Cycle Two, students played a role in deciding and adjusting the musical activities as well as the tasks. Therefore, they had a clearer idea of what they were going to do. Then, for student D, who was anxious about the difficulty of learning Chinese, music made the language more accessible and easy to learn. Students fitted better into the class and were more confident to learn Chinese. Finally, music made the language more appealing and interesting to learn. Thus, students were motivated since they could have fun at the same time.

The above evidence, and the accompanying analysis, also prove that students benefited from the informative and challenging class. In addition, the learner centred curriculum elicited effective learning as students took on more responsibility for their study through independent learning, self-assessments, cooperative learning, and team work (Pelech & Pieper, 2010; Henson, 2003). They also had a deeper understanding of the nature of Chinese language (Nunan, 1995). For instance, they could differentiate Chinese language from other languages such as French and Japanese.

5.8.2 Students' engagement outside the classroom

The present research found that teaching Chinese with music not only improved the engagement of students in class, but also made a difference in their daily lives, which shows big "E"ngagement was improved (Sawyer, et al., 2013). First, students regarded Chinese learning as something meaningful to them, as they said in the interview,

"I think it's good to learn Chinese in an early age, because you see a lot of people here speak Chinese. It is good for us to learn Chinese at this stage instead of waiting until later years" (Student interview, Aug. 8th, 2017).

The above words show that they not only perceived Chinese had a practical meaning in their present daily lives, but also attached great importance to their Chinese learning because it might affect their future. Furthermore, they expressed their willingness to have more Chinese classes, as they discussed during the interview:

Student A: "I think we can do Chinese more than two times a fortnight."

Student B: "Yeah. We like to think, 'oh, we've got another lesson', but when we came in and heard the song, we were like, 'oh, sweet'."

Student C: "I walk in and I just like, yes, and everyone just become so much better when you are in the room. More Chinese lessons would be great."

(Student interview, Aug. 8th, 2017).

It showed that the positive experience of Chinese learning made them want to have more lessons in the future, which is an major reflection of the big “E”ngagement according to Sawyer, et al. (2013).

Second, students tried to search the singer and the song on the Internet after class.

“I searched their other songs, but I like the Chǒng Ài song better” (Student interview, Nov. 28th, 2017).

“They are a good band and their music is good. I wish I could also do more songs” (Student interview, Nov. 28th, 2017).

The above descriptions show that students tried to learn more about the singers and their songs after class. Thus, they extended their learning from the song introduced in class to its background information and the related songs after the class.

Third, students sang Chinese songs in their daily lives, as they told me in the interview:

“Jack, Josh, and I were singing on the way to school every single day” (Student interview, Aug. 8th, 2017).

“It stuck in my head when I was playing soccer” (Student interview, Aug. 8th, 2017).

This evidence shows that students were practicing singing consciously and subconsciously after the class. According to the literature, such practice is called ‘automatic rehearsal of the language’ (Calvert& Tart, 1993; Rainey& Larsen, 2002), which facilitates long term knowledge retention.

Finally, the song led to conversations and discussions between students and their friends and their families in their daily lives:

“My sister brought me a snack because I sent the song to her. It’s her favourite song now”(Student interview, Sep. 19th, 2017).

“I showed my parents as well after the singing competition at home. And they were proud of it”(Student interview, Nov. 28th, 2017).

“One Sunday I was playing on my iPad. My friend came and we listened together. He can sing the song now.....like the chorus”(Student interview, Nov. 28th, 2017).

“My dad got quite cranky cos I kept singing it”(Student interview, Aug. 8th, 2017).

The above statements show that Chinese singing not only engaged students themselves after class, but also involved people around them. In addition, there was a sense of pride and achievement in students when they sang in Chinese to others. The positive feedback from people around them may also encourage them to learn Chinese in the future.

The above evidence shows that the Chinese song appeared in their daily lives. According to the relevant literature (Wilson, 2012; Pinker, 1997), and perhaps according to ‘common sense’, music is a ‘universal language’. Specifically, music is one of the most accessible commonalities among people of different language backgrounds. Therefore, learning Chinese through music is learning through one of the most accessible mediators, which lowers the barrier between the learners and the Chinese language. Such effectiveness was more significant among beginning non-background learners. That is why the Chinese songs not only involved students but were also appealing to the people around them. Such powerful influence shows that learning Chinese through music engaged students both outside the classroom and in their daily lives.

5.9 Conclusion

This chapter discussed and analysed the following two aspects: the improvement in student engagement, and the supportive theoretical justifications for the musical pedagogy. Evidence shows that the musical pedagogy did improve student engagement in learning Chinese.

Table 5.4 A summary of how the musical pedagogy improved student engagement in Chinese learning and their supporting theories and literature

MTS	Manifestations	Student engagement	Supporting theories and literature
1. Original MV appreciation	Deep understanding	Cognitive	SCL, SFT
2. Watching original MV to catch the required information	Deep knowledge	Cognitive	SCL
	Student involvement	Behavioural	SCL
3. listening to the song to catch the required information	High-order thinking	Cognitive	SFT, SCL,
	Deep knowledge		Music as a mnemonic
	Metalanguage		SCL
	Deep understanding		
	Active participation	Behavioural	small “e”
4. The music listening task	Substantive conversations	Cognitive	SELF-EFFI
	Deep knowledge		
	High-order thinking		
	Involvement	Behavioural	small “e”
	Enjoying and valuing the learning	Emotional	Small “e”
	Student self-assessment	Big “E”	“Classroom planning guide”
5. Creating Chinese lyrics	Deep understanding and deep knowledge	Cognitive	SCL
	High-order thinking		SFT
	Enjoying and valuing the learning	Emotional	small “e”
	Cooperative learning	Big “E”	SCL, SFT
6. Singing in Chinese (Singing and speaking)	Substantive conversation and deep understanding	Cognitive	

task)	Deep knowledge		Music as a mnemonic
	Participation and involvement	Behavioural	SFT, SCL
	Enjoying and valuing the learning	Emotional	small “e”
	Teacher feedback	Big “E”	“Classroom planning guide”
7. Playing music audios	Deep knowledge	Cognitive	Music as a mnemonic
	Student involvement	Behavioural	Big “E”
	Enjoying the learning atmosphere	Emotional	Small “e”
Musical pedagogy	Deep understanding and metalanguage	Cognitive	SFT, SCL, Music as a mnemonic
	Better involvement	Behavioural	
	valuing the learning	Emotional	
	Engagement outside the classroom	Big “E”	“Classroom planning guide”

5.9.1 Musical pedagogy and Student Engagement

The specific aspects of student engagement that each MTS has improved in students can be shown in Table 5.4. Some strategies improved student engagement in all aspects, including cognitive, emotional, behavioral engagement (small “e” engagement) and big “E” engagement. Those strategies were MTS No. 4 Music Listening Tasks and No. 6 Singing in Chinese, for those two MTSs covered most of the intellectual quality aspects. Specifically, all the MTSs improved the cognitive engagement in learning Chinese. In addition, MTS No. 3, 4, and 5 contributed more in engaging students cognitively. Emotional engagement improvement was more significant in MTS No. 4, 5, 6, and 7. As for behavioural engagement, students were

generally more operative in the music incorporated class but they became the most behaviourally engaged in MTS No. 6 Singing in Chinese. Finally, the big “E”ngagement was improved by MTS No. 4, 5, and 6 in the areas of student self-assessment, cooperative learning, and effective teacher feedback. Students showed their engagement in Chinese learning outside the classroom. They also attached great importance to the benefits of learning Chinese in their daily lives as well as in their futures. Moreover, learning Chinese with music made them feel that the Chinese lesson was for them. It was somewhere they felt safe, comfortable and welcome.

5.9.2 Musical pedagogy and its theoretical basis

From Table 5.4, we can also see a strong theoretical basis for suggesting that musical pedagogy is effective in improving student engagement. This chapter proved that the improvement of student engagement through music was grounded in theory.

Above all, the table shows that student centered learning (SCL) and scaffolding theory (SFT) gave the strongest theoretical support to the effectiveness of the musical pedagogy. The musical pedagogy directed learner centered learning. First, students initiated the learning content. For example, in MTS No. 1, Chinese culture was introduced in response to students’ questions; in MTS No. 5, students synthesized the problematic words to learn and asked for the needed words for composing lyrics. They were learning what they were interested and curious about. Second, students took part in deciding and modifying the learning task, especially the MTS Singing in Chinese. Third, students were given the opportunity to make self-assessment in MTS No. 4 and peer-assessment in MTS No. 5 and 6. Fourth, cooperative work was encouraged in MTS No. 5 and 6. Fifth, students tried to use their prior knowledge in MTS No. 3 and 4 when they attempted to construct more advanced expressions by using

what they had learnt. Finally, students were able to explore the application of the language in its authentic context (lyric of the song) on their own, both within and outside the class.

Besides this, the musical pedagogy created a high-challenging and high-scaffolding learning context. On the one hand, the musical tasks and activities were all quite challenging. On the other hand, many scaffolding resources and methods were provided for students to improve their learning, including lyrics sheets, music teaching audios and videos, the Chinese YouTube Channel, back-up lessons, the warm-up exercises, the connection among each MTS, and teacher's instructions as well as feedback.

In terms of the entire musical pedagogy, MTS No. 1 to 5 encouraged students to stay committed to the ultimate goal of singing in Chinese. In terms of a single MTS, the task goal motivated students to make greater efforts in their learning in MTS No. 4 when students appraised the challenging listening task and in the group discussion in MTS No. 5. In addition, the goal also directed their attention towards the goal related learning. For example, the word banks in the music listening tasks, as well as in the lyric creation tasks, directed students' attention and efforts towards their quick learning of the word pronunciations and meanings. In short, the musical pedagogy elicited better student performance by constructing a series of specific and high learning goals.

In addition, musical pedagogy created a positive learning atmosphere to facilitate students' learning. Music allowed students to enjoy, and devote themselves to, learning Chinese, especially in MTS No. 3, 4, 6, and 7.

Finally, previous studies of music as a mnemonic device provided reliable empirical support that the musical pedagogy facilitated students to attain long-term memory of what they had

learnt through efficient language retrieval in MTS No. 7 and ‘song rehearsal in their minds’ in MTS No. 6.

5.9.3 The improvement of student engagement and theoretical support

As Table 5.4 shows, students’ improvement of small “e” engagement and big “E”ngagement are justified by different theories and literature support. The improvement of behavioural engagement was supported by SFT, and SCL. The improvement of emotional engagement was supported by AFH. The improvement of cognitive engagement are supported by SFT, SCL, as well as literature support ‘music as a mnemonic’. The improvement of big “E”ngagement was justified by the “classroom planning guide”.

Chapter 6 Discussions and limitations

6.0 Introduction

This chapter answers the main research question: How can a teacher improve the engagement of non-background beginning learners of Chinese through music in Australian schools? The musical pedagogy was developed to improve students’ engagement via the following three steps. The first step was to incorporate music into Chinese teaching. The second step was to help students achieve effective learning. Finally, based on the first two steps, music was explored to make its unique contribution to improve students’ engagement. The limitations of the present study, as well as suggestions for future research, will also be explained in this chapter.

6.1 The applicability of the musical pedagogy

The musical pedagogy managed to incorporate music into Chinese teaching. It covers all the areas in second language learning, including inter-cultural understanding, listening, reading, speaking, writing, and linguistic learning (See details in Table 4.12).

There were two main approaches for students to achieve intercultural understanding in this musical pedagogy. One approach was MTS No. 1 (p. 126), the MA original MV appreciation. The cultural information was presented through MV first, then it was formally introduced in response to students' questions. The other way was via students' own initiative, learning outside the classroom through the Internet with the facilitation of the Chinese YouTube Channel⁶(p. 90).

Listening skill was practiced in several of the MTs, including MTS No. 4 Music Listening Tasks (p. 141), MTS No. 3 Listening to the Music Audio to Catch the Required Information (p. 128), and MTS No. 2 Watching MV to Catch the Required Information (p. 131 & p. 132). However, their emphasis on listening practice varied due to their different aims and operations. Specifically, listening practice was the main focus of MTS No. 4, in which students had to tell the sound from the music, and put the correct word into the correct context; while facilitating skill was the main focus in MTS No. 3 and 2. In addition, listening skill was also practiced every time the song was played.

Reading skill in this music pedagogy was practiced accompanied by other language skills in MTS No. 3, 4, 5, 6, and 8. In MTS No. 3 and 4, it was practiced with listening skills. For example, in MTS No. 3, in order to find out the required information, students looked through the text (lyrics) carefully to recognize and find out the useful information (p. 129). In

⁶ Students used this after class, probably about four times.

MTS No. 4, students read through the text with the music and looked for the correct words and expressions from the provided resources (p. 82). In MTS No. 5, reading skill was practiced along with writing skills. That is in order to fill in the appropriate words, students needed a good grasp of the original lyrics through reading comprehension, which was itself an intensive reading practice (p. 101). In MTS No. 6 and 8, students referred to the lyric sheets while they were singing (p. 108). Therefore, reading skill was also practiced in these two strategies.

Writing skill was mainly practiced in MTS No. 5 the MT Creating Chinese Lyrics (p. 147 & p. 148). Since students were all beginning learners, they composed the lyrics by replacing some original text with their own words. The task emphasised students' command of sentence expressions and expressing their own minds through Chinese language.

Speaking practice mainly happened in MTS No. 6 Sing in Chinese (p. 151) and MTS No. 8 Singing Practice in Class (p. 118). According to human brain studies, the brain behaves similarly whether someone is singing or speaking (Saricoban & Metin, 2000). In the teaching practice in this research, students' pronunciation of the Chinese language was polished in order to sing properly. Besides this, singing facilitated their atomization of the language, which improved their fluency of the language. In addition, there were many choices of singing activities, including sociable singing (singing in conversation) and chorus, which shows that speaking skills could be practiced in multiple forms.

Students can make linguistic connections between Chinese and English language through MTS No. 2, 4, and 5. In MTS No. 2, students learnt the character system of Chinese Hànzì, through Hànzì writing and recognition (p. 129). In the BL-Fs of MTS No. 4 and 5, students had a better knowledge of Chinese language units, sentence structure, and word sequences (p. 133). In addition, while composing the lyrics in MTS No. 5, students picked up smaller

grammar points on their own such as word forms (single or plural, and verb tenses, which do not exist in Chinese) (p. 146). Thus, the musical pedagogy was able to promote students' linguistic understanding of the Chinese language.

To sum up, the music pedagogy was able to develop students' basic language skills (listening, reading, speaking, and writing) as well as their linguistic knowledge, and inter-cultural understanding. The applicability of the musical pedagogy laid the fundamental basis for students' effective learning.

6.2 The effectiveness of the musical pedagogy

The Musical pedagogy developed a constructivist style of teaching and learning through a learner-centred curriculum. Students' achievement of effective learning had a robust basis both theoretically and practically.

6.2.1 The theoretical basis of the effectiveness

According to constructivist theory, knowledge is formed by making connections between school and personal experiences (Pelech & Pieper, 2010), which agrees with Sawyer et al. (2013), which aims to improve student big "E"ngagement by helping learners become part of the learning community. The musical pedagogy reflected the Classroom Planning Guide in many ways. First, it encouraged students to do self-assessment by providing opportunities for students to reflect on their own learning and take more responsibility for judging and evaluating their work (p.140).

Second, the musical pedagogy promoted student community of reflection. On the one hand, it initiated student substantive conversations about what they learnt. The conversations included discussions about difficult sounds (p. 128), their cooperative learning (p. 143), and their

evaluation of each other's performances (p. 158). On the other hand, students shared the ownership of their learning process as well as their learning achievement. For example, students worked out a learning report which represented their periodical reflections on learning achievement and associated problems (p. 143). They also shared the ownership of the results of the learning, such as the result of the singing competition (p. 158). Thus, there were active interactions and communication on learning among students throughout the unit.

Third, the musical pedagogy promoted teacher inclusive conversations (p. 167). That was because this musical pedagogy was not a set of fixed lesson plans, but rather flexible and adaptable plans. Lesson plans could be adjusted according to students' learning conditions, expectations and requirements. Teaching strategies were usually adjusted with extended teaching (by adding BLs) or amendments (for example, the singing presentation was replaced by the singing competition or singing was set as the unit focus) through open, shared, reciprocal teacher-student conversations.

Finally, the musical pedagogy promoted teacher's effective staged feedback to students. In terms of the whole unit, which was naturally divided by two MAs and four MTs into six stages, teacher's staged feedback was given at the end of each stage. Such feedback was usually quite encouraging. It motivated students to stay committed to, and invest more effort into, realizing their ultimate learning goal; singing the song. In MTS No. 6, the teacher researcher gave feedback to students every time they finished their singing. Oral as well as written comments were also given to students to improve their work (p. 160).

In short, the musical pedagogy was in accordance with all the aspects of the classroom planning guide, which premised the improvement of student engagement on a theoretical basis.

6.2.2 The practical basis of the effectiveness

In practice, the musical pedagogy comprised a series of methods, such as scaffolding, to promote effective student learning (see details in Chapter Five). Adequate scaffolding helped every student to reach for more learning challenges. It was effective in catering for a diversity of student needs in the classroom. Therefore, those methods were of great benefit to students so that they could learn effectively and efficiently.

6.3 The uniqueness of the musical pedagogy

The most significant contribution of the musical pedagogy in improving student engagement was the unique function of the music. First, music facilitated students in pronouncing and atomizing the new words and expressions by meaningful repetition. The solid support of MTS No. 2 Watching Music Videos to Catch Required Information proved to be a new approach to help students recognize Chinese characters (Hàn Zì).

Second, music is a powerful mnemonic device which can attain long-term memory of the language. Once the melody of the Chinese song was remembered, it would last in memory for a long time. Therefore, learners could retrieve the lyric through music more easily than any other mediators (P. 131). Then, it allowed automatic language rehearsal in their heads (p. 157), which greatly improved their automation of the language. Learners also acquired a deeper understanding of the lyrics because they paid more attention to the linguistic characteristics of the lyrics, which were accentuated by the music (p. 147).

Third, music was a powerful mediator, which took the Chinese language out of the classroom and into their daily lives. With the facilitation of the technology and the Chinese YouTube Channel, they could enjoy music anytime, anywhere (p. 89). Music even influenced people around them, when they played, sang, or introduced the song after class (P. 169). Music is

accessible to everyone and is more likely to be an interesting topic among them than other mediators, such as recorded speeches or written text. The positive reactions from those people, especially their family members and friends, may promote their motivation to learn Chinese in the future.

Fourth, Students were learning through enjoyment, not through pressure (p. 166). Music created positive emotions among students and developed an enjoyable learning environment, that not only elicited efficient and effective learning but also created special moments among students. Students felt more connected to each other when they heard or sang the song together. They were more attached to the class, and the learning community, because of the enjoyable and unforgettable shared learning experiences.

Fifth, learning the language through music allowed students in Australiato have authentic experiences (p. 50) and application of the Chinese language (p. 169), especially for students of non-Chinese backgrounds, who were always discouraged by the fact that there were few opportunities for them to put the language to application. Students experienced the authentic Chinese culture through music and enjoyed the language when they listened to and sang Chinese songs.

6.4 Limitations

This research has its limitations. First, the present study just used two songs which both have narrative lyrics. The advantages or disadvantages of the musical pedagogy explored in this research may incomplete. Future studies may use sociable songs with dialogue. This might have a more positive effect on students' speaking and communicating in the Chinese language.

Second, the time for the data collection was limited. It was two and a half school terms, ten weeks in a term, and forty minutes of Chinese lessons in a week. Thus, some adjustments made in Cycle Two (MTS No. 8 Singing Practice in Class was a suggested music routine) have no chance to be enacted and be reflected upon within the limited time.

Third, the musical pedagogy was explored for beginning learners. The choices of music incorporated tasks or activities were limited. With the development of students' language proficiency, more advanced musical tasks and activities could be added, such as creating rhymed lyrics and lyric filling competitions, which will consolidate their learning.

6.5 Implications for further research

The result of this research might provide an interesting approach for beginning learners to learn Mandarin. The musical pedagogy could also be applied in other second language teaching circumstances. Since the musical pedagogy is flexible and adjustable, future studies could explore various interesting and informative musical tasks or activities to enrich students' learning. Finally, apart from beginning learners, it is advisable for researchers to also apply this musical pedagogy to more advanced learners in the future.

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Appendix 1 Booklet for Unit O



Booklet1

Before music

Year 7

By Xu Xiaolin



ā



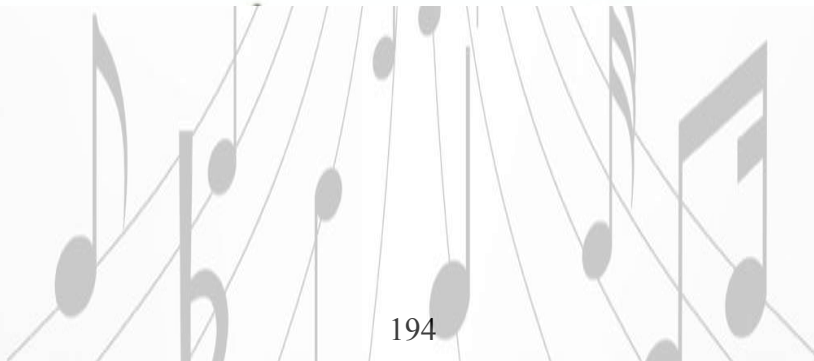
á



ǎ

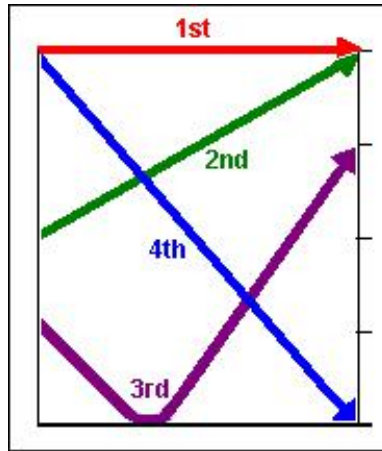


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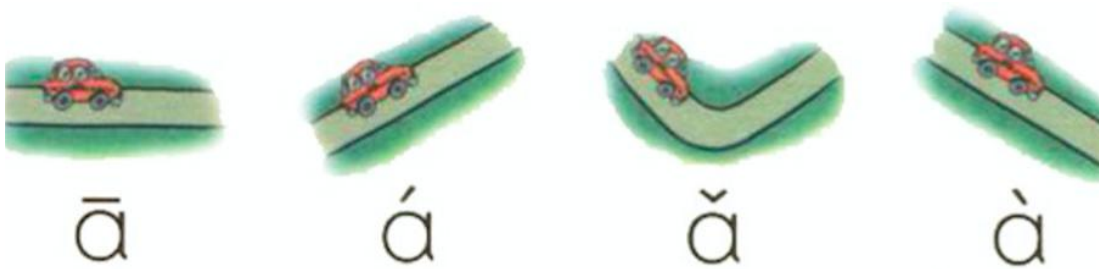


Chinese tones

A graphical representation of four tones

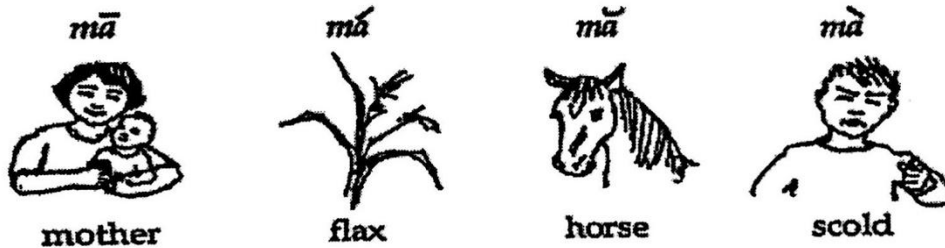


You can imagine mandarin tones as a car climbing the mountain.



Are tones important?

Yes, because the same sound in different tones can mean very different things.



Activity: each time your teacher will say “ma” in one of the four tones. circle the one you hear.

mā má mǎ mǎ

- | | | | | | | |
|-------|----|----|--|-------|----|----|
| 1. mā | or | mǎ | | 4. mǎ | or | mà |
| 2. má | or | mǎ | | 5. má | or | mà |
| 3. mā | or | má | | | | |

Listen to the teacher reading the following sentence, and put on correct tones for the Pinyin.

English	Chinese Pinyin
Hello	ni (men) hao
What is your name?	ni jiao shen me ming zi ?
My name is...	wo jiao...

How do classes BEGIN in China?



How do classes END in China?



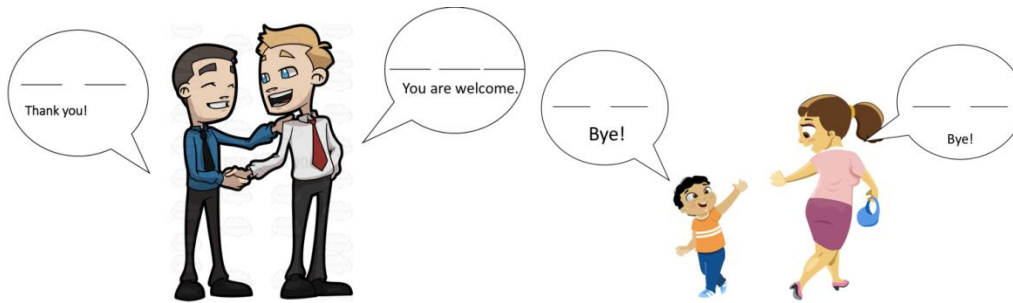
Work sheet

Part one: A review of last term!

1. Complete the dialogue with Chinese Pinyin.

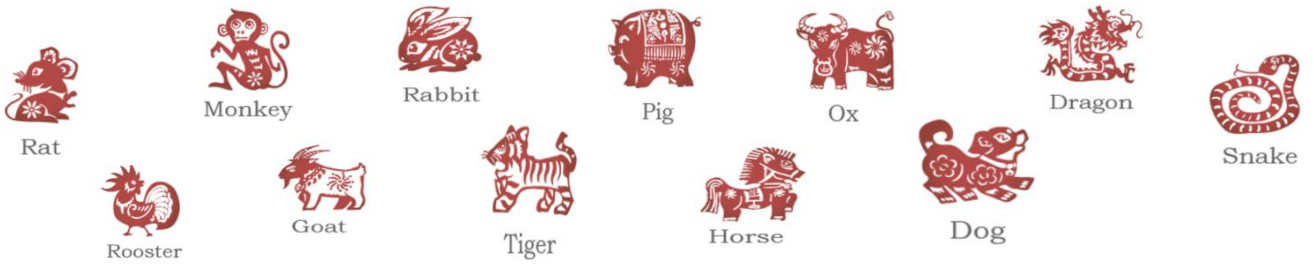


- 2.
- 3.

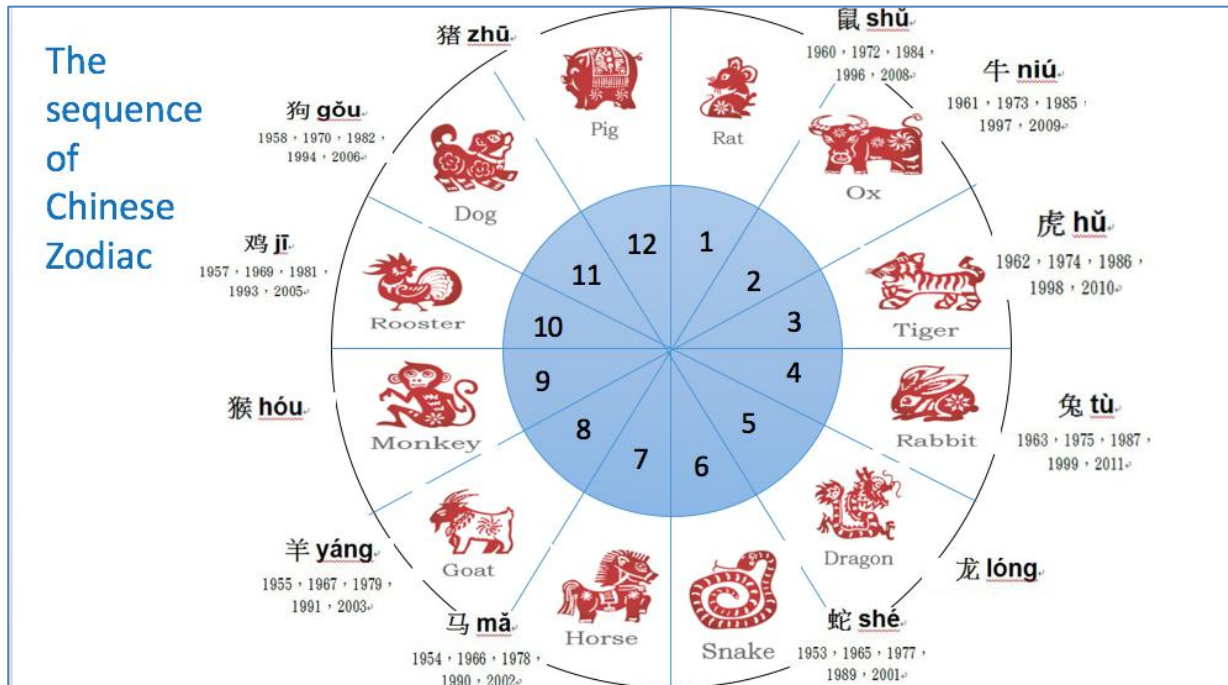


4. Listen to the teacher and complete Pinyin with the tones you heard. Match the animal with their Chinese Pinyin.

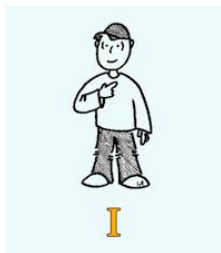
- | | | | | | | | |
|--------|--------|---------|---------|---------|--------|-------|---------|
| 1. shu | 2. niu | 3. hu | 4. tu | 5. long | 6. she | 7. ma | 8. yang |
| 9. hou | 10. ji | 11. gou | 12. zhu | | | | |



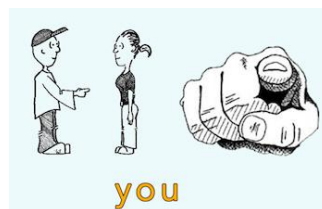
Part two: Introduce your zodiac animal



1. Pronouns.



wǒ
我



nǐ
你



tā

他她它

2. Find out what zodiac animal your family members or friends are, fill in the blanks, and share with your classmates.

❖ *For example:*

I was born in 1993. wǒ shǔ

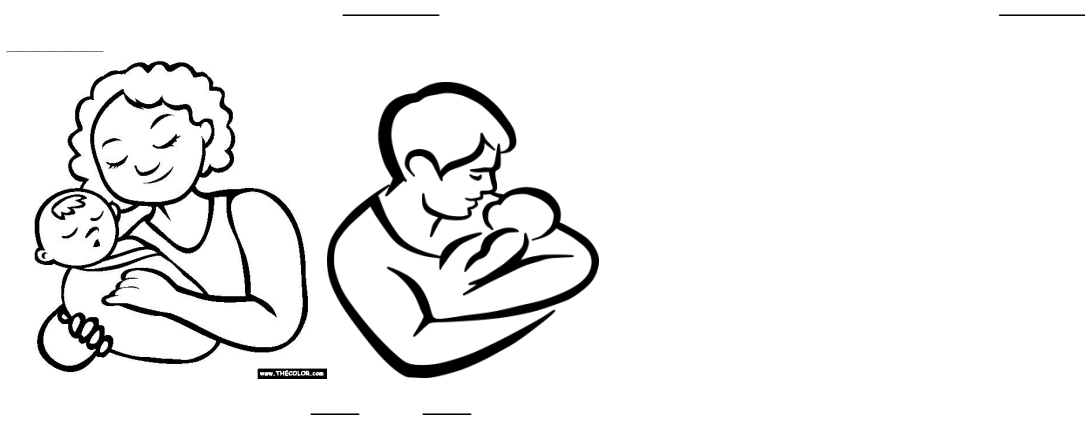


My father was born in 1976. tā shǔ lóng.



- My mother was born in _____. tā shǔ _____.
- My brother _____ (name) was born in _____. tā shǔ _____.
- My sister _____ (name) was born in _____. tā shǔ _____.
- _____.
- _____.
-

1. Write pinyin for each picture



2. Match Pinyins with their English meaning.

My father

tā bà bà

My mother

tā mā mā

Your father

wǒ bà bà

Your mother

wǒ mā mā

His father

nǐ bà bà

Her mother

nǐ mā mā

3. Translation.

(1) My zodiac animal is monkey.

wǒ shǔ hóu.

(2) Her zodiac animal is rooster.

(3) My name is Tom.

wǒ jiào Tom.

(4) Your name is Amy.

(5) His name is Eric.

(6) My father's Zodiac animal is dragon.

wǒ bà bà shǔlóng.

(7) My mother's zodiac animals is monkey.

(8) Her mother's zodiac animal is rooster.

(9) Her father's name is _____

(10) _____
My mother's name is _____

Appendix 2 Booklet for Unit One



Booklet2

Mài Tāng Yuán
(Selling Dumplings)

Year 7

By Xu Xiaolin



The lyrics of *Mài Tāng Yuán* (*Selling Dumplings*)



mài tāng yuán,

卖汤圆
(Selling dumplings)

mài tāng yuán,

卖汤圆
(Dumplings)

(Selling

xiǎo èr gē de tāng yuán shì yuán yòu yuán

小二哥的汤圆是圆又圆
(round)

(Xiao er ge's dumplings are round and

yī wǎn tāng yuán mǎn yòu mǎn,

一碗汤圆满又满

v v (A bowl of dumplings are full and full)

sān máo qián ya mǎi yī wǎn,

三毛钱呀买一碗
(dumplings)

(Three dimes (can) buy one bowl of

tāng yuán tāng yuán mài tāng yuán,

汤圆汤圆卖汤圆
(selling) dumplings

(Dumplings, dumplings,

tāng yuán yī yàng kě yǐ dāng chá fàn,

汤圆一样可以当茶饭
(meals.)

(Dumplings can be regarded as tea and

āi hēi yō

唉嗨哟.....

tāng yuán tāng yuán mài tāng yuán,

汤圆汤圆卖汤圆
(dumplings.)

(Dumplings, dumplings, selling

tāng yuán yī yàng kě yǐ dāng chá fàn,

汤圆一样可以当茶饭
(meals.)

(Dumplings can be regarded as tea and

1. A list of strokes in Chinese characters.

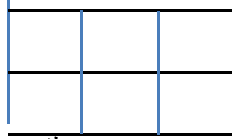


2. Practising strokes in Chinese numbers'2.

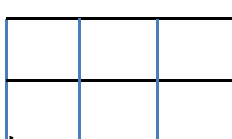
<p>横 héng</p>		<p>竖 shù</p>	
一, 二, 三, 四, 五, 六, 七, 十, 百, 千		四, 五, 十, 百, 千	
<p>竖弯 shù wān</p>		<p>横折 héng zhé</p>	
四		五, 百	
<p>撇 piě</p>		<p>点 diǎn</p>	
四, 六, 八, 九, 百, 千		六	



六, 八



七



九



Two Rules for Chinese writing:

Rule No.1: From the **left to the right**: →

Rule No.2: from the **top to the bottom**: ↓

1	yī	一	一	一	一	一	一	一	一
2	èr	二	二	二	二	二	二	二	二
3	sān	三	三	三	三	三	三	三	三
4	sì	四	四	四	四	四	四	四	四
5	wǔ	五	五	五	五	五	五	五	五
6	liù	六	六	六	六	六	六	六	六
7	qī	七	七	七	七	七	七	七	七
8	bā	八	八	八	八	八	八	八	八
9	jiǔ	九	九	九	九	九	九	九	九
10	shí	十	十	十	十	十	十	十	十
hundred	bǎi	百	百	百	百	百	百	百	百
thousand	qiān	千	千	千	千	千	千	千	千

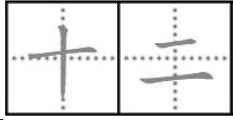
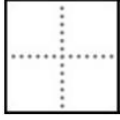
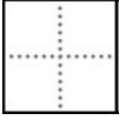

Worksheet: Chinese numbers II


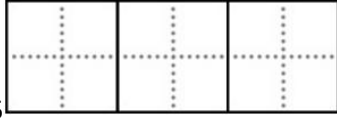

Activity —: Match the following Arabic numbers with Chinese Pinyin and Hànzì.


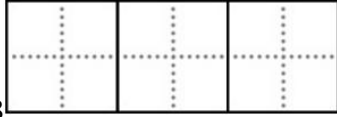
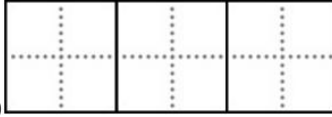
20 50 32 100 6 9 12 4 88 70

liù jiǔ sì shí èr èr shí wǔ shí sān shí èr bā shí bā qī shí yī bǎi
 六 九 四 十二 二十 五十 三十二 八十八 七十 一百

Activity 二: listen to the teacher and write down the Chinese numbers you hear.

1  2  3  3 

4  5  6 

7  8  9 

Activity 三: Find the law and fill the blanks with the missing numbers. Example: 一, 三, 五, 七, 九。

- 二, 四, ____, 八, ____。
- 十, ____, 八, 七, ____。
- 四十, 五十, _____, 七十, _____, 九十, _____。
- 十五, 二十五, _____, 四十五。
- 二十二, 三十三, _____, 五十五, _____。
- 十二, 三十四, 五十六, _____。
- 十三, 二十四, _____, 四十六, _____, 六十八。

零 líng 0

一 yī 1

二十一

èr shí yī

21

二	èr	2	二十二	èr shí èr	22
三	sān	3	二十三	èr shí sān	23
四	sì	4	二十四	èr shí sì	24
五	wǔ	5	二十五	èr shí wǔ	25
六	liù	6	二十六	èr shí liù	26
七	qī	7	二十七	èr shí qī	27
八	bā	8	二十八	èr shí bā	28
九	jiǔ	9	二十九	èr shí jiǔ	29
十	shí	10	三十	sān shí	30
十一	shí yī	11	四十	sì shí	40
十二	shí èr	12	五十	wǔ shí	50
十三	shí sān	13	六十	liù shí	60
十四	shí sì	14	七十	qī shí	70
十五	shí wǔ	15	八十	bā shí	80
十六	shí liù	16	九十	jiǔ shí	90
十七	shí qī	17	一百	yī bǎi	100
十八	shí bā	18	一千	yī qiān	1000
十九	shí jiǔ	19			
二十	èr shí	20			

Worksheet

一: *Look at the picture and complete the blanks.*

1. Example



wǎntāng yuán

2.



tāng yuán.

3.



二: Complete the Pinyin with correct tones and match them with



mai

买

mai

卖

Hanzi.

三: Translate English into Chinese Pinyin.

Example: I sell dumplings.

wǒ mài tāng yuán.

1. I buy nine bowls of dumplings.

2. My father buys 25 bowls of dumplings.

3. Your mother sells Chicken.



Listening task

1. Listen to the song and write down what you hear on the “_____”

2. Think of one kind of food you'd like to sell and create your own Chinese song by filling the “(_____)”
The lyrics of *Mài* _____ (Selling dumplings)

The lyrics of *Mài* ()

1. *mài* _____ , (Selling dumplings)
卖 ()
2. *mài* _____ , (Selling dumplings)
卖 ()
3. *xiǎo èr gē de* _____ *shì* _____ *yòu* _____ (Xiao er ge's dumplings are round and round)
() 的 () 是 () 又 ()
4. _____ *mǎn yòu mǎn* , (A bowl of dumplings are full and full)
() () () () 又 ()
5. _____ *máo qián ya mǎi yī* _____ , (Three dimes (can) buy one bowl of dumplings)
() 毛 钱 呀 买 一 ()
6. _____ *mài* _____ , (Dumplings, dumplings, selling, dumplings)
() () 卖 ()
7. _____ *yī yàng kě yǐ dāng chá fàn* , (Dumplings can be regarded as tea and meals.)
() 一 样 可 以 当 茶 饭
āi hēi yō
唉嗨哟.....
8. _____ *mài* _____ , (Dumplings, dumplings, selling dumplings.)
() () 卖 ()
9. _____ *yī yàng kě yǐ dāng chá fàn* , (Dumplings can be regarded as tea and meals.)
() 一 样 可 以 当 茶 饭

Worksheet for Food

Activity 一 Look at each picture and say it in Chinese.

Activity 二 Match the pictures to their Chinese names and then complete the Pinyins.



jī _____
鸡蛋

_____ yuán
汤圆

_____ míng zhì
三明治


_____ lè
可乐



hàn _____
汉堡



kā _____
咖啡

Acti



Activity 三 Look at the picture and complete the phrase.

Example:   **gè** hàn bǎo

1.   _____ jī dàn

2.   _____ kě lè

3.   gè _____

4.   _____

5.   _____

Activity 四 Translation.

Example: Three dumplings. 三 gè tāng yuán。

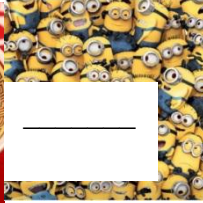
- I buy four eggs. _____
- You buy ten sandwiches. _____
- She sells 11 hamburgers. _____
- My mother buys ten cups of coffee. _____

Name: _____

Worksheet

1. Look at the pictures and write down the correct descriptive words in blanks.





2. Translate the following sentences into Chinese with the help of the following pictures.

Example: Coke is sweet. kě lèshìtián de.

1. Sandwiches are small. _____ de.

2. Dumplings are sweet. _____ de.

3. Ten eggs are a lot. _____ de.

4. A hamburger is big. _____ de.



hàn bǎo
汉堡



sān míng zhì
三明治



kā fēi
咖啡



jī dàn
鸡蛋



kě lè
可乐



tāng yuán
汤圆

shì

是

am, is, are

dà

大

xiǎo

小

duō

多

shǎo

少

yuán

圆

tián

甜

de
的

Creating Lyrics

1. Listen to the song and write down what you hear on the “_____”

2. Think of one kind of food you'd like to sell and create your own Chinese song by filling the “(_____)”

The lyrics of *Mài* (_____)

1. *mài* _____ , *(Selling dumplings)*
卖 (_____)
2. *mài* _____ , *(Selling dumplings)*
卖 (_____)
3. *xiǎo èr gē de* _____ *shì* _____ *yòu* _____ *(Xiǎo èr gē's dumplings are round and round)*
(_____) 的 (_____) 是 (_____) 又 (_____)
4. _____ _____ _____ *mǎn yòu mǎn* , *(A bowl of dumplings are full and full)*
(_____) (_____) (_____) (_____) 又 (_____)
5. _____ *máo qián ya mǎi yī* _____ , *(Three dimes (can) buy one bowl of dumplings)*
(_____) 毛 钱 呀 买 一 (_____)
6. _____ _____ *mài* _____ , *(Dumplings, dumplings, selling, dumplings)*
(_____) (_____) 卖 (_____)
7. _____ *yī yàng kě yǐ dāng chá fàn* , *(Dumplings can be regarded as tea and meals.)*
(_____) 一 样 可 以 当 茶 饭
āi hēi yō
唉嗨哟.....
8. _____ _____ *mài* _____ , *(Dumplings, dumplings, selling dumplings.)*
(_____) (_____) 卖 (_____)
9. _____ *yī yàng kě yǐ dāng chá fàn* , *(Dumplings can be regarded as tea and meals.)*
(_____) 一 样 可 以 当 茶 饭

Appendix 3 Booklet for Unit Two



Booklet 3

chǒng ài

(Pamper)

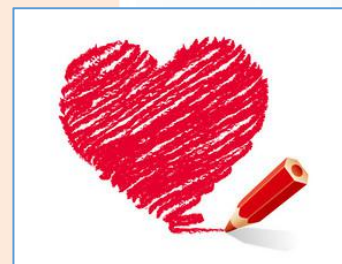
Year 7

By Xu Xiaolin

yīn wèi ài

因为 爱

because (of) love



The lyrics of **chǒng ài** (Pampering Love) By TFboys

1. **xiǎo xiǎo de nián jì** I am too young
小 小 的 年 纪
2. **hái bù dǒng shén me shì ài** to understand what love is,
还 不 懂 什 么 是 爱
3. **què bèi nǐ tián tián de xiào gěi dǎ bài** but I am defeated by your sweet sweet smile.
却 被 你 甜 甜 的 笑 给 打 败

4. **nǐ zhǎ zhe dà dà de yǎn jīng** You wink your big big eyes
你 眨 着 大 大 的 眼 睛
5. **ō nà me kě ài** oh so cute
噢 那 么 可 爱
6. **hǎo xiǎng bǎ nǐ zhuāng jìn kǒu dai** I really want to put you into my pocket.
好 想 把 你 装 进 口 袋

7. **qí shí wǒ yǒu yī gè hǎo de xiǎng fǎ** Actually, I have a good idea,
其 实 我 有 一 个 好 的 想 法
8. **zhǔn bèi dǎ suàn** (for which I am) doing the planning.g
准 备 打 算
9. **liú dào shí nián yǐ hòu zài gēn nǐ shuō** I will tell it to you ten years later.
留 到 十 年 以 后 再 跟 你 说

10. **gěi nǐ mǎi zuì dà de fáng zǐ** I will buy you the biggest house
给 你 买 最 大 的 房 子
11. **zuì kù de qì chē** (and) the coolest car.
最 酷 的 汽 车
12. **zǒu biàn shì jiè měi gè jiǎo luò** (We will) go around to (see) every corner of the world.
走 遍 世 界 每 个 角 落

- 13 wǒ zhǐ xiǎng gěi nǐ gěi nǐ chǒng ài I only want to give you give you pampering love
我 只 想 给 你 给 你 宠 爱
- 14 zhè suàn bú suàn bú suàn ài Is this love or not
这 算 不 算 不 算 爱
- 15 wǒ hái hái hái gǎo bù míng bái I have not figured it out yet yet yet
我 还 还 还 搞 不 明 白
-
- 16 kuài lè de shì xiǎng gēn nǐ fēn xiǎng The happy things, (I) wanna share (them) with you
快 乐 的 事 想 跟 你 分 享
- 17 nán guò xiǎng gěi nǐ jiān bǎng (When you are)sad, (I wanna) give you my shoulder
难 过 想 给 你 肩 膀
- 18 dì yī cì wèi yī gè rén jǐn zhāng It is my first time to get nervous because of someone
第 一 次 为 一 个 人 紧 张
-
- 19 wǒ hǎo xiǎng duì nǐ duì nǐ chǒng ài I really want to give you give you pampering love
我 好 想 对 你 对 你 宠 爱
- 20 cái duǎn duǎn jǐ gè lǐ bài just for few few weeks
才 短 短 几 个 礼 拜
- 21 xīn qíng huài yīn wèi nǐ bú zài I've been in a bad mood because you are away
心 情 坏 因 为 你 不 在
(for just few few weeks)
-
- 22 yǒu yī dào guāng nuǎn nuǎn de sǎ xià lái A sunlight is warmly shooting down.
有 一 道 光 暖 暖 地 洒 下 来
- 23 rěn bú zhù de xiǎo qī dài (I) cannot help my little expectation,
忍 不 住 地 小 期 待
- 24 yīn wéi ài because of love
因 为 爱

Something about

ài [i]
爱
love



wǒ ài [i] nǐ
我 爱 你
I love you

mā mā

妈 妈
mother

wǒ ài [i] nǐ men
我 爱 你 们

bà bà

爸 爸
father

wǒ ài [i] kě lè

我 爱 可 乐
I love coke



wǒ bú ài [i] nǐ

我 不 爱 你
I don't love you



wǒ hěn ài [i] nǐ

我 很 爱 你
I very much love you



A list of strokes in Chinese characters.

A
F

B
G

C

D

E

1.



2.



3.



4.



Chinese Character II

wǒ
I

我 一 一 手 手 我 我 我 我 我 我 我

ài
love

爱 一 一 一 一 一 一 一 一 一 一 一

nǐ
You

你 一 一 一 一 一 一 一 一 一 一 一

dà
big

大 一 一 一 一 一 一 一 一 一 一 一

xiǎo
small

小 一 一 一 一 一 一 一 一 一 一 一

de
1. -ful
2. 's

的 一 一 一 一 一 一 一 一 一 一 一

gè
counting
word

个 一 一 一 一 一 一 一 一 一 一 一

rén
person

人 一 一 一 一 一 一 一 一 一 一 一

bù
no

不 一 一 一 一 一 一 一 一 一 一 一

WORKSHEET

1. Show your "LOVE":



2. Watch a clip of the video and see how many

ài

爱

love

you can hear.

Answer: _____

3. Check your answers with the lyric sheet. **Circle** the word "爱" when you hear it.

4. Look at the lyric sheet. The words **in red** are the ones you've previously learnt. Put those words into the following blanks besides their English meaning.

1. small: **xiǎo** _____

6. I: _____

2. Sweet: _____

7. You: _____

3. Is\am\are: _____

8. no: _____

4. Buy: _____

9. counting word: _____

5. big: _____

10. -ful or 'S: _____

5. Listen to the song and look at the lyric sheet. Try to figure out the following expressions in Chinese.

1. Sweet smile _____

2. Big eyes _____

3. Cute _____

Sentence 1 to 6.

4. Ten years _____

Sentence 7 to 12.

5. Pampering love _____

6. Because (of) _____

Sentence 13 to 24.

Listening task (without music): you will hear the following sentences in Chinese. Listen carefully and number their English meaning with Chinese numbers.

I love you very much.

Father, I love you.

I don't love Coke.

I love you.

She loves dumplings.

We love Mum and Dad very much.

I don't love you.

I love Mum and Dad.

You love her.

He doesn't love you.

Worksheet

1. How to say Round Dumplings?

A Sth, sb	shì 是 am, is, are	B descriptive words	de 的 -ful
--------------	--------------------------------	------------------------	------------------------

tāng yuán 汤圆	shì 是 am, is, are	yuán 圆	de 的 -ful	<i>Dumplings are round.</i>
------------------------	--------------------------------	------------------	------------------------	-----------------------------

How to say Round dumplings?

yuán yuán 圆圆	de 的 -ful	tāng yuán 汤圆
------------------------	------------------------	------------------------

Phrase

2. From words to sentences.

1. word → 2. term → 3. phrase → 4. sentence

Cakes cup cakes sweet cupcakes I love sweet cup cakes.

yuán
圆
round

yuán yuán de
圆圆的
tāng yuán
汤圆

yuán yuán de tāng yuán
圆圆的汤圆



dà
大
big

dà dà de
大大的
big big -ful

dà dà de yǎn jīng
大大的眼睛
big big -ful eyes



yǎn jīng
眼睛
eyes


3. New words and expressions.

yǎn jīng
眼睛
eyes

xiào
笑
smile

kě ài
可爱
Cute, adorable

kiini.com

 龙 lóng dragon	宠 爱 Pampering love	yīn wèi 因为 because (of)	ài 爱 love
---	------------------------------	---	-------------------------------

Practice:

1. Translate the following expressions into Chinese phrases.



hàn bǎo
汉堡



kě lè
可乐



tāng yuán
汤圆



gǒu
狗
dog

1. Big hamburgers: _____ 3. Round dumplings: _____
 2. Sweet coke: _____ 4. Cute dogs: _____

2. Make sentences starting with each of the following expressions

and

wǒ hěn ài
我 很 爱
I very love
much

Use the objects on the right.

wǒ ài
我 爱
I love

wǒ bú ài
我 不 爱
I don't love

1. _____
(I love.....)
 2. _____
(I don't love.....)
 3. _____
(I love..... very much.)

tián tián de
甜 甜 的
sweet

gǒu
狗
dog

kě lè
可 乐
Coke

dà dà de
大 大 的
big

yuán yuán de
圆 圆 的
round

xiào
笑
smile

kě ài de
可 爱 的
cute

xiǎo xiǎo de
小 小 的
small

yǎn jīng
眼 睛
eyes



Listening Task

INSTRUCTIONS : Listen to the song and fill in the missing words in blanks .
Use the following charts to help you if necessary.

Words for Sentence 1 to 6:

xiǎng ₁	-----	want
nǐ	-----	you
shì ₂	-----	Be /is, am, are
kǒu dài ₃	-----	pocket
xiào	-----	smile
xiǎo xiǎo de ₄	-----	small/ little
nà me	-----	So
dǒng ₅	-----	understand
yǎn jīng	-----	eyes
dǎ bài ₆	-----	defeat
kě ài	-----	cute adorable
bù ₇	-----	no/ do not
tián	-----	sweet

Words for Sentence 7 to 12:

dǎ suàn ₈	-----	plan
jiǎo luò	-----	corner
xiǎng fǎ ₂	-----	idea
wǒ	-----	I
zuì kù de ₃	-----	the coolest
shuō ₄	-----	say/ tell
mǎi	-----	buy
shí nián ₅	-----	ten years
gè	-----	counting word
qì chē	-----	car
fáng zǐ	-----	house
shì jiè ₇	-----	world

The lyrics of chǒng ài (Pampering Love) By TFboys

1. 小 小 的 nián jì
小 小 的 年 纪
2. hái _____ shén me ài
还 不 懂 什 么 是 爱
3. què bèi nǐ tián de gěi _____
却 被 你 甜 甜 的 笑 给 打 败

-
4. zhǎ zhe dà dà _____
你 眨 着 大 大 的 眼 睛

5. ō _____ _____
噢 那 么 可 爱

6. hǎo bǎ nǐ zhuāng jìn _____
好 想 把 你 装 进 口 袋

-
7. qí shí yǒu yī hǎo de _____
其 实 我 有 一 个 好 的 想 法

8. zhǔn bèi _____
准 备 打 算

9. liú dào yǐ hòu zài gēn nǐ _____
留 到 十 年 以 后 再 跟 你 说

-
10. gěi nǐ zui dà de _____
给 你 买 最 大 的 房 子

11. _____ _____ _____ _____
最 酷 的 汽 车

12. zǒu biàn _____ měi gè _____
走 遍 世 界 每 个 角 落

Words for Sentence 13 to 18:

<u>kuài lè</u>	happy
<u>jǐn zhāng</u>	nervous
hái	yet
<u>chǒng ài</u>	pampering love
<u>nán guò</u>	sad
xiǎng	want
<u>jiān bǎng</u>	shoulder
<u>míng bái</u>	understand
<u>fēn xiǎng</u>	share
suàn	is...or not
gěi	give

Words for Sentence 19 to 24:

<u>qī dài</u>	expectation
<u>chǒng ài</u>	pampering love
<u>lǐ bài</u>	week
hǎo	really/ very much
sǎxià lái	shooting down
ài	love
xiǎo	small/ little
xiǎng	want
nuǎn	warm
duǎn	short
<u>yīn wèi</u>	because (of)
zài	here

13 wǒ zhǐ _____ nǐ nǐ _____
我 只 想 给 你 给 你 宠 爱

14 zhè _____ bú _____ bú _____ ài
这 算 不 算 不 算 爱

15 wǒ _____ _____ gǎo bù _____
我 还 还 还 搞 不 明 白

16 _____ de shì _____ gēn nǐ _____
快 乐 的 事 想 跟 你 分 享

17 _____ xiǎng gěi nǐ _____ shoulder
难 过 想 给 你 肩 膀

18 dì yī cì wèi yī gè rén _____
第 一 次 为 一 个 人 紧 张

19 wǒ _____ duì nǐ duì nǐ _____
我 好 想 对 你 对 你 宠 爱

20 cái _____ jǐ gè _____
才 短 短 几 个 礼 拜

21 xīn qíng huài _____ nǐ bú _____
心 情 坏 因 为 你 不 在

22 yǒu yī dào guāng _____ de _____
有 一 道 光 暖 暖 地 洒 下 来

23 rěn bú zhù de _____
忍 不 住 地 小 期 待


24 _____
因 为 爱

Group work

1. List the expressions you **have learnt** and **know** in the following blanks (**at least 10**, the more the better).



2. List the expressions you have **not learnt** but **know**. (**At least 6**, the more the better)



3. List the expressions you have **not learnt** but do **not know**. (**At most 8**)



Vocabulary chart

1	xiǎoxiǎode 小 小的	-----	small
2	nián jì 年纪	-----	age
	dǒng 懂	-----	understand
3	shén me 什么	-----	what
4	shì 是	-----	Be /is, am, are
	ài 爱	-----	love
5	tiántiánde 甜甜的	-----	sweet
	xiào 笑	-----	smile
6	dǎ bài 打败	-----	defeat
	dàdàde 大大 的	-----	big
7	yǎn jīng 眼睛	-----	eyes
	kě ài 可爱	-----	cute adorable
	hǎo 好	-----	good/very much, really
9	xiǎng 想	-----	want
	xiǎng fǎ 想法	-----	idea
10	zhǔn bèi 准备	-----	prepare
	dǎ suàn 打算	-----	plan
	zuì 最	-----	the most
11	kù 酷	-----	cool
	fáng zǐ 房子	-----	house
12	qì chē 汽车	-----	car
22	shì jiè		

世界	-----	world
<u>mèi gè jiǎo luò</u>		
每个角落	-----	every corner
<u>gěi</u>		
给	-----	give
<u>suàn bú suàn</u>		
算不算	-----	is...or not
<u>hái</u>		
还	-----	yet
<u>míng bái</u>		
明白	-----	understand
<u>kuài lè</u>		
快乐	-----	happy
<u>fēn xiǎng</u>		
分享	-----	share
<u>nán guò</u>		
难过	-----	sad
<u>jiān bǎng</u>		
肩膀	-----	shoulder
<u>dì yī cì</u>		
第一次	-----	the first time
<u>yí gè rén</u>		
一个人	-----	one person
<u>jǐn zhāng</u>		
紧张	-----	nervous
<u>duì</u>		
对	-----	towards/right, yep
<u>duǎn</u>		
短	-----	short
<u>lǐ bài</u>		
礼拜	-----	week
<u>xīn qíng</u>		
心情	-----	mood
<u>huài</u>		
坏	-----	bad
<u>nuǎn nuǎn de</u>		
暖暖地	-----	warm
<u>qī dài</u>		
期待	-----	expectation
<u>yīn wéi</u>		
因为	-----	because (of)

Worksheet

1. Big, very big, and the biggest.

Descriptive words	de	Sth or Sb	
dà 大 big	dà 大 big	de 的 -ful	yǎn jīng 眼睛 eyes
hěn 很 very much	dà 大 big	de 的 -ful	yǎn jīng 眼睛 eyes
zui 最 most	dà 大 big	de 的 -ful	yǎn jīng 眼睛 eyes

big eyes 

very big eyes 

the biggest eyes 

2. Find the biggest house and the coolest car in the lyrics.



zui dà de **fáng zi**
最大的 房子
the biggest house




zui kù de **qì chē**
最酷的 汽车
the coolest Car

3. Chinese: the smart and lazy language.

A Sth.ab	shì 是 am, is, are	B descriptive words	de 的 -ful
tāng yuán 汤圆	shì 是 am, is, are	yuán 圆	de 的 -ful
gǒu 狗 dog	shì 是 am, is, are	hěn kě ài 很可爱 very Cute, adorable	de 的 -ful
gǒu 狗 dog	shì 是 am, is, are	hěn kě ài 很可爱 very Cute, adorable	de 的 -ful

Dumplings are round.



How to say: *Dogs are the cutest.* ?

gǒu zui kě ài
狗 最 可爱
dog the most Cute, adorable



How to say: *Dogs are not cute.* ?

gǒu bù kě ài
狗 不 可爱
dog Isn't/don't Cute, adorable



Activity 1: Describe someone with **hěn** 很, **zuì** 最 and **bù** 不 .
 (the adjectives are given in the following box.)

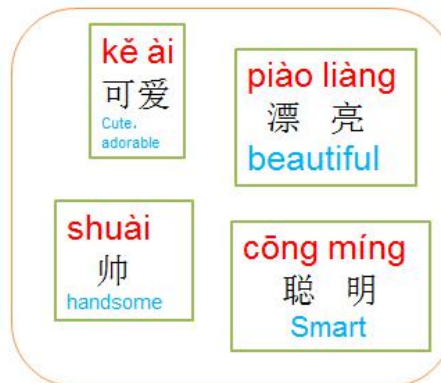
hěn 很 very
 zuì 最 the most
 bù 不 isn't/don't

1. She is the cutest.

2. I am very beautiful.

3. He isn't handsome.

4. My dog is very smart.



Activity 2: translate the following questions with the

conjunction

yīn wèi
 因为
 because (of)

Example : I love round dumplings, because they are sweet.

Chinese: wǒ ài yuán yuán de tāng yuán , yīn wèi tā men hěn tián.

我爱圆圆的汤圆，因为它们很甜。

Sentence: I love small dogs, because dogs are very cute.

Activity 3: making up your very first combined Chinese

sentences with the conjunction

yīn wèi
 因为
 because (of)

1. _____

I love because

2. _____

I love very much, because

3. _____

I don't love because

Extend your learning: What day is it today?

jīn tiān shì lǐ bài jǐ ?
 今天 是 礼拜 几 ?
 What day is it today?

jīn tiān shì 今天 是..... Today is.....		Week	
Mon.	礼拜一		☺
Tue.	礼拜二		☺
Wed.	礼拜三		☺
Thu.	礼拜四		☺
Fri.	礼拜五		☺
Sat.	礼拜六		☺
Sun.	礼拜天		☺

lǐ bài
 礼拜
 week

jīn tiān shì jǐ hào ?
 今天 是 几号 ?
 What's the date today?

jīn tiān shì 今天 是..... Today is.....			
2017	nián 年 year	9	yuè 月 month
		12	hào 号 day

2017 < Today >

January S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11	February S M T W T F S 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 1 2 3 4 5 6 7 8 9 10 11	March S M T W T F S 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11	April S M T W T F S 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6
May S M T W T F S 30 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10	June S M T W T F S 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8	July S M T W T F S 25 26 27 28 29 30 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5	August S M T W T F S 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9
September S M T W T F S 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6 7	October S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6 7 8 9 10 11	November S M T W T F S 29 30 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 1 2 3 4 5 6 7 8 9	December S M T W T F S 31 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 1 2 3 4 5 6

Fill in the blanks and create your own song!

1. The words and expressions in **green** are the ones you are going to create. Check what they are.
2. Consider **what** or **who** you would like to express **LOVE** to.
3. Think about the words you need to use. (Possible choices are listed on the left. You can also use other expressions if you like.)

1. **xiǎo xiǎo de nián jì** I am too young
_____ 年纪
2. **hái bù dǒng shén me shì ài** to understand what love is,
还 不 懂 什 么 是 _____
3. **què bèi nǐ tián tián de xiào gěi dǎ bài** but I am defeated by your sweet sweet smile.
却 被 你 _____ 的 _____ 给 打 败

4. **nǐ zhǎng zhe dà dà de yǎn jīng** You have big big eyes
你 长 着 _____ 的 _____
5. **ō nà me kě ài** oh so cute
噢 那 么 _____
6. **hǎo xiǎng bǎ nǐ zhuāng jìn kǒu dai** I really want to put you into my pocket.
好 想 把 你 装 进 口 袋

7. **qí shí wǒ yǒu yī gè hǎo de xiǎng fǎ** Actually, I have a good idea,
其 实 我 有 一 个 好 的 想 法
8. **zhǔn bèi dǎ suàn** (for which I am) doing the planning.
准 备 打 算
9. **liú dào shí nián yǐ hòu zài gēn nǐ shuō** I will tell it to you ten years later.
留 到 _____ 以 后 再 跟 你 说

10. **gěi nǐ mǎi zuì dà de fáng zǐ** I will buy you the biggest house
给 你 买 _____ 的 _____
11. **zuì kù de qì chē** (and) the coolest car.
_____ 的 _____
12. **zǒu biàn shì jiè měi gè jiǎo luò** (We will) go around to (see) every corner of the world.
走 遍 _____ 每 个 角 落

(Possible choices are listed below for your creation. You can also use other expressions if you like).

(Raise your hand if you need any help).

piào liàng

漂亮

beautiful

bàng bàng táng

棒棒糖

Lollipop

tián

甜

Sweet

dàn gāo

蛋糕

cake

kù

酷

cool

shuài

帅

handsome

qiǎo kè lì

巧克力

chocolate

hǎo chī

好吃

Yummy, delicious

bīng qí lín

冰淇淋

Ice-cream

cōng míng

聪明

Smart

kě ài

可爱

Cute,
adorable

shǒu jī

手机

cellphone

yǒu qù

有趣

interesting

Appendix 4 Interview questions

Cycle One

Student interview (Aug.8th, 2017)

1. Do you like music?

HATE -3 -2 -1 0 1
 2 3 LOVE

--	--	--	--	--	--	--	--

2. How do you like the music video Selling dumplings?

3. Compared with 12 zodiacs, which one do you like better? Why?

Selling dumplings	12 zodiacs

4. After I played the music video, I asked you to note down the numbers you hear. Did you really hear them?

Or did you have any other approaches? (The Chinese lyric on the screen?)⁷

5. Do you think listening to the song of *Selling Dumplings* helps you remember the words? If so, how?

What are the words you can remember in the song?

6. The first time I played the song in the form of audio, I asked you to try to figure out how to say “selling dumplings” and “one bowl of dumplings”. How did you manage to do that?

7. How do you like the listening task?

Have you done the music listening task before? (listening to the song and filling in the blanks).

8. How did you feel when I played the song before the class?

⁷Questions in red were those which emerged from conversations.

9. When I asked you to sing the song, why did you refuse to do that? (multiple choices)
- g. I'm not a good singer.
 - h. I'm a little shy.
 - i. I'm really really shy.
 - j. I can only sing part of the song.
 - k. I cannot sing a bit of the song.
 - l. Other reasons. _____
10. How do you feel about the background music when you create your own song?

Did it help or distract you from the task?

11. How do you like the task creating Chinese lyrics?

What problems did you come across in the task? How did you solve them?

12. Which task do ***you like*** best? Which one least? Rank the four tasks from what you like the best, to the least.
- a. Counting how many TāngYuán you can hear.
 - b. Exploring new words and expressions.
 - c. Noting down the numbers you hear.
 - d. Listening to the song and filling in the blanks.
 - e. Singing the song in front of the class.
 - f. Creating your own Chinese lyrics.

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Tell me your reasons.

13. Please rank **the difficulties** you feel towards the following task.
- a. Counting how many TāngYuán you can hear.
 - b. Exploring new words and expressions.
 - c. Noting down the numbers you hear.
 - d. Listening to the song and filling in the blanks.
 - e. Singing the song in front of the class.
 - f. Creating your own Chinese lyrics.

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Tell me your reasons.

13. Have you googled and listened to the song after class?
If not, do you like to do so? Why?
14. Have you ever talked to your family or your friends about the song and Chinese?

If not, do you like to do so? Why?

Teacher's interview (Aug. 8th, 2017)

1. Do you think their interest in Chinese increased or decreased compared with that at the very beginning? Can you give me any examples?
2. After I played the music video, I asked students to catch the required information from the music. What do you think of this activity?
3. Do you think listening to the song helps them remember the words? If so, how? What are the words they pump up most?
4. I played the song at the beginning of the lesson. How did you like that?
5. What do you think of the music listening task? That is, listening to the song carefully and filling the missed Pinyin in blanks.
6. How do you like the task of creating Chinese lyrics?
7. How do you like the task of singing in Chinese?

Among all the tasks I asked students to do, which one or two impress you most? Why?

8. Do you have any suggestions for me to improve the above music strategy?

Cycle Two

Student interview (Sep. 19th, 2017)

1. How do you like the song chǒng ài (pampering love)?
2. How do you find TFboys?

Have you searched them online after class.?

Have you searched the song after class?

What do you know about them?

3. You were required to watch the video and count how many 爱 love are there in the clip of the video.

Did you come across any problems, such as, did you mix the word with other ones?
Any other problems?

4. When you were required to find the new expression “sweet smile” and “big eyes”, what was the biggest problem you found?

5. Can you follow the song by pointing to the lyrics?

Can you sing along with the whole song?

If not, which part are you confident with right now?

What is the biggest obstacle for you to sing the whole song?

6. Any suggestions are appreciated. ^ -^

Student interview (Nov. 28th, 2017)

1. How do you like the group work we did last week?

Is it hard?

Did you gain anything from it? If you did, what did you gain?

2. How do you feel about the singing competition?

How could your sister sing the song?

3. What did you do to get ready for the singing competition?

What did your parents say?

4. We have more rules this time. How did you like that?

5. Do you have any other suggestions for the singing activity?

6. Have you checked our YouTube Channel after class?

If you did, did you find it helpful with your study? How?

There are several playlists. What do you feel about the videos in them?

7. Do you think you did a good job in the listening task?
If you do, how did you manage to do that?
8. We did two listening tasks this time. The difference is that one has an English translation and the other doesn't. What do you feel towards these two tasks?
How do you like singing in Chinese?
9. What do you think of the lyrics you created this time?
If you hit problems, what were they?
10. Suggestions are appreciated.

Teacher's interview (Nov. 28th, 2017)

1. What do you think about the singing competition?
2. We have more rules this time. How do you like that?

Do you have any suggestions for the singing activity?

What is the reaction of the audience?
3. We did two listening tasks this time. The difference is that one has English translation and the other doesn't. What do you feel towards these two tasks?

How did you manage to do that when you did it the second time?

What did you discuss with students when you were doing the listening tasks?
4. I asked students to do a listening task without the music audio.
Is there any difference in their reaction?
5. What do you think of the task 'creating lyrics' this time?
6. How did you find the setting of the YouTube channel?

Appendix 5 Information sheet for the Survey

1. wù kōng (Monkey King's first name) by Dài Quán



[Introduction of the song]

It is a song written and sung by Dài Quán, the contestant in the Chinese reality show “the songs of China” in 2015. The song is **the monologue of the Monkey King**, telling the sorrows and confusions he suffered. He finally finds the ‘real me’ and decides to be strong and defeat the great enemy.

[Introduction of the singer]

Dài’s grown up in a family where his parents are all actors of Beijing opera. So the lyrics have lots of ancient Chinese language and some words are sung in the operatic way. Are you able to find them out?

[Something about the movie]

Monkey King: Hero Is Back (Chinese: 西游记之大圣归来) is a 2015 Chinese animation film directed by first time director Tian

Xiaopeng. The film was released on 10 July 2015. The film was the highest-grossing animated film in China in 2015.

Plot

The all-powerful Monkey King once roamed freely between Heaven and Earth, but after **angering** the Gods, he was imprisoned within an ice cage deep within the mountains. **500** years later, **monsters** attack a small village and a **child** flees to the mountains. Unknowingly, the **child** **releases** the Monkey King from his curse. With the help and encouragement from this special child, Monkey King **saves** the village from the evil monsters.

POINTS	WHY (things interested or impressed you or things you did not like)

Points from 1 to 10

2. Sad people should not listen to sad songs

(Don'ts Don'ts) _____ By Mayday [ROCK]



Mayday

[Introduction to the band]

Mayday (Chinese: 五月天; Pinyin: Wǔ Yuè Tiān), is a **rock band**, formed in the late 1990s with five members, A-shin (lead vocals), Monster and Stone (guitars), Masa (bass guitar) and Guan You (drums). Mayday won the *Golden Melody Award for Best Musical Group* in 2001, 2004, 2009 and 2012.

This song is a popular song from them.

[Lyrics in English translation] Sad people should not listen to sad songs (Don'ts Don't's)

If you are sad, don't listen to slow songs

You've wept too strongly, you've hurt too deeply

You've loved too foolishly

You've cried as if the end of the world is coming

Oh oh

So you've been listening to slow songs that are really really slow

And they are breaking your heart

Isn't it about time to change the rhythm?

Oh oh

Don't ask yourself, who's right; who's wrong

Who's innocent; who's to blame or who's in whose debt?

A mistake has been made; a game has been lost

At least you've got yourself to keep you happy

I don't care who you belong to or who belongs to you

I belong to myself
Let your heartbeat along the music and feel alive
I don't care if I stand, sit, or lie
I shall be happy no matter what
Let the deafening music beat along the rhythm
Don't care don't think; don't wait and don't be unhappy
If you are sad, don't listen to slow songs

3.Listen to Mum by Jay Chou [POP]

[Introduction about Jay Chou]



Jay Chou

- 1. Superstar:** **Jay Chou** (Chinese name: 周杰伦; Pinyin: Zhōu Jiélún; born 18 January 1979) is a Taiwanese musician, **singer, songwriter, record producer, film producer, actor and director.**
- 2. Genre:** Chou's compositions are loosely categorized as **pop music.** While many of his works fall into **contemporary R&B, rap, and rock genres.**
- 3.** The **blowing "China Wind"** in his music leads a new trend of Chinese pop music which involves a vast amount of **traditional Chinese components,** rather than simply following Western musical formats. Chou's China Wind is highlighted in his lyrics and the use of traditional musical instruments in his music

[Introduction about the song]

The song was written when Jay was becoming nation-wide famous. It was also a time when ‘**rebel**’ became a new fashion especially among teenagers in Chinese society for the first time. Jay advocated the idea of pursuing and showing one’s unique **personality,** but he also believed that being yourself and pursuing your own way of living should **never** hurt the feelings of your family,

especially your parents. He knew that he had a **huge** number of teenage fans. So he wanted to tell them these words **through** this song.

[Lyrics in English translation] A Part of lyrics of Listen to

Mum

Child, do you have a lot of questions. Why
when other kids are reading manga, I am learning to draw
and learning to communicate with the piano

When other kids are playing games, I am leaning on the wall memorizing my
ABCs

I said that I wanted a large airplane,
but I got an old recorder

Why should I listen to mother's words?

When you grow up you will understand what I am saying

After I got older I started to realize

why I run faster than others and fly further than other people

In the future, people will be reading my mangas

and all the songs they sing will be written by me

Mother's hard work isn't seen by others.

She knows the warm recipe by heart

When you have time, hold her hand
and sleep and dream together

Angel's magic benevolence within (her) gentleness

Beautiful white hair, growing inside happiness

You want to grow up quickly so you can take care of her

The chorus:

tīng mā mā de huà, bié ràng tā shòu shāng

听妈妈的话, 别让她受伤

Listen to mother's words, don't let her get hurt.

xiǎng kuài kuài zhǎng dà, cái néng bǎo hù tā

想快快长大, 才能保护她

You want to grow up quickly so you can take care of her

měi lì de bái fà, xìng fú zhōng fā yá

美丽的白发, 幸福中发芽

Beautiful white hair, growing with happiness

tiān shǐ de mó fǎ, wēn nuǎn zhōng cí xiáng

天使的魔法, 温暖中慈祥

***Please give your points and comments on the mark sheet**

4. How rare the moon by Faye Wong



[Introduction about the singer]

Faye Wong (born 8 August 1969) is a Chinese singer-songwriter and actress, often referred to as a "diva" (Chinese: 天后; literally: "Heavenly Queen") in Chinese-language media. Early in her career she briefly used the stage name Shirley Wong. Born in Beijing, she moved to Hong Kong in 1987 and came to public attention in the early 1990s. She is the favorite singer in many Chinese people's hearts.

[Introduction about the song]

The lyric is an ancient Chinese poem by a famous Chinese poet Sū Shì, written in 1076, nearly **1000** years ago. This poem was written when the poet was far away from his home and family on a night with a round and bright moon in the sky.

This poem expresses **his deep love for his family and how he misses them**. The last two sentences of the poem are so famous that every time Chinese people see the round bright moon, they will think of their family and friends no matter where they are.

[Lyrics]

míng yuè jǐ shí yǒu ? bǎ jiǔ wèn qīng tiān 。

明月几时有？把酒问青天。

How rare the moon, so round and clear! With cup in hand, I ask of the blue sky,

bú zhī tiān shàng gōng què , jīn xī shì hé nián 。

不知天上宫阙，今夕是何年。

"I do not know in the celestial sphere. What name this festive night goes by?"

wǒ yù chéng fēng guī qù , yòu kǒng qióng lóu yù yǔ , gāo chù bú shèng hán 。

我欲乘风归去，又恐琼楼玉宇，高处不胜寒。

I want to fly home, riding the air,But fear the ethereal cold up there,The jade and crystal mansions are so high!

qǐ wǔ nòng qīng yǐng , hé sì zài rén jiān 。

起舞弄清影，何似在人间。

I rise and dance, with my shadow I play,I feel no longer the mortal tie.

zhuǎn zhū gé , dī qǐ hù , zhào wú mián 。

转朱阁，低绮户，照无眠。

The moon goes round the mansions red. Through gauze-draped window soft to shed, her light upon the sleepless bed.

bú yīng yǒu hèn , hé shì zhǎng xiàng bié shí yuán ?

不应有恨，何事长向别时圆？

Why then when people part, is the oft full and bright?

rén yǒu bēi huān lí hé , yuè yǒu yīn qíng yuán quē , cǐ shì gǔ nán quán 。

人有悲欢离合，月有阴晴圆缺，此事古难全。

Men have sorrow and joy; they part or meet again;the moon is bright or dim and she may wax or wane.There has been nothing perfect since the olden days.

dàn yuàn rén zhǎng jiǔ , qiān lǐ gòng chán juān 。

但愿人长久，千里共婵娟。

So let us wish that man will live long as he can!Though miles apart, we'll share the beauty she (the moon) displays.

Other songs/ mv recommended:

I'm willing.(wǒ yuàn yì) (pop)

xuán mù (merry-go-round) (pop)

Century of Loneliness (rock)

chess piece (pop)

***Please give your points and comments on the mark sheet**

Points from 1 to 10

5. Rap Chinese

[Introduction about the rappers]

GAI and **Pgone** were the contestants in the reality show *the Rap Of China*.

They rap in two quite **different ways**.

Pgone raps quickly in Mandarin. His flow is very Western and his words are straight forward and rebellious.

Gai raps in a comparatively slow speed with the Chinese dialect in Chongqing, China. Lots of Chinese elements could be seen through his song.

***Please give your points and comments on the mark sheet**

Points from 1 to 10

Other singers recommended :

Beyond (rock band, singing in Cantonese)

lín jun jié (pop)

S.H.E (pop)

Chris Wu

chén yì xùn (pop)

zhāng liàng yǐng (pop)

.....

Appendix 6 Rating sheet for the Survey

Rating sheet

Points from 1 to 10 (10 is the highest)

Genre	Singer	Song	Points	WHY(things interested or impressed you or things you do not like)
Rock	May day	<i>Sad people should not listen to slow songs (MV)</i>		
		<i>Song of normal people(MV)</i>		
Pop	Jay Chou	<i>Fearless (mv)</i>		
		<i>Listen to Mum</i>		
		<i>Extra-large shoes (MV)</i>		
	Faye Wong	<i>How rare the moon</i>		
	Dai quan	<i>wù kōng(MV)</i>		
Rap	Pgone	<i>zhōng èr bìng 中二病 Psycho (MV)</i>		
	Gai	<i>tiān gàn wù zào (DRY) (MV)</i>		
Jazz	The theme song of the film <i>Back to 20</i>	<i>Give Me A Kiss (mv)</i>		

Appendix 7 Information sheets

WESTERN SYDNEY
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Participant Information Sheet – Students

Project Title: *Improving engagement of non-background beginning learners of Chinese through music in Australian schools*

Project Summary:

You are invited to participate in a research study being conducted by *Miss Xiaolin Xu*, under the supervision of Associate Professor Anne Power, Western Sydney University. A number of musical teaching methods, such as watching music videos and singing Chinese songs will be applied to teach Chinese. They will also be analysed how they combine to work in order to improve the engagement of the students learning Chinese in three successive research cycles. Each research cycle will last five weeks. The research outcome will be a better way of teaching Chinese.

How is the study being paid for?

This study is funded by Ningbo Municipal Education Bureau, NSW Department of Education and School of Education in the University of Western Sydney.

What will I be asked to do?

You will be asked about

1. being observed in each class by the teacher researcher and classroom teachers.
2. participating in a focus group (that is, a group in which you will be asked to give your opinion of the Chinese lessons) at the end of each research cycle (five lessons).
3. being audio recorded during focus groups and interviews.

How much of my time will I need to give?

This study is designed as a three-cycle action research. Each cycle last five weeks. The teacher researcher teaches Chinese once a week on Tuesday. Therefore, your child will be observed for 15 classes in total. The interview will take about one hour in total.

What benefits will I, and/or the broader community, receive for participating?

You will benefit from learning Mandarin and learning about Chinese culture

Will the study involve any risk or discomfort for me? If so, what will be done to rectify it?

No.

How do you intend to publish or disseminate the results?

Sharing of the research will be through a report and through Journal articles.

Will the data and information that I have provided be disposed of?

Your data will not be used in any other projects. It will be kept for five years. The data and information you have provided will be securely disposed of.

Can I withdraw from the study?

Participation is entirely voluntary and you are not obliged to be involved. If you do participate you can withdraw at any time without giving reason. You will still be part of the Chinese learning in class.

If you do choose to withdraw, any information that you have supplied will not be used.

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. You can also contact the Chief Investigator to discuss their participation in the research project and obtain a copy of the information sheet.

What if I require further information?

Please contact Xiaolin Xu, the chief researcher, at 18798177@student.westernsydney.edu.au, should you wish to discuss the research further before deciding whether or not to participate in.

What if I have a complaint?

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through Research Engagement, Development and Innovation (REDI) on Tel +61 2 4736 0229 or email humanethics@westernsydney.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. The information sheet is for you to keep and the consent form is retained by the researcher/s.

This study has been approved by the Western Sydney University Human Research Ethics Committee. The Approval number is *[enter approval number once the project has been approved]*.



Participant Information Sheet – Teachers

Project Title: *Improving engagement of non-background beginning learners of Chinese through music in Australian schools*

Project Summary:

You are invited to participate in a research study being conducted by *Miss Xiaolin Xu*, under the supervision of Associate Professor Anne Power, Western Sydney University. A number of musical teaching methods, such as watching music videos and singing Chinese songs will be applied to teach Chinese. They will also be analysed how they combine to work in order to improve the engagement of the students learning Chinese in three successive research cycles. Each research cycle will last five weeks. The research outcome will be a better way of teaching Chinese.

How is the study being paid for?

This study is funded by Ningbo Municipal Education Bureau, NSW department of education and School of Education in the University of Western Sydney.

What will I be asked to do?

You will be asked to

1. *take observations of the engagement situation of students in each class. A reference of high engagement will be given to you afterwards.*
2. *and be interviewed at the end of each research cycle to give feedback and suggestions of making best of each musical method.*

How much of my time will I need to give?

This study is designed as a three-cycle action research. Each cycle last five weeks. The teacher researcher teaches Chinese once a week on Tuesday. Therefore, you will observe 15 class in total, which takes about one and a half school terms.

What benefits will I, and/or the broader community, receive for participating?

Teachers will benefit from reflecting on the researcher's practice of teaching Mandarin or any other second languages

Will the study involve any risk or discomfort for me? If so, what will be done to rectify it?

No.

How do you intend to publish or disseminate the results?

Sharing of the research will be through a report and through Journal articles.

Will the data and information that I have provided be disposed of?

Your data will not be used in any other projects. It will be kept for five years. The data and information you have provided will be securely disposed of.

Can I withdraw from the study?

Participation is entirely voluntary and you are not obliged to be involved. If you do participate you can withdraw at any time without giving reason.

If you do choose to withdraw, any information that you have supplied *will not be used for a purpose and be secured*.

Can I tell other people about the study? *[Remove if not relevant]*

Yes, you can tell other people about the study by *providing them with the Chief Investigator's contact details*. You can also contact the Chief Investigator to discuss their participation in the research project and obtain a copy of the information sheet.

What if I require further information?

Please contact *Xiaolin Xu, the chief researcher, at 18798177@student.westernsydney.edu.au*, should you wish to discuss the research further before deciding whether or not to participate in.

What if I have a complaint?

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through Research Engagement, Development and Innovation (REDI) on Tel +61 2 4736 0229 or email humanethics@westernsydney.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. The information sheet is for you to keep and the consent form is retained by the researcher/s.

This study has been approved by the Western Sydney University Human Research Ethics Committee. The Approval number is *[enter approval number once the project has been approved]*.



Participant Information Sheet – Parent/Carer

Project Title: *Improving engagement of non-background beginning learners of Chinese through music in Australian schools*

Project Summary:

Your child is invited to participate in a research study being conducted by *Miss Xiaolin Xu*, under the supervision of Associate Professor Anne Power, Western Sydney University. A number of musical teaching methods, such as watching music videos and singing Chinese songs will be applied to teach Chinese. They will also be analysed how they combine to work in order to improve the engagement of students learning Chinese in three successive research cycles. Each research cycle will last five weeks. The research outcome will be a better way of teaching Chinese.

How is the study being paid for?

This study is funded by Ningbo Municipal Education Bureau, NSW Department of Education and School of Education in the University of Western Sydney.

What will my child be asked to do?

Your child will be asked to:

1. be observed whether and how they engage in each class by the teacher researcher and classroom teachers.
2. participate in a focus group (that is, a group in which my child will be asked to give opinions about the Chinese lessons) at the end of each research cycle (five lessons) to give feedback about their feelings of enjoyment, whether they feel challenged and whether they feel they are progressing. They will be asked whether one teaching approach helps them more than another and about any problems that occur.

How much of my child's time will he/she need to give?

This study is designed as a three-cycle action research. Each cycle last five weeks. The teacher researcher teaches Chinese once a week on Tuesday. Therefore, your child will be observed for 15 classes in total. The interview will take about one hour in total.

What benefits will my child, and/or the broader community, receive for participating?

Students may gain greater knowledge of Chinese Mandarin language and may also have a great interest in Chinese or other second language learning.

Will the study involve any risk or discomfort for my child? If so, what will be done to rectify it?

No discomfort is anticipated given the non-intrusive nature of the study. However, children will be given an opportunity to express what they have experienced about learning the language. Prior to the questions being asked, students will be informed about how a focus group works, i.e. any contribution is accepted; no negative comments to be made about another students' contribution. They will also be reminded that they can withdraw at any time.

How do you intend to publish or disseminate the results?

Information from the project will be shared in the thesis, conference presentations and journal articles.

Will the data and information that my child provides be disposed of?

Please be assured that only the researchers will have access to the raw data your child will provide and that their data will not be used in any other projects. Please note that minimum retention period for data collection is five years post publication. The data and information you have provided will be securely disposed of.

Can I withdraw my child from the study? Can my child withdraw from the study?

Your child's participation in the study is entirely voluntary and they are not obliged to be involved. Your child may withdraw from the study at any time. If a focus group has taken place, that data cannot be withdrawn.

The participants will be informed prior to the focus groups that their participation in this research is voluntary and that they can withdraw without any consequences for them. They will still be able to participate in Chinese lessons.

Can I, or my child, 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*. You can also contact the Chief Investigator to discuss their participation in the research project and obtain a copy of the information sheet.

What if I require further information?

Please contact *Xiaolin Xu*, at 18798177@student.westernsydney.edu.au, should you wish to discuss the research further before deciding whether or not to participate in.

What if I have a complaint?

If you have any complaints or reservations about the ethical conduct of this research, you may contact the Ethics Committee through Research Engagement, Development and Innovation (REDI) on Tel +61 2 4736 0229 or email humanethics@westernsydney.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 for your child to participate in this study, you may be asked to sign the Consent Form. The information sheet is for you to keep and the consent form is retained by the researcher/s.

This study has been approved by the Western Sydney University Human Research Ethics Committee. The Approval number is *[enter approval number once the project has been approved]*.

Appendix 8 Consent forms

WESTERN SYDNEY
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Assent Form – Child

Project Title: *Improving engagement of non-background beginning learners of Chinese through music in Australian schools*

I, _____, hereby consent to participate in the above named research project.

I have discussed participation in the project and I agree to participation in the project.

I acknowledge that:

- I have read the participant information sheet (or where appropriate, have had it read to me) and have been given the opportunity to discuss the information and my involvement in the project with the researcher
- 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 for my child to:

- Be observed by the teacher-researcher.*
- Participate in a focus group (that is, a group in which I give my opinions about the Chinese lessons) at the end of each series of five classes*
- Having my information audio recorded*

I consent for my data and information provided to be used for this project.

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, and any organisations involved, now or in the future.

Signed:

Name:

Date:



Consent Form – Parent/Carer (Specific)

Project Title: *Improving engagement of non-background beginning learners of Chinese through music in Australian schools*

I, _____, hereby consent for my child, _____, to participate in the above named research project.

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

I acknowledge that:

- I have read the participant information sheet (or where appropriate, have had it 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 consent for my child to:

- Being observed by the teacher-researcher.
- Participating in a focus group (that is, a group in which my child will be asked to give opinions of the Chinese lessons) three times at the end of each five lessons
- Having their information audio recorded

I consent for my child's data and information provided to be used for this 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 them will be used in any way that reveals their identity.

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

Signed:

Name:

Date:



Consent Form – Parent/Carer (Specific)

Project Title: *Improving engagement of non-background beginning learners of Chinese through music in Australian schools*

I, _____, hereby consent for my child, _____, to participate in the above named research project.

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

I acknowledge that:

- I have read the participant information sheet (or where appropriate, have had it 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 consent for my child to:

- Being observed by the teacher-researcher.*
- Participating in a focus group (that is, a group in which my child will be asked to give opinions of the Chinese lessons) three times at the end of each five lessons*
- Having their information audio recorded*

I consent for my child's data and information provided to be used for this 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 them will be used in any way that reveals their identity.

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

Signed:

Name:

Date:

Appendix 9 Approval letter of Ethics

Locked Bag 1797
Penrith NSW 2751 Australia
Research Engagement, Development and Innovation (REDI)



REDI Reference: H12122
Risk Rating: Low 2 - HREC

HUMAN RESEARCH ETHICS COMMITTEE

31 May 2017

Associate Professor Anne Power
School of Education

Dear Anne,

I wish to formally advise you that the Human Research Ethics Committee has approved your research proposal H12122 "Improving engagement of non-background beginning learners of Chinese through music in Australian schools", until 31 March 2018 with the provision of a progress report annually if over 12 months and a final report on completion.

In providing this approval the HREC determined that the proposal meets the requirements of the National Statement on Ethical Conduct in Human Research.

This protocol covers the following researchers:

Anne Power, Jinghe Han, Xiaolin Xu

Conditions of Approval

1. A progress report will be due annually on the anniversary of the approval date.
2. A final report will be due at the expiration of the approval period.
3. Any amendments to the project must be approved by the Human Research Ethics Committee prior to being implemented. Amendments must be requested using the HREC Amendment Request Form:
https://www.westernsydney.edu.au/_data/assets/word_doc/0012/1096995/FORM_Amendment_Request.docx
4. Any serious or unexpected adverse events on participants must be reported to the Human Research Ethics Committee via the Human Ethics Officer as a matter of priority.
5. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the Committee as a matter of priority
6. Consent forms are to be retained within the archives of the School or Research Institute and made available to the Committee upon request.
7. Project specific conditions:
There are no specific conditions applicable.

Please quote the registration number and title as indicated above in the subject line on all future correspondence related to this project. All correspondence should be sent to the e-mail address humanethics@westernsydney.edu.au as this e-mail address is closely monitored.

Yours sincerely


Professor Elizabeth Deane
Presiding Member,
Western Sydney University Human Research Ethics Committee

Appendix 10 Approval letter of SERAP



Miss Xiaolin Xu
27 Illoura Way
PENRITH NSW 2747

DOC17/658225
SERAP 2017122

Dear Miss Xu

I refer to your application to conduct a research project in NSW government schools entitled *Improving engagement of non-background beginning learners of Chinese through music in Australian schools*. I am pleased to inform you that your application has been approved.

You may contact principals of the nominated schools to seek their participation. **You should include a copy of this letter with the documents you send to principals.**

This approval will remain valid until 31-Mar-2018.

The following researchers or research assistants have fulfilled the Working with Children screening requirements to interact with or observe children for the purposes of this research for the period indicated:

Researcher name	WWCC	WWCC expires
Xiaolin Xu	WWC1152070V	28-Oct-2021

I draw your attention to the following requirements for all researchers in NSW government schools:

- The privacy of participants is to be protected as per the NSW Privacy and Personal Information Protection Act 1998.
- School principals have the right to withdraw the school from the study at any time. The approval of the principal for the specific method of gathering information must also be sought.
- The privacy of the school and the students is to be protected.
- The participation of teachers and students must be voluntary and must be at the school's convenience.
- Any proposal to publish the outcomes of the study should be discussed with the research approvals officer before publication proceeds.
- All conditions attached to the approval must be complied with.

When your study is completed please email your report to: serap@det.nsw.edu.au
You may also be asked to present on the findings of your research.

I wish you every success with your research.

Yours sincerely


Dr Robert Stevens
Manager, Research
4 July 2017

School Policy and Information Management
NSW Department of Education
Level 1, 1 Oxford Street, Darlinghurst NSW 2010 – Locked Bag 53, Darlinghurst NSW 1300
Telephone: 02 9244 5060 – Email: serap@det.nsw.edu.au

