Motivating, Embodying and Flowing: Music in Teaching and Learning of Chinese as a Foreign Language

Thesis

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Abstract

This thesis explores if and how music can be incorporated into the teaching and learning of Chinese as a foreign language (CFL) from a cross-disciplinary perspective. Considering music more than simply a sonic device or a "fun tool" in classrooms, the author discusses the uniqueness of music in human communication, its nature as a cultural artifact in human evolution, and its role in the formation and maintenance of group cohesion among humans through the physiological mechanism of the human mirror neuron system (MNS). From a pedagogical perspective, music provides a critical link in the chain of meaning communication and intention construction due to its associative floating intentionality and its ability to elicit emotional and motivational responses, communicate communions, and enhance coordination within certain social group members.

Specifically, Chapter one explores the possibility of integrating music into the CFL field by highlighting the uniqueness of music's role in human communication. Chapter two examines the connections between music and language from the perspective of their physiological foundations, cognitive mechanisms, and evolutionary pathways. Chapter three focuses on the functions of music and its role in learning and language learning. Finally, Chapter four focuses on material development by providing a sample unit of the music-enhanced Chinese online course—*iFriends*.

Dedication

Dedicated to my wife Lei Kang

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Introduction

Foreign language education is a "complex ecology" (Wang and Ruan, 2016, p. 16) that is often driven and shaped by various environmental factors, such as political, social, scientific, cultural, and economic forces (Karam, 1974, pp. 103–124, as cited in Wang and Ruan, 2016, p. 2). Along with changes in cross-cultural communication, the technological revolution, and increasing diversity among learners, the last two decades of CFL education development have been characterized by marked fluctuations (Wang and Ruan, 2016, p. 16). For example, the number of learners of Chinese has skyrocketed, and Chinese is ranked as the seventh most popular language in U.S. higher education institutions (Looney and Lusin, 2019, p. 32). However, since 2008, a trend of plateauing and declining enrollment has also been witnessed. According to the Modern Language Association (MLA), the number of Chinese course enrollments declined 13.1% between 2013 and 2016 (Looney and Lusin, 2019, p. 86) although a reverse pattern of increasing enrollment was also noticed in graduate programs as more students with higher proficiencies were entering Chinese programs (Walker, 2016). This changing trend serves as a stimulus for language educators and

teachers to reflect on the opportunities and challenges in current CFL and to take corresponding action.

Although the MLA report did not provide specific reasons for the decline in enrollment, several possible reasons need to be considered. First, as Chinese is a member of the Sino-Tibetan language family and "completely unrelated to Indo-European" (Kubler, 1997, p. 3), the lack of linguistic cognates with a language such as English poses significant linguistic and cultural challenges for learners, as evidenced by the reported number of hours required to reach a certain level (Jia, 2017, p. 21). For instance, to reach the Category IV level of the Foreign Service Institute language test, a learner normally needs approximately 2200 hours to attain Chinese proficiency, while it only takes about 600 hours to reach the same level of proficiency in Spanish or French (Jia, 2017, p. 21). Kubler (1997, p. 5) noticed this lack of cognates and argued that:

> Given its complexity, learning Chinese must be considered a long-term process…. Chinese language programs should be learner-centered, helping learners become self-managed, self-reliant language learners…. Above all, learners must master the most important learning path: learning how to learn.

The second challenge is the result of the changing environment. As the number of Chinese learners increases amidst the technological revolution and globalization, there has been a significant increase and rapid expansion in enrollment in Chinese language programs, and the incremental complexity in terms of the learners' profiles and diverse backgrounds has also become evident. These types of changes, when blended with Chinese's lack of cognates with Western languages, add extra layers of difficulty for learners to sustain their learning interest on the long road of mastering Chinese. Sadly, plateauing and withdrawal from learning are not uncommon among learners.

In response to this challenge, researchers and practitioners are increasingly realizing the importance of a cross-disciplinary endeavor, as Walker (2010, p. vi) explained:

> Chinese pedagogy will be advanced by blending research on language, culture, performance, information technology, the biological foundations of learning, and the creation and management of rich environments where meaningful communication can take place on multiple levels.

Given this trend, an in-depth examination of the psychological characteristics of learners' behaviors in the context of human communications is necessary. Human communications are realized through the interplay of multiple modalities, and speech is merely one of the modalities necessary for communication (Shepherd, 2005, p. 180). Aside from verbal information, non-verbal information such as facial expressions, tone of voice, gestures, and body position often carry deeper levels of meaning than words, and they can reveal the emotional states that inform us of "who we are, what our relationships with others are like, and how to behave in social interactions" (Matsumoto and Juang, 2016, p. 203). According to the constructed emotion view, which is discussed in the book *How Emotions Are Made: The Secret Life of the Brain* by psychologist and writer Lisa Barret (2017, p. 30), emotions are the brain's understanding and interpretation of the body's reactions to the outer world. Instead of being "triggered," emotion is in fact created in the brain, and it prepares the body to react to the ever-changing environment. Thus, emotion is of importance for the survival of human beings. The effects of emotions can often be so strong that they override other mental processes (Stosny, 2016, pp. 75–77). Neural scientist James Zull (2011, p. 54) described the power of emotion by simply stating that "emotion impels action." In foreign language learning, research has shown that emotions can enhance the perception of information and help consolidate memories. Furthermore,

emotions can significantly affect a learner's progress through the mechanism of the affective filter proposed by Krashen (1985).

Motivation is a major component of emotion. Motivation is the urge to behave or act in a way that will satisfy certain conditions (Lumenlearning, 2020). Researchers (Jia, 2017, p. 3; Mendez, 2011) have shown that learning a foreign language requires an individual's ongoing motivation, which is normally related to the learner's higher-order needs, such as "exploring the unfamiliar, successfully interacting with environments, and developing cognitive skills to the maximum" (Jia, 2017, p. 3). If teachers could understand students' motivations, they would be in a better position to cope with the challenges of utilizing "brain time" more effectively (Eagleman, 2009, as cited in Jia, 2017, p. 22) and increasing students' "willingness to expand their learning hours outside the classroom" (Jia, 2017, p. 23). Based on originality, motivations for learning Chinese can be generally classified into two types: instrumental and integrative (Kubler, 1997, p. 122). Economic interests, academic requirements, and family pressure are some of the typical instrumental motivations, and some of the most common integrative motivations for studying Chinese include general curiosity (e.g., the challenge of learning something difficult), ethnic interest, and interest in Chinese culture and society (Kubler, 1997, p. 222). Over the long term,

it is normally emotional attachment that drives a learner's integrative motivation to propel learning progress.

Interest is a major motivational variable. It is a "psychological state of engaging or the predisposition to reengage with particular classes of objects, events, or ideas over time" (Hidi and Renninger, 2006, p. 112), and it has both affective and cognitive components that have biological foundations rooted in humans' seeking behaviors (Hidi, 2003, as cited in Hidi and Renninger, 2006). A learner's interest can influence many aspects of learning, including attention, recognition, persistence, and recall (Renninger and Wozniak, 1985). A positive affect associated with interest can therefore contribute to cognitive performance (Hidi and Renninger, 2006). Herndon's (1987, pp. 11–13) research showed that learners prefer interest as a motivator in their learning, and it could significantly increase their performance and perceptions of relevance, thus helping motivate them to follow instructional tasks. Hidi and Renninger (2006) proposed a four-phase model to explain the development and deepening of learner interest: triggered situational interest, maintained situational interest, emerging (less-developed) individual interest, and well-developed individual interest. To develop learners' interest, teachers need to construct, strategize, and implement appropriate methods to trigger and maintain their interest during the different phases.

Among the potential tools available to regulate emotions is music, which is a powerful medium due to its unique ability to convey emotions and regulate affection (van Goethem and Sloboda, 2011) in an almost "mysterious" way (Juslin and Sloboda, 2011, preface). Music is often regarded as the "language of the emotions" (Cooke 1959, as cited in Juslin and Sloboda 2011, p. 3). Although music and language are two different domains, they both involve meaningful sounds and share auditory, perceptive, and cognitive mechanisms (Patel, 2010, pp. 417). Music can express and arouse emotions, foster social relatedness, and enhance mood regulation through a biological reward process in the brain, similar to the effects of food, sex, or drug abuse (Blood and Zatorre, 2001). Language and music have many "complex constellations of subprocesses" in which certain parts are shared (Patel, 2010, p. 27). Moreover, the connections between them are usually deeper than surface level, so the understanding of such connections requires both scientific and humanistic knowledge (Patel, 2010, p. 417). The benefit of incorporating music in learning and language learning has drawn considerable attention (Li and Brand, 2009; Vishnevskaia and Zhou, 2019; Yüce, 2018), and many studies have reported that music can help boost language learning (Khaghaninejad and Fahandejsaadi, 2016, preface). Specifically, the presence of music can have a positive impact on verbal and non-verbal task performance (Kang and Williamson, 2014) and can be used as a promising

instructional instrument to help lower learners' anxiety and boost their performance (Degrave, 2019; Jamoulle, 2017).

Nevertheless, despite its promising outlook, relevant and empirical research on the effects of incorporating music to enhance CFL learning is still relatively scarce (Feng, 2017; Xu, 2013). To bridge this research gap, the chapters in this thesis will address the issues involved in strengthening CFL learners' emotional connections to Chinese learning and the possibility of applying music to enhance foreign language learning with a focus on CFL. This thesis is structured as follows: Chapter one explores the possibility of integrating music into the CFL field by highlighting the uniqueness of music's role in human communication. Chapter two examines the connections between music and language from the perspective of their physiological foundations, cognitive mechanisms, and evolutionary pathways. Chapter three focuses on the functions of music and its role in learning and language learning. Finally, Chapter four focuses on material development by providing a sample unit of the music-enhanced Chinese online course—*iFriends*.

Chapter 1. Music's role in communication: affecting shared embodied experience

The topic of applying music and songs in foreign language teaching is not a new one. Many scholars have offered their insights and discussions (Bloodworth, 2015; Degrave, 2019; Israel, 2013). For instance, by examining various academic perspectives in the fields of cognitive science, anthropology, sociolinguistics, psycholinguistics, first language acquisition (FLA), and second language acquisition (SLA), Engh (2012) argues that using music and songs in a language classroom can increase linguistic, sociocultural, and communicative competencies, and this conclusion is substantiated by research grounded in the empirical literature and evidence from practicing teachers; however, in terms of language teaching, especially in the teaching of CFL, a broader examination of music's unique role in human communications is required.

Communication is of importance to the survival of human beings as social animals, and it plays an essential role in the maintaining of social cohesion (Weitzman, 2013, p.188). Human communication is largely multimodal, and it often involves the exchange of information from various information channels (Regenbogen et al., 2013). In the making of social inferences during human communication for any cultural group, linguistic code may be merely one of a wide array of expressive modes and cognitive behaviors available (Shepherd, 2005, pp.180-181). Nonverbal behavior,

such as facial expressions and prosody, also contributes to the construction of meaning (Birdwhitell, 1954, 1970; Frake, 1964, 1968, cited in Shepherd, 2005, p.180; Regenbogen et al., 2013). On many occasions, it is the "meaning beyond the words" (Shepherd, 2005, p.180) that determines the success of communication.

Intention is a critical aspect in communication. Communication, according to Shepherd (2005), can be treated as the "establishment and acceptance of meaningful intentions, negotiated within the group, within a given context" (p.171). Bruner also argues that "all human action and experience are shaped by our intentional states" (Bruner, 1990, as cited in Shepherd, 2005, p.170). In human communication, both the proper establishment and interpretation of intentions are very important. (Shepherd, 2005, p.1). In scenarios of cross-cultural communications and foreign language learning, multiple examples of communication failure can be witnessed, and most of them are due to "not knowing how to recognize intentions or to have intentions recognized" (Walker, 2010, p.9).

Both language and music are artifacts for communicational purposes. While the main function of language is to refer to the outside world, music refers to the inside world, for example, expressing and sharing emotions (Corballis, 2001, cited in Miani, 2014; Tomasello, 2008), and can inform others about our internal states and feelings (Julle-Daniere, 2019). This ability is critical for the human species to survive.

Because language defines precision meaning and music represents ambiguity, language and music can be seen as "two sides of the same coin" or as "complementary poles of a communicative continuum" (Cross, 2010). Music and language are both meaningful in the conceptual-intentional domain; however, while language can express "unambiguous and semantically decomposable propositions, [and] its meanings can be specific, with a lack of ambiguity." Music, on the contrary, has "transposable meanings, [and] floating intentionality" (Cross, 2008, p.160). As a result, different people, including both the performers and the listeners, may have very diversified interpretations of the meaning of the same piece of music. This unique feature of music is artfully summarized by the term "floating intentionality." It suggests that music has an "indeterminacy of meaning" in which "its meanings appear fluid, slipping easily between dimensions and levels" (Cross, 2008, p.159).

It is music's polyvalent nature in terms of intentionality that determines its role in communication. Cross (2008, p.160) further explains the nature of music as follows:

> [Music] melds together multiple dimensions and levels of meaning allows it to be efficacious in social and individual contexts in which language is likely to be inefficacious precisely because of its potential for unambiguous interpretation. Music, in its ability to embody, entrain and transposably intentionalize sound and

> action can be interpreted as providing a medium within which participants can interact in ways characteristic of shared intentionality whilst enabling individual interpretations of that shared intentionality to diverge widely without undermining the integrity of the collective musical behaviour and experience.

Through the mechanism of "floating intentionality," music provides an open intentional field (Cross, 2008, p.160) for its participants. It also provides a framework for interactions among people and reinforces a sense of joint action that is open to the participant to interpret almost freely (Cross, 2008, p.151). From a cultural perspective, music provides a "risk-free" playground for social interactions, as described by Cross (2008, p.160):

> Music is able to serve as a medium for interaction with others, in which action goals and aspects of affect can be co-regulated within a temporally regular framework, and in respect of which a heterogeneity of interpretation by individual participants does not threaten the integrity and sustainability of the joint action. In other words, music in generic terms affords a risk-free medium for the exercise and rehearsal of social interaction.

Thus, rather than simply being a sonic device, music coordinates interactions in individual performances and plays a significant role in forming and maintaining group cohesion among humans (Cross and Morley, 2010, p.73). Music provides a critical link in the chain of the meaning of communication and culture construction. To better understand this, in the next chapter, a closer examination of the nature of music and its connections with language from their shared physiological foundations, cognitive mechanisms, and evolutionary pathways will be provided.

Chapter 2. Why does music matter in communication?

2.1 How has music developed in human evolution?

To understand the nature of music and its role in communication, the proper tracing and positioning of music in humans' evolutionary history is necessary. Many have discussed music's nature in history. For example, ancient Chinese people believed that "music is (thus) the production of the modulations of the voice, and its source is in the affections of the mind as it is influenced by (external) things.--- 乐者，音之所由生也；其本在人心之感于物也。" Liji Yueji 礼记 乐记 (Record of Music, translated by James Legge) (Chinese Text Project, 2020). Miani (2014) provides a particularly in-depth discussion of music's symbolic nature and its importance in human evolution. In contrast to Pinker's (1997, p.45, as cited in Khaghaninejad and Fahandejsaadi, 2016, p.12) argument that music "[is an] auditory cheesecake, an exquisite confection without any biological utility," Miani argues that like the making and controlling of fire as a transformative technology (Patel, 2008, p.401), music is not "adaptation or frill," but rather an "[essential] invention built on pre-existing cognitive abilities" (2014, p.66) that has been intimately integrated into our lives to the extent that "there is no a going back, even though we might be able to live without this ability" (Patel, 2008, p.401, as cited in Miani, 2014).

From an evolutionary perspective, Ian Cross (2001, p.28) traces the evolutionary origins of music and argues that music originates through social interactions:

> It will be suggested that music, like speech, is a product of both our biologies and our social interactions; that music is a necessary and integral dimension of human development; and that music may have played a central role in the evolution of the modern human mind.

Other than its role in evolution, the mechanism behind music is also important for us to understand why music plays a role in human communication. McGuiness and Overy (2011, p.246) explain that in communication, music provides the unique embodied "communion" experiences between listeners and performers through the mechanism of "emotional contagion" support:

> We argue that, while communication can be found in music, one of the attributes that distinguishes music from language is that music provides an intimately shared, embodied experience rather than communicating a specific message. As Tia DeNora (2000, p.53) puts it, music fosters a co-subjectivity where two or

more individuals may come to exhibit similar modes of feeling and acting, constituted in relation to extra-personal parameters, such as those provided by musical materials.

The underpinning of this argument about music's unique ability is the human mirror neuron system (MNS) mechanism, which enables individuals to perceive another individual performing an action. This process is associated with humans' groups of neurons in the frontal and parietal regions of the brain, which are activated not only when individuals perform intentional actions themselves, but also when they perceive another individual performing that action (Rizzolati and Craighero, 2004). It works in a way so that "we directly engage our own motor systems at a pre-conscious, perceptual level: we 'feel' what another agent intends by their movement" (Rizzolati and Craighero, 2004, cited in McGuiness and Overy, 2011, p.248). One of the possible implications of MNS is that the "group synchronization of musical behavior can thus lead to powerfully affective, shared experiences (Overy and Molnar-Szakacs, 2009, cited in McGuiness and Overy, 2001, p.248). Thus, music can be "conceived of in terms of shared representations of a musical structure that bring about a shared, embodied experience" (McGuiness and Overy, 2011, p.250).

2.2 How is music related to language?

The close relationship between music and language has been a topic of interest for many individuals. For many centuries, numerous attempts have been made to explore the connection between music and language from aesthetic, philosophical, and historical perspectives. It is widely acknowledged that language and music share many structural similarities. For example, the temporal division of music creates segments (notes, chords), which unfold over time with a given rhythm (Besson and Schön, 2001). In a similar vein, the speech continuum in language can be segmented into discrete parts, such as phonemes, words, and sentences. The organization of these elements is based on sets of rules, such as harmony and syntax (Besson and Schön, 2001). However, various unexplored aspects of their relationship still remain. In Slevec's (2012, p.493) words, "the study of language–music relations is in its infancy."

As discussed in his book, *Language: The Cultural Tool*, American linguist and writer Daniel Everett agrees with the definition of language as "a systematic means of communicating ideas or feelings by use of conventionalized signs, sounds, gestures, or marks having understood meanings" (Merriam-Webster, 2020; Everett, 2012, p.31), espousing that language can be used as a cultural tool to solve communication problems. Based on Saussure's discussion of signs and C.S. Peirce's theory of

semiotics (Everett, 2017, p.15; Weitzman, 2013), Everett argues that the evolution of language consisted of different critical phases—indexes, icons, and symbols (Everett, 2017, p.84). An index ("footprints of cats, smoke/fire"), also known as a natural sign, is the most primitive form that links an actual physical with what it refers to (Everett, 2017, p.16). An icon is something that physically evokes what it refers to. Lastly, a symbol is the conventional link to what it refers to—a combination of "a culturally agreed upon form with a culturally developed meaning" (Everett, 2017, p.291).

Like language, Miani (2014) argues that music also followed such an "index-icon-symbol" evolutionary path, and he defines music as "a conventionalized imitation of an expression of an emotional state (i.e., a symbolized iconic index)." Miani (2014) proposes that the development of human music shares similar evolutionary steps with language and that the "index-icon-symbol" chain corresponds to the three layers of intentionality: individual, joint, and collective. Like language, music is "constantly improved through imitative learning and modifications in the context of faithful social transmission" (Tomasello, 1999, as cited in Miani, 2014, p.70). Miani summarizes the evolutionary steps of music as follows:

> In a first step, music originated from ape vocalizations as an index of an emotional state performed by an individual-intentionality agent; in a second step,

joint-intentionality humans could escape from a mechanistic and unintentional reaction to an emotional state and could imitate expressions of emotions out from the here and now in an iconic form, which can be understood thanks to the recursive mindreading; finally, in big groups, collective-intentionality subjects conventionalized such vocalizations through the discretization of musical instruments in order to musically cooperate, and to transmit the musical heritage.

Like language, music is "constantly improved through imitative learning and modifications in the context of faithful social transmission" (Tomasello, 1999, as cited in Miani, 2014). Such a comparison would be beneficial for the understanding of both domains. From an evolutionary perspective, music and language can be seen as subcomponents of the human communicative toolkit, which enables "the emergence of modern human social and individual cognitive flexibility" (Cross, 1999, as cited in Cross and Morley, 2010, p.76). Music and language function as "two complementary mechanisms for the achievement of productivity in human interaction though working over different timescales and in different ways" (Cross and Morley, 2010). Thus, both music and language can be conceived as "new machine[s] made out of old parts" (Tomasello, 2008, in reference to Bates, 1979) that rely on one person's capacity to read the other person's mind (Livingstone and Thompson, 2009).

Given the similarities and overlap between their processing mechanisms, both music and language can have an impact on the brain. Patel (2008, p.10) explains that it is "[when] one focuses on cognitive process of sound categorization, that similarities begin to emerge." He further pointed out that language and music share mechanisms for sound category learning. Patel (2008, p.71) also states that pitch and timbre are the most important aspects of music and language, albeit being organized differently in the two domains. However, a closer look from the cognitive neuroscience perspective suggests that both systems "depend on a mental framework of learned sound categories" (Patel, 2008, p.72). Sound category learning is called the "shared sound category learning mechanism hypothesis (SSCLMH)." Creating and sustaining the learned sound categories in the two domains may have a substantial degree of overlap (Patel, 2008, p.86). In this sense, Patel argues that as a cognitive and neural system, music and language are closely related. Comparative studies of both domains will contribute to a better understanding of how the mind makes sense of sounds (Patel, 2008, p.417). The following chapter will provide a closer look at the functions of music, particularly in learning activities and language learning.

Chapter 3. Functions of music and language

Music can be found in virtually every human culture and in an enormous range of human activities (Merriam, 1964, p.216–218). However, currently no agreements have been reached on the nature and number of musical functions. Schäfer et al. (2013) conducted a study that reviewed the literature panning psychological, musicological, biological, and anthropological perspectives on musical functions, and more than 500 purported functions of music were identified under different approaches, methods, and samples, making the understanding of the functions of music a difficult process. While there is a long-term tradition among some researchers to theorize musical functions by utilizing both the evolutionary approach, which focuses on the question "What is the role of music in evolution?" and the non-evolutionary approach, "How do people use music in their everyday life?," many other researchers choose to approach the potential functions of music from an empirical perspective by doing surveys or questionnaire studies. From an evolutionary perspective, music is connected with multiple social and cultural activities; and, in many of these activities, music plays a critical role by its ability to shape, strengthen, channel, and even control a human being's social, political, economic, linguistic, and religious behavior (Merriam, 1964, p15; Herskovits, 1948, p.238–240 as cited in Merriam, 1964, p.217-218). By adopting a culture-based generalization approach, anthropologist

Merriam summarized the ten major functions of music in his seminal book *The Anthropology of Music* and laid a solid and influential foundation for researchers to follow.

By carrying out an extensive literature review and validation through an empirical investigation, Schäfer et al. (2013) summarized that there are three main dimensions underlying the functions of music: arousal and mood regulation, achieving self-awareness, and expression of social relatedness. Such a conclusion can provide some "backbone" with reference to classification in the discussion of musical functions. For example, a similar conclusion was arrived at in the Hargreaves and Adrian (2011) study that the social functions of music are manifested in three principal ways for the individual, namely in the management of self-identity, interpersonal relationships, and mood.

3.1 Music and emotion

Even without professional knowledge, one can sense the mysterious power of music to express and arouse emotions. Music has even been described by Cooke as a "language of the emotions" (Juslin, 2013; Juslin and Sloboda, 2011, p.3). However, how to interpret this mysterious power is still far from satisfactory (Juslin and Sloboda, 2011, p.3–4). As part of an effort to answer the question of music's power, Miani (2014) maintains that the power of music to arouse emotions is due to its iconic

nature. He argues that to a certain degree, music mimics certain universally expressed emotions that can be universally understood (Fritz et al. 2019). From an evolutionary aspect, he further argues:

> Thanks to the human ability to recursively read the minds in a way that human communication involves the desire for communication in addition to the message itself. It has been proposed, taking intentionality as benchmark, that the change in the nature of expression of emotions by music parallels the change in the nature of intentionality: indexes, icons, and symbols are byproducts of individual, joint, and collective intentionality. (Miani, 2014, p.72)

Given the close tie between music and emotion, researches on the functions of music have emerged rapidly in recent years and many are based on empirical studies. It is from these researches that the functions of music have been interpreted from new perspectives. For example, one of the most important functions of music is affect regulation, which, according to Van Goethem and Sloboda (2011), is that "people consciously and unconsciously use music to change, create, maintain or enhance their emotions and moods (affect) on a daily basis for their personal benefit" (DeNora,

1999; Schramm, 2005). The empirical study by Van Goethem and Sloboda (2011) shows that (1) music helps through broader affect regulation strategies like distraction, introspection, and active coping; music can, for example, distract someone from the affect or situation or help to think about the affect or situation in a rational way; (2) music plays a major role in creating happiness and relaxation; and (3) music overall is a successful regulation device with a range of underlying mechanisms helping different strategies. It implies that music may help to maintain a healthy psychological life through regulation of emotions, moods, and feelings (Gross, 2007 and Larsen, 2000, as cited in Van Goethem and Sloboda, 2011).

3.2 Music and memory, learning and foreign language learning

3.2.1. Music and memory.

Research shows that music can be seen as an effective memory aid (Khaghaninejad and Fahandejsaadi, 2016, p.25). In a study that comprised tasks of recalling spoken text, rhyming text, and melody text, Wallace (1994) found that music can function as a recall cue and enhance the retention and recall of text in the long term. He explained, "A repeating, simple melody can provide a recall aid above and beyond what is provided in the text alone or even in the poetic properties of a text such as rhyme" (Wallace, 1994, p.1481) and "Once encoded together, the richness of information

provided in the melody serves as an effective recall cue" (Wallace, 1994, p.1472, as cited in Khaghaninejad and Fahandejsaadi, 2016, p.26–27).

Wallace's study of text-music integration is also related to Tulving and Thomson's (1973) study of "encoding specificity," which suggests that particular learning context in which a word occurs can be a "better aid to retrieval than the target word itself" (qtd. in Khaghaninejad and Fahandejsaadi, 2016, p.27). Furthermore, many studies have shown that the "staying power" of a song is because the tune and words are connected in memory; this "chunking effect" suggests that both the texts and tunes are integrated and stored in memory rather than independently (Khaghaninejad and Fahandejsaadi, 2016, p.27).

In the examination of music-memory relationship, a widespread phenomenon known as the "involuntary mental rehearsal" or "din" effect has drawn many researchers' attention. This process is described as a natural process commonly associated with the acquisition of a new language (Khaghaninejad and Fahandejsaadi, 2016, p.32). Krashen (1983) hypothesized that the involuntary rehearsal is the stimulation of the language acquisition device (LAD), which is essentially a Chomskyan black box that automatically acquire knowledge (Cook 2020), and the stimulation occurs only after comprehensive input (Krashen 1986; Psychology.iresearchnet.com; Khaghaninejad and Fahandejsaadi 2016, p.33).

Like the din effect, the "Song Stuck in My Head Phenomenon" or SSIMHP is also a common widespread phenomenon, and its effect can stay for many years. Many people can recall and still sing the songs that they learned in early childhood (Khaghaninejad and Fahandejsaadi 2016, p.34). One possible explanation for this cyclical involuntary mental rehearsal phenomenon, according to Wilcox (1996, p.10, as cited Khaghaninejad and Fahandejsaadi, 2016, p.36), is the "residual effect" as the brain maintains its learning process to extend the physical output practice as an internal mental exercise that the person seems unable to stop. Wilcox explains, "As the song or melody persists in one's head long after the audible singing has stopped, the music continues to enhance the learner's mental stimulus" (Wilcox 1996, p.10).

One implication of the din effect and SSIMHP is that these processes can be used as powerful memorization strategies and efficient ways to stimulate language acquisition (Parr and Krashen, 1986, as cited in Bloodworth, 2015). Murphey (1990) suggests that written song lyrics can aurally reinforce the heard content and promote a deeper activation of the SSIMHP. Thus, as Bartle (1962) and Murphey (1990) point out, songs can facilitate memorizing phrase constructions and even have a "stick" effect on a student's head like a "hammering tune we cannot stop humming (Bartle, 1962 and Murphey, 1990; as cited in Salcedo 2010)." Salcedo's (2002) comparative study with four college-level Beginning Spanish classes showed that the occurrence

of the din is increased with music exposure, and the results of text recall tasks suggested that the use of songs in the foreign language classroom may aid memory of text.

3.2.2. Music and learning

Given the close relationship of music to the brain, it is widely acknowledged that music can enhance general learning in many ways (Davies, 2000). In Davies's discussion, she notes that music can enhance learning by facilitating the synchronization, integration, and cooperation between the left and right hemispheres of the brain, making it more receptive to learning in an accelerating manner. Campbell (1992, p.53, as cited in Davies, 2000) observes that music can even "rhythmically and harmonically stimulate essential patterns of brain growth."

Researchers have also proved that music has physiological regulatory effects on heart rate, pain, blood pressure, respiratory rate, tension relief, etc. (Bancroft 1985, p.7, as cited in Khaghaninejad and Fahandejsaadi, 2016, p.56). Music can also heighten the emotional involvement in learning and address the needs of learners. In the classroom, music reduces stress, increases productivity, regulates energy, stimulates creativity, and creates a relaxed, supportive learning environment (Davies, 2000). It also helps to integrate education and entertainment to create a hybrid "edutainment" experience to attract and hold learners' attention (Buckingham and Scanlon, 2000, as cited in Okan, 2003).

3.3.3. Music and the "flow" experience.

Csíkszentmihályi (1990) uses the term "flow" to describe the positive human experience featuring total concentration and full involvement (Li, 2018, p.131). Chirico et al. (2018) describe the features of flow as "a sense of total absorption, concentration, action awareness, distortion of time and intrinsic enjoyment during an activity." The flow state is desirable in teaching because the learner is motivated in this state in which "people are so involved in an activity that nothing else seems to matter; the experience itself is so enjoyable that people will do it even at great cost, for the sheer sake of doing it" (Jia, 2017, p.15).

Music can facilitate the formation of the flow state. Chirico et al. (2018) point out that it is Csikszentmihalyi himself acknowledged the idea that music and flow are "strictly linked, mainly because music can sustain people's intrinsic motivation, which is one of the main features of flow experience" (Csikszentmihalyi, 1975, 1997, 2000; as cited in Chirico et al. 2018). It is also acknowledged by Lowis (2002) that as an activity, music is "easier to reach an experience of flow" and music fosters flow more often than other activities. According to Gembris (2008), music can help people "become a little bit more real" (Gembris, 2008, p.107, as cited in Chirico et al., 2018).

3.3.4. Music in foreign language learning.

In the field of foreign language learning and teaching education, other than just a "fun activity," music can be an all-rounder. Many researchers have discussed the benefit of using music in foreign language learning (Davies, 2000; Degrave, 2019; Israel, 2013; Kuśnierek, 2016; Vishnevskaia and Zhou, 2019). Degrave (2019) summarizes the benefit of music to foreign language learning from both non-linguistic aspects such as motivation (Gardner and Lambert, 1972), anxiety (Horwitz et al.,1986), personality (Gardner, 1983) and linguistic aspects, such as vocabulary (De Groot, 2006), writing fluency (Alisaari and Heikkola, 2016), listening abilities (Kanel, 1997), phonetic skills (Lakshminarayanan and Tallal, 2007; Moradi and Shahrokhi 2014). The studies conducted so far generally reveal music's positive effect on general learning aspects such as "increased motivation and attention, reduced anxiety and cultural enrichment" (Degrave, 2019). They also indicate that when teaching methodologies incorporate music, it tends to increase learners' performance in foreign language (Degrave, 2019).

In the discussion of the benefit that music can bring about to the nonlinguistic aspects of music, Gardner's (1983) purposed multiple intelligences theory (MIT) draws many researchers' attention. The main idea in this theory is that each person possesses eight different types of intelligences: linguistic intelligence, logical-mathematical intelligence, musical intelligence, spatial intelligence, bodily-kinesthetic intelligence, naturalistic intelligence, interpersonal intelligence, and

intrapersonal intelligence; and there is no single way to be "intelligent." In the words of Armstrong, "Someone who is awkward at sport does not mean that she/he cannot be a marvel in building construction" (Armstrong, 2008, pp. 15-16, as cited in Derakhshan and Faribi, 2015). Recognizing that this intelligence can be developed individually and to a high level, a teacher should vary activities to develop the different intelligences (Degrave, 2019). Thus, incorporating music into language instructions can address the musical intelligence and increase its interactions with other intelligences. For example, as suggested by Lozanov, a foreign language teacher may use the "Suggestopia Methodology" (Lozanov, 1978, as cited in Degrave, 2019), playing non-lyrical background music in language learning or use songs and rhythmical activities.

3.3.5. Contextualizing music in performance and culture.

As an important aspect of communication, learning a language is part of the larger process of developing culturally defined cognitive behaviors. As Walker and Noda (2000) note, "no one really learns a foreign language. Rather, we learn how to do particular things in a foreign language; and the more things we learn to do, the more expert we are in that language" (as cited in Hong, 2008). In other words, "culture is the source of meaning" (Walker, 2010, p.10) and "the contexts of the language are given a standing that is equal to the formal code of the language, if not

the priority" (Walker, 2010, p.12). Hammerly (1982, p.214, as cited in Walker, 2010, p.6) states that the development of second language competence within a communicative competence is itself developed within a cultural competence. Specifically, the core objective for a learner who is learning a foreign language is to acquire the ability to properly establish and perceive intentions in the foreign culture (Walker, 2010, p.9). Searle (1985, p.5, as cited in Walker, 2010, p.9) also argues that "the direction of pedagogy is to explain intentionality in terms of language." For meaning to be generated and interpreted properly in a speech act, establishing and interpreting recognized intentions are critical (Grice, 1971, 1975, cited in Shepherd, 2005, p.143). To assess and establish intentions, one needs to become an acute observer and an experienced role player of the target culture (Shepherd, 2005, p.3).

While, on one hand, music is omnipresence, it is also "culturally specific in that the musical content and style mirror a particular culture, acting as a cultural artefact that may both reflect and influence that culture" (Griffee, 1992; Failoni, 1993; Mishan, 2005, cited in Engh, 2012). Due to its close ties with human social lives, music's meanings, according to Widdess (2012), are "often non-linguistic and reflect foundational schemas that are specific to the cultures from the music are drawn." Here, music can represent a cultural "schema," and the "generalized collections of knowledge of past experiences which are organized into related knowledge groups and are used to guide our behaviors in familiar situations" (Nishida, 1999, p.754, as

cited in Ryan, 2010, p.215). The implication of treating music as a social symbol and as an ongoing process of cultural meaning creation, according to Widdress (2012), can be further validated by the conclusion drawn by Griffee (1992, p.5), who remarks that music is a "culture capsule" that reflects the time and place that produced it. Kuśnierek's (2016, p.25) discussion about songs supports this remark:

> The songs of the 1940s reflect not only the accessible sound technology of their time, but also the hopes and fears of their period. The same phenomenon is for the songs of every decade. For that reason playing a song into the classroom means bringing the culture of the song in with it.

In daily life, emotion expression provides a rapid nonverbal transmission of socially relevant information, such as cues and signals (Julle-Danière, 2019). As a "language of emotions" (Cooke, 1959, cited in Juslin, 2013), music is a powerful tool used to express emotions through "emotional polyphony" (Cohen, 2001, cited in Juslin, 2013), which consists of multiple layers of emotions ranging from iconically code-based "basic emotions," such as happiness, sadness, fear, and tenderness (Juslin, 1998, cited in Juslin, 2013), to more "complex emotions which are less cross-culturally invariant" (Juslin, 2013). Music can connote different places,

communities, objects, or events in a personally or culturally associative manner. It connects the signifier and the signified (Cross, 2008, p.152). For example, the singing of a national anthem or using the sound of horns for hunting in a Western culture-based movie elicits the audience's emotions and provides an "acoustic signature" (Cross, 2008, p.152). Thus, just as learning the language of another community will contribute to an understanding of the community, listening to music is helpful in learning about a specific culture, which is "the cognitive framework shared by a group that informs, enables, guides, and constrains the behavior of members of the group" (Shepherd, 2005, p.143).

Performance carries multiple meanings, and it exists in a wide range of human activities, such as in a display of skills, an achievement, or the display of a recognized and culturally coded behavior. In performance, social relationships are frequently represented through different roles (Shepherd, 2005, pp.140-141). Essentially, a performance is the conscious repetition of "situated events" that are defined by five basic elements: (1) specified place, (2) time, (3) roles, (4) script, and (5) audience. (Carlson, 1996, as cited in Shepherd, 2005, p.141; Walker, 2010, p.6).

Performance often involves intentionality. Michael Cole (1996, cited in Shepherd, 2005, p.142) argues that all human activities contain significant elements of performance in which both the audience and performer are teleological or intentional

agents. Walker (2000, as cited in Shepherd, 2006, p.14) has also discussed the importance of intention in performance and advocates the idea that performance must be considered both in relation to the local and global aspects of an individual's intentions (Shepherd, 2005, p.145). To maintain interactions within a social group, the actors function as agents to communicate their intentions. Thus, the floating intentionality of music is an important complementary aspect of performance. Musical behavior enhances group cohesiveness and provides opportunities for the formation and manifestation of group identity, the conduct of collective thinking, group coordination through synchronization, and group catharsis (the collective expression of emotion) (Cross and Morley, 2010, p.63). Individuals who have well-developed music capacities are more likely be capable of "identifying and engaging with other norms of social interactive behavior" (Cross and Morley, 2010, p.63).

Such discussed characteristics of music make music itself a desirable scaffolding tool in teaching Chinese as a foreign language from a performed culture-based pedagogical approach. First, music has the potential to foster learners' cultivation and their deeper connections with the target culture as music often reflects and represents a deep level cultural "schema" of the target culture. Second, through music's unique "floating intentionality" and its ability to elicit emotional and motivational responses

in communication, learners will be in a better position to understand others and maintain group cohesion in the target culture. Furthermore, due to repetition being a distinct element in performance, music's associative "acoustic signature" attribute will contribute to recall in the chain of spatially and temporally bounded events during various performances, with the better interpretation and construction of meanings and the better fostering of internalization and the long-term memory (Shepherd, 2006, p.146, p.148). Following such a view, in the next chapter, a sample unit design of a music-enhanced web course will be presented.

Chapter 4. A Web-Based Online Chinese Course: *iFriends*

The recently emerged constructivist theory has drawn many researchers' attention with regard to language course design. Following the pathway led by learning theorists such as Dewey, Bruner, Vygotsky, and Piaget, this approach embraced the philosophy that humans do not learn in a vacuum but rather through interaction (Conrad & Donaldson, 2011, p.4). According to this view, learning is a learner's interpretation of information, and the world is based on learners' personal reality. It is through a learner's observation, processing, and interpretation of information that personal knowledge can be acquired (Cooper, 1993; Wilson, 1997, as cited in Anderson, 2008, p.19). Optimal learning can be achieved if a learner can contextualize the immediate application or make personal connections with the learning content (Anderson 2008, p.19). Thus, instructors facilitate the environment for the students to stay focused and engaged (Conrad & Donaldson, 2011, p.3). The primary goal of educators is to "support and promote a learner's internal motivation through external strategies" (Conrad & Donaldson, 2011, p.8).

Following such a constructivism approach, in this study, a web-based online Chinese course named *iFriends* is provided as a response to the need for online

Chinese material during the current COVID-19 lockdown. By targeting a wide range of learners and focusing on a Chinese pop song “Friends” by Chinese singer Wakin Chau 周华健, this web-based course provides users an online learning portal that relates to the theme of friendship through multimodal media such as music, texts, and videos. Learners can contextualize and make emotional connections of their previous personal experience of friendship with Chinese learning.

4.1 Online learning as a response to the changing environment of global education

In recent times, with the unprecedented COVID-19 lockdown, educators worldwide are actively seeking solutions for learners to learn remotely. More and more universities are moving their courses online (Kelly, 2020; Schaffhauser, 2020). Digital tools are being widely used as an alternative to deliver online learning in both synchronous and asynchronous ways (Digitalpromise.org, 2020). This changing scenario provides both opportunities and challenges for educators worldwide. For language instructions, multiple new methods have been offered as a response to this situation. For example, recently an educational website, *schoolchoiceweek.com* (2020), published a compilation of online resources, which include a resource on “foreign language/English as a Second Language.” Here are two examples of music-related world language courses online.

4.1.1. Sample online web-based language education websites

4.1.1.1. *i-Culture* (Website: http://iculture.emcp.com/).

i-Culture is a specialized section in the world language modules of the website designed by Minnesota-based EMC school, a division of progressive learning technology company Carnegie Learning, Inc,. The site aims to provide learners with an "immersive learning environment" to access program resources online, and engage students with "content, communication, and media literacy." Currently, being purposefully designed as a leveled and program non-specific module, *i-Culture* offers learners with three languages: French, Spanish, and German. Learners can get exposed to these cultures through news articles, documentary-style videos, and songs.

The "*i-Song*s" is one of the major components of *i-Culture*. Its features have been summarized as we can see on its main page:

> Let your students listen to music in class with *i-Songs*! Music has been proven to be a helpful aid for learners of a second language. A new *i-Song* is introduced each month, giving your students the opportunity to sing and learn about current and traditional songs and artists from Spanish, German or French-speaking cultures. Karaoke-style songs make learning engaging and fun at any level of

experience. Features include a transcript of the song, biography of the artist, follow-up writing activity, and much more! (EMCschool, 2020)

Due to the website's decision to support learners during the COVID-19 lockdown, *i-Culture* can be accessed publicly by entering the password ICULTURE4U. Some of its current user interfaces are shown here.

Figure 1. Screenshots of the *i-Songs* Module Selection Interface

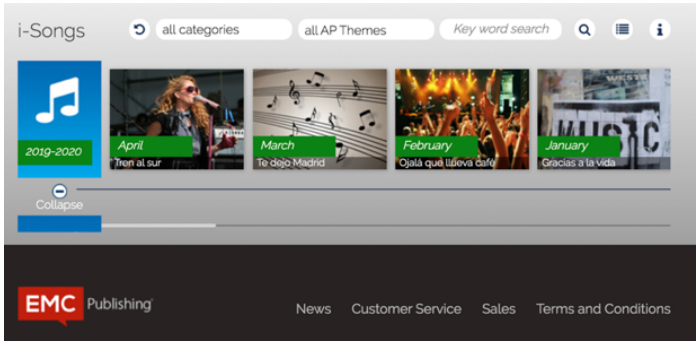


Figure 2. Screenshots of the *i-Songs* Song Player Interface

4.1.2.2. Chinese MOOC 中国慕课 (Website: https://www.icourse163.org/).

A massive open online course (MOOC) is an open-access online course (i.e., without specific participation restrictions) that allows for unlimited (massive) participation (Kaplan & Haenlein, 2016). Other than providing traditional instructional material such as lectures and problem sets, many MOOCs also encourage interactions between students, staff, and the learning community through online forums, social media discussions, and multimedia platforms. Its features of openness and accessibility make it a popular choice for distance learning. Currently, developing MOOCs in China are primarily for resources sharing purposes across universities. In 2019, China reported having over 12,500 MOOCs across more than 10 MOOC platforms (Ma, 2019), which is still rapidly growing. Learners can have access to a wide selection of courses through MOOCs.

Figure 3. Screenshot of a sample Course of a Chinese MOOC

Figure 4. Screenshot of a Sample Course Lecture Slide of a Chinese MOOC

In summary, as a response to the changing global education scenario, many online platforms have emerged and are seeing a rapid growth. Many platforms have similarities in their designs such as recorded video instructions, multimedia content, and user interactions. However, it is the instructional strategy, not the technology, that influences the quality of learning (Anderson, 2008, p.16). In other words, the delivery medium is not the determining factor, course design determines the effectiveness of the learning (Rovai, 2002, cited in Anderson, 2008, p.18). Online learning materials must be designed with focus on the learners and learning (Anderson, 2008, p.16).

4.2 Sample online course module design: *iFriends*

4.2.1. About the singer Wakin Chau

Wakin Chau 周华健 (1960-), also known as Emil Chau, is a Taiwanese singer, songwriter, and actor. He was born in Hong Kong and completed his college education in National Taiwan University with a major in mathematics. At that time, the cultural atmosphere in Taiwan and the 80's campus folk song movements 校园民歌运动 inspired him significantly. The genre, according to Jiang (2008, preface), was "highly popular from the mid-1970s to the early 1990s, with its focus on themes from the Chinese cultural sphere in reaction to the prevalence of Western rock music in Taiwan as well as being edged out by the People's Republic of China from the United Nations and from the world political stage." This movement had a strong impact on the landscape of cultural Taiwan and became an inspiring source for many artists and singers such as Ye Jiaxiu 葉佳修, Su Lai 蘇來, Li Jianfu 李建復, Liu Lanxi 劉藍溪, and Qi Yu 齊豫 (Music Dreamer Live! Café, 2012).

Chau started his career as an assistant producer at Rock Records 滚石唱片 and released his first Mandarin album in 1987. Since 1986, he has released more than 34 albums with a total sales of more than 35 million copies (Chau, 2020). His platinum albums include You Make Me Happy and Sad (讓我歡喜讓我憂, 1991), The Flowery Heart (花·心, 1993), Music Brings Us Together (有弦相聚, 1994), and Emil &

Friends (朋友, 1997) (Chau, 2020). Chau has won many awards in Taiwan, Mainland China, Hong Kong, and Singapore.

4.2.2. The song "Friends 朋友"

"Peng You 朋友 Friends" is one of Chau Wakin's most popular Mandarin songs with lyrics written by Liu Siming 劉思銘 and music composed by Liu Zhihong 劉志宏. This combination of songwriter/lyrist has been labeled as "Zhu Da Liu 主打刘" (literally means "Liu the Sure Hit" by recording companies. 1997) The Mandarin album *Emil & Friends* 朋友 sold more than 1.5 million copies in Asia (Ayana, 2018).

The song follows the style of Chinese-pop song (C-Pop), and the feedback from the listeners has been rather positive. Many listeners worldwide, especially listeners from East Asian countries, enjoyed sharing and praising the feelings and the emotions conveyed in this song. Some of the reviews and comments about this album are: "A catchy song bearing the same name became very popular, especially in graduation ceremonies" (Ayana, 2018); and "This song is a staple at karaoke bars across China. When I look at the lists of the most popular songs, this one is always on the list. I learned it because I heard it so many times at karaoke that I ended up picking it up" (Fluentinmandarin.com, 2020).

On April 19, 2020, the official YouTube video of this song “Friends” attracted a total of 25,266,984 hits with more than 70,000 likes. Under the video’s main thread, a total of more than 4,700 comments were witnessed. Many have expressed appreciation and affection. Some such comments are (Minsoo Cha and Guna et al., 2020):

> “I’m Japanese. I first listened this song 2 weeks ago on [a] airplane video programs. After listening, this song became one of my favorite song. I can’t speak Chinese, but I can understand lyrics of this song because Chinese and Japanese use the same characters. These lyrics are great too. I believe that China and Japan are “朋友”!! Love from Japan!!!” (Kou)
>
> “I'm tamil indian but i lov this song. Soul in it.!!! (Guna)”
>
> “Every time I went to KTV with friends in the past 12 years, this is the song we always sang together in the end.(You Hongyu)”
>
> “I had to memorize this song's lyrics without knowing its meanings during my Chinese classes in middle school XD I still know how to sing this song but did not know what it was about until now lol (Minsoo Cha)”

“Song Pengyou is one of my favorite songs with beautiful melody and lyrics.(Mano grande)”

“I'm Mozambican, I first heard this song in my Chinese class, I fell in love with it ever since. It's still one of my favorite Chinese songs. (Bernardo Bila)”

“Today I study about this song. when I translate in Khmer I want to cry because this song has main mean. When I listen this song. I always miss my old friend 😥🤦‍♂️🥀I love this song from Cambodia. (Ñíth Dy Bêk)”

“I learnt this in putonghua lesson a year ago and now I looked it up cuz I have a Chinese song report due tmr and this popped up in my mind immediately. (Areeta Naaz Chowdhury)”

It is apparent from these comments that many Chinese learners, especially from South and East Asian countries, are familiar with this song. Many learned this song during their Chinese classes and shared the positive feelings about it because of the song’s emotional power. Factors from both music and non-music aspects contributed to the popularity and success of this pop song. The following sections will provide an in-depth analysis of the song’s lyrics and music.

4.2.3. Lyrics, Translations, and Vocabulary

The lyrics are based on the official Rock Records MV “Friends” broadcast on YouTube. Its current translation is based on slight modifications of two versions of translations from the websites *Learningchinesemyway.com* (Learningchinesemyway.com, 2008) and *Lyricstranslate.com* (Lyricstranslate, 2020).

(1)这些\年\一个\人

zhèxiē\nián\yīgè\rén

all these years, me alone

这些(zhèxiē)：these 年(nián)：year 一个(yígè)： single, one 人(rén)：person

(2) 风\也过\雨\也走

fēng\yěguò\yǔ\yě zǒu

been through wind and walk through rain

风(fēng)：the wind 也(yě): also 雨(yǔ)：rain 过(guò)： pass, experienced action marker 走(zǒu)：walk

(3) 有过\泪\有过\错

yǒuguò\lèi\yǒuguò\cuò

had tears, had mistakes

有(yǒu)：have, had 泪(lèi)：tears 错(cuò)：wrong, mistake

(4) 还\记得\坚持\什么?

hái\jìdé\jiānchí\shénme?

Do you remember why we persisted ?

还(hái)：also, still 记得(jìde)：remember 坚持(jiānchí)：persist 什(shén)么(me)：what, why

(5) 真\爱过\才会\懂

zhēn\àiguò\cái huì\dǒng

Only when you have really loved, you will understand

真(zhēn)：true, really 爱(ài)：love 才(cái)：not until 会(huì)：will 懂(dǒng)：understand

(6) 会\寂寞\会\回首

huì\jìmò\huì\huíshǒu

(sometimes) will be lonely, will regret

寂(jì)寞(mò)：lonely 回(huí)首(shǒu)：turn round, look back

(7) 终有梦\终有你\在心中

zhōng yǒu mèng\zhōng yǒu nǐ\zài xīnzhōng

In the end, there are dreams and there is you in my heart

终(zhōng)：finally, in the end 梦(mèng)：dream 心(xīn)中(zhōng)：in the heart

(8) 朋友\一生\一起\走

péngyǒu\yīshēng\yīqǐ\zǒu

Friends walk together all lifetime

朋友(péngyǒu)：friends 一生(yìshēng)：all lifetime 一起(yìqǐ)：together 走(zǒu)：walk

(9) 那些\日子\不再\有

nàxiē\rìzi\bù zài\yǒu

Those days will not be here again

那(nà)些(xiē)：those 日(rì)子(zǐ)：days 不(bú)再(zài)：not again

(10)一句话\一辈子

yījù huà\yībèizi

One word, one lifetime

一(yí)句(jù)话(huà)：one word 一(yí)辈(bèi)子(zi)：all one's life

(11)一生情\一杯酒

yīshēng qíng\yībēi jiǔ

A lifetime of friendship, a cup of wine

情(qíng)：emotion, friendship 杯(bēi)：cup 酒(jiǔ)：wine

(12)朋友\不曾\孤单\过

péngyǒu\bùcéng\gūdān\guò

Friends will never be alone

不(bù)曾(céng)：also, still 孤(gū)单(dān)：alone

(13) 一声\朋友\你会\懂

yīshēng\péngyǒu\nǐ huì\dǒng

One word “ friend", you will understand

一(yī)声(shēng): one call

(14) 还有\伤\还有痛

hái yǒu\shāng\hái yǒu tòng

There is hurt and there is pain

伤(shāng)：hurt 痛(tòng)：pain

(15) 还要\走\还有\我

hái yào\zǒu\hái yǒu\wǒ

still need to walk, you still have me.

4.2.4. Analysis

4.2.4.1. Lyrics.

Like food and water, friendship is an essential human need. Friendship, especially the non-instrumental friendship based on mutual affection (Ellis, 2009), plays a vital role in Chinese history and culture. In his discussion about the interpersonal relationship in Chinese society and his own personal experience in China, Ellis (2009) describes that many Chinese ascribe a great deal of importance to "youai" 友爱 (friendly affection) and "youqing" 友情 (friendly sentiments or friendship) in their personal relationships. Quoting Chinese scholar Yi Zhongtian's 易中天 words, "[Because of] the stress placed in China on the collective consciousness (群体意识 qunti yishi), friendly affection and friendly sentiments are probably [encouraged] and praised more in China than any of the other emotions" (Yi, 2007, p.332, as cited in Ellis, 2009). From Ellis's observation, friendship for Chinese people entails a higher level of solicitude than it does, for example, in Canada. Thus, the Chinese word "朋友 pengyou" may suggest a more affective relationship and carry more connotations to a Chinese person than does its English translation "Friend."

Such an emphasis on friendship has a long tradition in China. For example, the tale of 俞伯牙 Yu Boya, an upper-class official and musician from the Spring and Autumn Period or the Warring States period, and his friend 钟子期 Zhong Ziqi, a woodsman who can truly understand Yu Boya and his music, is a well-known legend in Chinese history. The widespread popularity of this legend exemplifies the Chinese ideal of sympathetic friendship, which has been termed as zhiyin 知音 (literally to know music, one who truly appreciates the tune played by another). This term is highly influential and has been deeply rooted in the Chinese culture and in the daily life of Chinese people (Yuan & Cheng, 2009).

In this song's lyrics, the verse parts are from lines (1) to (7) and the chorus parts are from lines (8) to (15). In a nostalgic and candid tone, the song's lyrics depict a poetic monologue of the narrator about friendship. The verse focuses on multiple reflections, personal stories, and the emotional feelings associated with friendship such as "一个人 being single, 泪 tears, 错 wrong, 寂寞 loneliness, and 坚持 insistence." The chorus praises friendship and refers to it. For example, line (8), "朋友一生一起走 friends walk together all lifetime" and line (11), "一生情\一杯酒 a lifetime of friendship, a cup of wine" are direct references to friendship, in which the songwriters highlight the importance of long-term friendship. The repeated images of wine and drinks remind Chinese readers the close association of wine with the

celebration of friendship and the Chinese proverb, “friendship is like wine-the older the better” (Chinaunlimited.eu, 2020). The verse and chorus constitute partly a “call-response” form in which voices of the singer is stressed.

4.2.4.2. Music.

Several musical factors contribute to the popularity of the song. First, the original song is composed as a medium-tempo song (69 bpm) using the key of G with a relatively narrow range of less than two octaves D3-G4. Typically, music tempo is measured according to beats per minute (bpm) and is divided into prestissimo (>200 bpm), presto (168–200 bpm), allegro (120–168 bpm), moderato (108–120 bpm), andante (76–108 bpm), adagio (66–76 bpm), larghetto (60–66 bpm), and largo (40–60 bpm) (Fernández-Sotos et al., 2016, cited in Liu et al., 2018). Liu et al.’s (2018) study has proved that music tempo is highly connected with music-evoked emotion. Stewart and Koh’s (2017) findings also show that tempo has a positive effect on affective responses. The song’s relative slow tempo, ample repetition of key lines, and the narrow pitch range make it technically straightforward for a lay person to learn and sing.

Second, most parts of the song are composed in pentatonic scales that consist only five-scale notes per octave: in the key of C, they are C, D, E, G, A, although

occasionally B is used in the chorus part. The pentatonic scales can generate a "powerful, innate response" (Marcome.com, 2020) and are commonly found in a wide range of music including "Celtic folk music, Hungarian folk music, West African music, African-American spirituals, Jazz, American blues music and rock music,…… melodies of Korea, Japan, China and Vietnam (including the folk music of these countries)" (Zambrana-Ortiz, 2011, p.88). It generates a "familiarity" that appeals to almost all audiences worldwide (Zambrana-Ortiz, 2011, p.81).

4.2.4.3.Visual elements.

Research has shown that the combination of music and video imagery can change a viewer's perception of the world and their emotions (Aikat, 2004, p.223). In the official music video of the song "friends," images of football players competing in teams make up the theme, which are repeated several times in the video, along with some close shots of cheering, shouting, and mass gatherings. All these images emphasize the theme of friendship and can elicit the viewer's emotions such as pride, excitement, and joy. Throughout the video, the emphasis is on the collective experience rather than just the singer.

Figure 5. Screenshots of MTV Wakin Chau's "Friends"

4.2.5. Course module design

4.2.5.1 Virtual Karaoke.

This section contains the original YouTube video as embedded in an .html webpage, with full text, pinyin, and English translations of the song's lyrics as shown in 4.3.3. Depending on technological capacities, the original video can be replaced by a sing-along style or a video with floating subtitles similar to the *i-songs* module as discussed in 4.1.2.1.

Vocabulary exercises can be added in this section to give learners randomized pairs of Chinese words and their meanings. Learners need to identify the correct pairs within the given time.

Figure 6. Illustration of the Interface of the “Virtual Karaoke” Section

4.2.5.2 Hear the Stories.

In this section, the learners will hear a few stories recorded as audios, along with scripts. Learners are expected to relate what they learned about friendship through examining and retrieving important information from these articles by answering the ‘5W1H’ questions, e.g., “when/where/who/what/why/how did it happen?”.

Script of Story 1. 朋友与熊 (Friends and Bear)

liǎng gè píngcháng fēicháng yàohǎo de péngyǒu yí dào shànglù túzhōng tū rán yù dào yì tóu dà xióng qízhōng de yí gè
两个平常非常要好的朋友一道上路。途中，突然遇到一头大熊。其中的一个

lì jí shǎndiàn bān de qiǎngxiānpá shàng le shù duǒ le qǐ lái ér lìng yí gè yǎnjiàn táoshēng wú wàng biànlíng jī yí dòng mǎshàng
立即闪电般的抢先爬上了树躲了起来。而另一个眼见逃生无望，便灵机一动，马上

tǎngdǎo zài dì shàng jǐn jǐn de píngzhù hūxī jiǎzhuāng sǐ le jùshuō xióng cónglái bù chī sǐ rén xióng zǒu dào tā qiánqián
躺倒在地上，紧紧地屏住呼吸，假装死了。据说熊从来不吃死人。熊走到他跟前，

yòng bízi zài tā liǎn shàng xiù le xiù zhuǎnshēn jiù zǒu le duǒ zài shù shàng de rén xià lái yǐhòu wèn xióng zài tā ěrbiān
用鼻子在他脸上嗅了嗅，转身就走了。躲在树上的人下来以后，问熊在他耳边

shuō le xiē shénme nà rén wěiwǎn de huídá shuō xióng gào sù wǒ jīnhòu qiānwàn zhùyì bié hé nà xiē bùnéng
说了些什么。那人委婉地回答说："熊告诉我呀。今后千万注意。别和那些不能

gòng huànnàn de péngyǒu yì qǐ tóngháng lā zhège gùshì shuōmíng bùnénggòng huànnàn de rén bú shì zhēnzhèng de péngyǒu
共患难的朋友一起同行啦！"这个故事说明，不能共患难的人不是真正的朋友。

(Rensheng Zhenshanmei, 2014).

Script of Story 2. 伯牙和子期 Boya and Ziqi

cóngqián yǒu yí gè rénjiào yú bóyá tā shàn chángtánqín háiyǒu yí gè rénjiàozhōng zǐqī tā shàn chángcóng yīnyuè
从前有一个人叫俞伯牙。他擅长弹琴。还有一个人叫钟子期，他擅长从音乐

shēngzhōng tīngchū qízhōng de yì yì
声中听出其中的意义。

yǒu yí cì bóyá yóulǎn tàishān shí yù dào le bàoyǔ zhǐhǎo dài zài yánshí xiàmian yīnwéi tā xīnqíng fēicháng
有一次，伯牙游览泰山时遇到了暴雨，只好待在岩石下面。因为他心情非常

bùhǎo suǒyǐ tā kāishǐ dàntánqín tā dànchū gèzhǒnggèyàng de qínqǔ zài fùjìn duǒyǔ de zhōng zǐqī tīngdào le
不好，所以他开始弹弹琴。他弹出各种各样的琴曲。在附近躲雨的钟子期听到了

yú bóyá de qínshēng rěnbuzhù jiàodào hǎo qǔ zhēnshì hǎo qǔ yú bóyá tīngdào zhōng zǐqī kuā tā qǐshēn
俞伯牙的琴声，忍不住叫道："好曲！真是好曲！"俞伯牙听到钟子期夸他，起身

hé zhōng zǐqī dǎzhāohu ránhòu yòu jìxù dàn le qǐlái
和钟子期打招呼，然后又继续弹了起来。

bóyá tánzòu de měi yī zhī qínqǔ zhōng zǐqī dōu néng tīngdǒng qínqǔ bèihòu de yì si bóyá fēicháng gāoxìng
伯牙弹奏的每一支琴曲，钟子期都能听懂琴曲背后的意思。伯牙非常高兴。

èr rén yīncǐ chéngwéi hǎopéngyǒu bìngyuēdìng dì èr nián zài xiāng huì lùnqín kě shì dì èr nián bóyá lái jiàn zhōng zǐqī shí
二人因此成为好朋友，并约定第二年再相会论琴。可是第二年伯牙来见钟子期时，

zhōng zǐ qī yǐjīng yīnbìng qù shì yú bó yá fēicháng nánguò suǒyǐ shuāi pò le zì jǐ xīn ài de gǔqín cóngcǐ bú zài
钟子期已经因病去世。俞伯牙非常难过，所以摔破了自己心爱的古琴，从此不再
tánzòu yǐ xiè nándé de zhīyīn
弹奏，以谢难得的知音。 (Teaching Mandarin through Storytelling, 2020)

4.2.5.3 Sentence Maker.

In this section, a list of the key words from the song's lyrics will be presented to the learners, and the learners need to make a sentence with these words in the correct order, such as: "这些年我有很多朋友。" or "朋友一生一起走。" As an extension of this activity, alternatively, learners can pose their sentences or even paragraphs on the course forum/discussion board, such as the components in online learning platforms such as Canvas or Moodle, and the teachers will evaluate them and provide feedback.

4.2.5.4 Chinese Wisdom.

This section contains proverbs and sentences about friendship. After learners read the text, a "matching" game will pop up to allow learners to match the sentences with their English translations (source: Zhang, 2017).

suìhánzhīsōngbǎi huànnànjiànzhēnqíng
1. 岁寒知松柏，患难见真情。

Only when the years grows cold do we see that the pine and cypress are the last to fade; only when we get into trouble do we know who our genuine friends are.

It means that a friend in need is a friend indeed. True friendship is not just words, but in deeds. Sometimes dilemmas can help us discover who will really stick by our side.

dàobùtóng bùxiāngwéimóu
2. 道不同，不相为谋。

Men of totally different principles can never act together.

This old saying not only tells us how to choose a true friend, but also advises us to pick people we can best work and collaborate with.

yígèlíbasāngèzhuāng yígèhǎohànsāngèbāng
3. 一个篱笆三个 桩，一个好汉三个帮。

Just as a fence has to be built with pegs, an able person needs the help of three others.

It means that two heads are better than one. One finger cannot lift a stone, so it’s better to have friends who can help you.

qiān lǐ sòng é máo lǐ qīngqíng yì zhòng
4. 千里送鹅毛，礼轻情意重。

Travel a thousand miles to bestow a goose feather— a small gift may be a token of profound friendship.

Sometimes the gift itself may be not expensive, but it can also express great affection. It tells us that friendship cannot be measured by money or material things; instead, being sincere is the sign of true friendship.

hǎinèicúnzhījǐ tiānyáruòbǐlín
5. 海内存知己，天涯若比邻。

A bosom friend afar brings distant lands near.

If you have a friend who lives far away but who knows your heart, distance cannot break your friendship. True friends, no matter how far they are, are able to fill your spirit.

wùyǐlèijù rényǐqúnfēn
6. 物以类聚，人以群分。

Birds of a feather flock together, people of a mind fall into the same group.

Certain similarities can be found between good friends. That is why they come together.

guānqíyǒu zhīqírén
7. 观其友，知其人。

You shall know a person by knowing his friends.

Just as with the previous proverb ”物以类聚，人以群分” you will know a man by the company he keeps.

8. 朋友的眼睛是最好的镜子。
péngyǒu de yǎnjīng shì zuìhǎo de jìng zi

The best mirror is a friend’s eyes.

Friends can help us to understand ourselves better. It’s a smart choice to listen to and take your friends’ advice.

9. 陈酒味醇，老友情深。
chén jiǔ wèi chún　lǎo yǒu qíngshēn

Old friends and old wine are best.

Everything is good when new, but not friends. Friends are like wine: the older, the better.

10. 黄金万两容易得，一个知心最难寻。
huáng jīn wàn liǎng róng yì dé　yí gè zhīxīn zuì nán xún

Gold is easy to get, a close friend is harder to find.

It’s really not easy to get a true and close friend. We should cherish those people who are close to us.

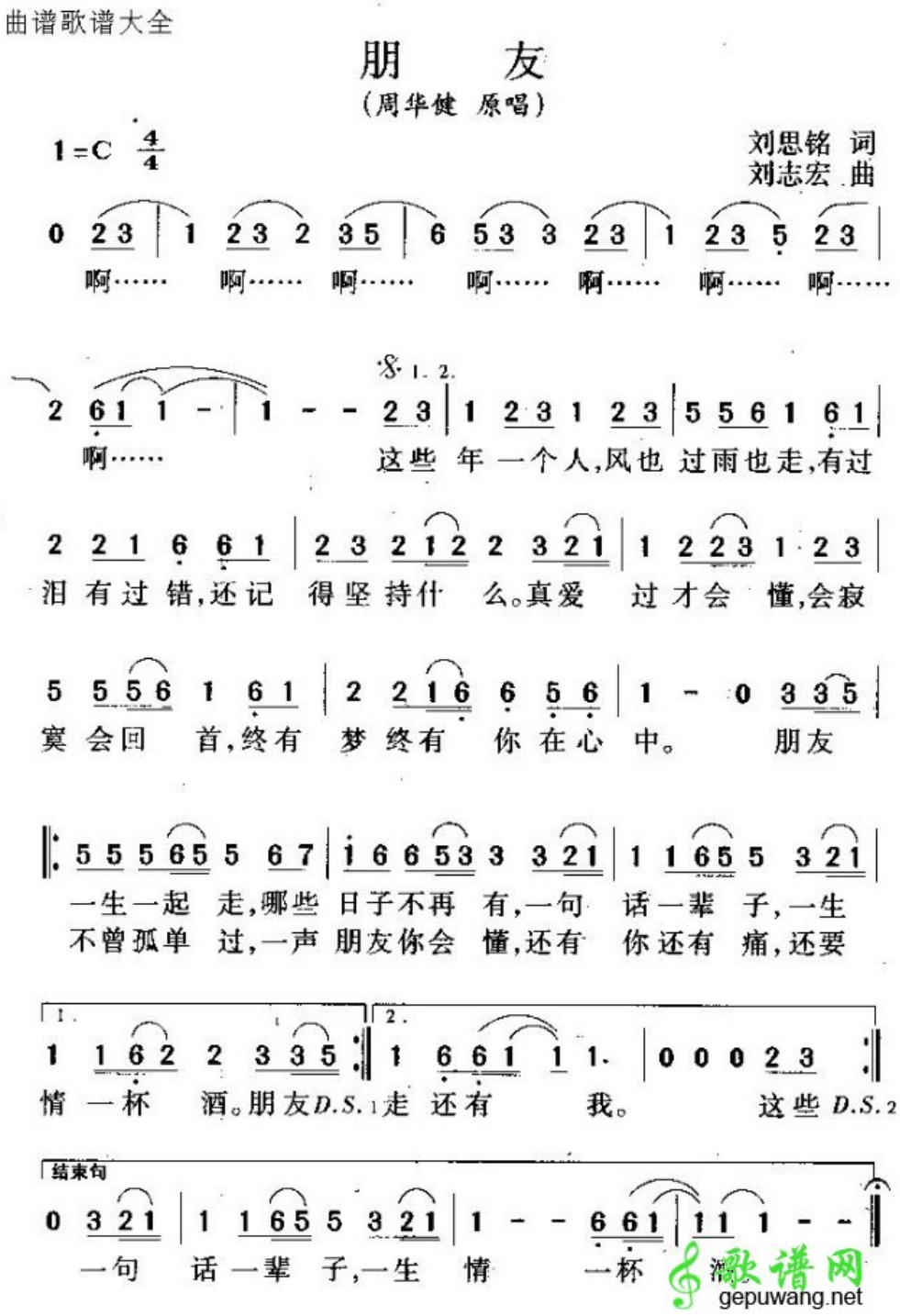
4.2.5.5 Peer Review.

This section enables the learners to be creative. They can write their own lyrics, sing, and submit their own renditions of the song “Friends” through the built-in forum. After listening to others singing, students can share their thoughts, opinions, and comments about each song in written Chinese. The instructor can also provide feedback on the contents of the songs.

4.2.5.6 Other Resources Related to “Friends.”

Other miscellaneous information and a numbered music notation of “Friends” (Gepuwang, 2013) is provided in this section for learners’ references.

Figure 7. A numbered musical notation of the song “Friends”



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