

SUGGESTIVE EFFECTS OF MUSIC ON LOWERING
THE AFFECTIVE FILTER
IN SECOND LANGUAGE ACQUISITION

BY

DEJIN (LINDA) XIA

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CHAPTER I

INTRODUCTION

Current research in the field of foreign language education indicates a new trend of innovative teaching approaches which focuses on acquiring communicative competence in a rich and stress-free acquisition environment. (Blair, 1982). With traditional teaching methods, students are so programmed with grammar rules and linguistic regulations that speedy production in communication becomes a real problem. However, it is also perplexing, sometimes, for a language teacher to determine how to create a classroom atmosphere in which students would absorb unfamiliar pronunciations and linguistic symbols in a natural and relaxing way. Therefore, strategies of setting up a lively atmosphere in foreign language classrooms which encourages communication and suggests channels for good comprehensible input have become an interesting and researchable area.

It is noticeable that the relaxing and soothing effects of music have already been proved to be a potential teaching aid in dispersing tension and stimulating subconscious learning (Lozanov, 1978; Wagner, 1983). Although music and spoken language share many common aspects --- if you try to compare beat with rhythm, melody with intonation, melodic

line with sentence, and musical image with oral description --- music can be used to its best advantage to achieve instructional goals only by studying its various effects and functions in different situations, and with different subjects.

STATEMENT OF THE PROBLEM

The problem is to discover: (1) Whether music has psychological and sociological levels as language does. If it has, can the same music work well with learners at different ages with different social backgrounds? (2) Besides the soothing and pleasant effects of music to help language learning, how many other functions of music can also serve in assisting language instruction? (3) Based on the second question, how can one use the other functions of music in foreign language classrooms in an effective way?

Inspired by the above questions, this study set out to investigate and evaluate the supporting role of music in a ten-week Beginning Chinese Program for American elementary school students. Unlike the "ready-made" music which is widely used in most foreign language classrooms nowadays, such as folk songs, classical music, Baroque music, or modern music, music used in this program was closely geared to the instructional input with various movements and melodic features. Songs were composed on the basis of the texts, and to a certain degree, in accordance with the natural intonation and rhythm of the spoken language. In TPR (Total Physical Response) activities, music was played to control movement and indicate specific action. Music was also

composed to suggest a particular atmosphere or character or development of plot in story telling. In one case, music was combined with the concrete image of language input by imitating the movement or pitch or character of certain objects.

The purpose of this project, then, was to determine whether the suggestive effects of music as described above produced positive effects on subjects' attitudinal behaviors and achievement level.

SIGNIFICANCE OF THE STUDY

It is evident that when people start to learn a second language, they have to adjust themselves, first of all, to a linguistic system which might be totally different from their first language. In addition to this effort, the culture gap generally causes fear and nervousness to various degrees in the learners. Both factors result in a cross-culture shock which "nurtures" an unfavorable attitude in the subjects against speedy success in language acquisition.

Affective activities have probably been considered as one of the most efficient teaching approaches to break down those psychological barriers. And the value of using the aesthetic feature of music in affective activities has been more acutely recognized. This study explains different strategies of using music to lower the Affective Filter and to accelerate learning. Therefore, information provided by this study might suggest a better understanding and selection of the effects of music in second language acquisition. Meanwhile, it might be meaningful to teachers who want to start a language program or a short

term language course assisted by music at the elementary level.

ASSUMPTIONS OF THE STUDY

This study focuses on the following hypotheses:

(1) A second language program supported by music has positive effects on the students' attitude towards learning the Chinese language and the Chinese culture.

(2) Instructional songs based on texts increase retention of language skills.

(3) Music integrated with instruction produces better intonation and pronunciation.

(4) Music that assists TPR activities, games and role-play encourages student participation and oral production.

(5) Self-made melodic image combined with the meaning of certain language instruction results in better comprehension and memorization than instruction with Baroque music.

SCOPE AND LIMITATIONS

This research design follows the qualitative methods proposed in On the Application of the Ethnographic Inquiry to Education: Procedures and Possibilities by Rist (1982). Though partial quantitative analysis was conducted, one limitation of the study is that there is no consistent participant observer as a learner involved in this study. Most of the observation delineated in this article is subject to the author's own way of interpretation. She was involved in this research as an

instructor. Moreover, the techniques applied in this project are based on the theory of The Natural Approach by Krashen and Terrell (1983), so it may not be applicable for situations using a deductive language approach.

DEFINITION OF TERMS

Baroque Music: This music generally has a 4/4 rhythm and a smooth, melodic line. A characteristic of Baroque slow movements, approximately 60 beats per minute, is their soothing effect. Examples are: Antonio Vivaldi's "Five Concertos for Flute and Chamber Orchestra"; G.F. Handel's "The Water Music" (See Schuster & Gritton, 1985, p.129).

"Input (i+1) Hypothesis": "This hypothesis states simply that we acquire (not learn) language by understanding input that is a little beyond our current level of (acquired) competence." (Krashen & Terrell, 1983, p.32.)

The Affective Filter: It implies some psychological barriers developed in learners due to inner emotional or environmental factors, which directly hinder success in second language acquisition. (Krashen & Terrell, 1983, p.37.)

Second Language Acquisition: It refers to competency in second languages developed by using language for real communication. (Krashen & Terrell, 1983, p.26.)

The Silent Way: This Teaching Method was developed by Dr.Caleb Gattegno, a mathematician, a psychologist and an educational philosopher. In the Silent Way, the teacher explains new knowledge by means of rods, drawings, colors and gestures, while the students are challenged with a learning process of "trial-error" to figure out linguistic units, sentence structures and lexical items which they have never known before. (Knibbeler, 1981, p.92.)

Suggestopedia: A method of teaching and learning which was originated in Sofia, Bulgaria by Dr.Georgi Lozanov. With specialized techniques incorporating yoga-type exercises, foreign language students at his institute learn to relax in environmentally-controlled classrooms with recliner chairs. Then they listen to the new materials at different levels of teacher intonation both with and without music background, and do role-play sociodrama as activation and reinforcement. (Vannan, 1981, p.130.)

CHAPTER II

REVIEW OF THE LITERATURE

The effect of anxiety on second language acquisition has caught more and more attention in recent years. Krashen (Krashen & Terrell, 1983) maintains in one of his famous hypotheses that lowering the affective filter in instructional activities relates directly to success in second language acquisition. In support of Krashen's hypothesis, recent studies reveal significant and positive results from research on Suggestopedia and TPR (Total Physical Response) teaching methods. Suggestopedia was a term first used by Lozanov (1978), a psychotherapist and educator at the University of Sofia, Bulgaria. He carried on extensive experiments using this unusual technique to reduce the anxiety level, activate subconscious learning and expand memory capability. TPR (Asher, 1977) is a teaching method focusing on listening comprehension by eliciting physical response from the listeners. Both Suggestopedia and TPR emphasize a combination of physical relaxation, emotional participation and mental concentration on the part of the subjects. This principle has been adapted to many foreign language classrooms with positive results.

Yellin (1982) described Suggestopedia as a holistic approach to

learning. He points out that background music can create physical relaxation and mental alertness, therefore the learners can absorb information at a much higher rate than is otherwise possible. Roth (1982) introduced in Eye-Openers for ESL Teachers a variety of approaches including Suggestopedia, Silent Way, and TPR, each of which increases interest in ESL instruction for elementary students. He also mentioned specific ways to change instructional materials to get to the students' level of language and experiential development including using rhymes to teach comprehension and simple line drawing to elicit oral response. Brownlee (1982) outlined a typical suggestopedic lesson using four components: suggestion, relaxation/imagery, exciting presentations, and music or environmental sounds to accelerate learning with learning disabled children. Popular music has also entered the foreign language classroom as a springboard to achieve a variety of pedagogical goals (Urbancic & Vizmuller, 1981).

It seems interesting that it is a common law in general physics that when people want work done, they should apply force on the object to make it move. However, with this law, if it can be adapted to the theory of this new approach in foreign language education, the logic should be inverted in that the maximum efficiency of learning derives from the possible release of both environmental and inner emotional pressures from the subjects. In opposition to the traditional language approaches such as the reading method or grammar-translation method, both based on logic or deductive reasoning, the new approach in second language acquisition fosters a learning process in which comprehension

is achieved through communicating real ideas in an environment with a low anxiety-level (Krashen & Terrell, 1983).

Krashen (1983) points out that the TPR students in an experiment acquired both listening comprehension and reading comprehension five times faster than the control group. Lozanov (1979) showed in many of his pilot studies that the components of the Suggestopedia teaching method have produced results that have speeded up language learning by a factor of 5-to-1. In the United States of America, pilot projects provide limited corroboration of these results: language learning has been speeded up by a factor of 3-to-1 (Bordon & Schuster, 1972).

It is evident that these methodologies combine teaching with the aesthetic features of art such as emotion, melody, rhythm, harmony, guided imagination and affective expression in forms of singing, dancing, drama, drawing, games and other activities. They have avoided the typical tendency of teaching to the left hemisphere and of neglecting the right hemisphere in the instructional process (Joiner, 1984). This Split-Brain phenomenon was first explained by Roger Sperry (1983), a Nobel Prize winner in California. He stated that the left hemisphere deals with academic activities such as language, logic, reasoning and analysis, etc. while the right hemisphere deals with singing, music, affective expressions and creativity, etc. Buzan (1983) further proved that a human being can do immense work if the two sides of the brain can be developed simultaneously. Convincing data obtained from some anatomical and physiological research showed that in all probability a human being uses only four per cent of his/her brain's

capacity (Lozanov, 1979). Considering that students in schools today are overburdened with left-brain teaching methods, the exploration of a holistic approach may suggest a different route to learning. The principle is to activate both sides of the brain and let a logical mind, a creative mind and a body work in concert (Ostrander & Schroeder, 1979). It is true that the capacity of the human brain is far more subtle than we could imagine and strategies to delve into the full potentiality of the mental power is a science still waiting to be refined.

In recent years, a quiet but far reaching study was carried on about the psychological and physiological functions of music and the application of music in medicine, sports, counseling, language learning and teaching. The fact that music is a daily experience for most people regardless of age, sex and social background gives credibility to its significance. Research findings indicate that music causes changes in mood, appetite, sleep, and general well-being (Gilman & Paperte, 1952). Robert Effron (1985), professor of neurology at the University of California, Davis, School of Medicine, discovered that the brain has a tendency to program the ears to receive information that is interesting to the listener. Broadbent (1977) found through a series of experiments that people receive messages much better if there are changes in pitch, loudness and color of the voice. Bartholomew (1903) points out that music is the natural language which expresses the thoughts and feelings of the soul. Listeners interpret music when music sets forth a mind-picture by means of tones. Manfred Clynes (1985), head of the

Research Center, NSW (New South Wales State) conservatorium of Music, studied the computerized generation of meaningful musical expression. He suggested through his exciting findings that rhythmic accompaniment is not the only dynamic factor in music; musical pulse is also essential in breaking the melodic intensity.

Since Lozanov first used Baroque music in his pilot study with a group of adults, music-related instructional activities have been adapted to students of any age at any level of language proficiency (Magahay-Johnson, Wendy, 1984). Vitale showed in Unicorns Are Real how music works especially well with young children. Jill Claire (1985), in a study of 28 children, found that two thirds showed reduced signs of stress while listening to music.

In light of the above statements, a general picture was delineated concerning the psychological and physiological effects of music in lowering the anxiety level, communicating ideas, speeding up memory and suggesting atmosphere. All of these implications about the nonmusical outcomes by using music are very impressive. It also indicates that music has become a special instructional means in motivating children to learn, to understand and to enjoy the process. As Wolff (1978) points out, whether music is used for its intrinsic value as art or as a tool of learning --- it is important to examine its "ancillary effects" and the results it may yield in the process of learning.

CHAPTER III

METHODOLOGY

The methodology described in this chapter includes subjects, research design, materials, instrumentation, data collection and data analysis.

SUBJECTS

Subjects for this study were 34 local elementary fifth graders, ages 10 to 11. Group 1 consisted of 3 girls from different elementary schools, who were volunteers for the Beginning Chinese Course at Kansas State University. Group 2 was a regular class made up of 31 fifth graders in one local elementary school. An investigation before the study showed that except for one student in Group 2, none of the students in both groups had any Chinese language background.

Due to the nature of the situation, there was no control group in contrast with the experimental group through randomization. Both groups involved in the study received the same instructional treatment by the same instructor. However, it was supposed that this method of sampling did not hold much disadvantage against the related data collection and data analysis, as the research design focused on the investigation of

phenomena rather than analysis of sense data.

RESEARCH DESIGN

In an attempt to obtain a multiple-phased picture of the experiment, a descriptive and qualitative design was chosen as a major design for the study, though there was partial quantitative evaluation conducted with Group 1.

It was expected by this research design that the author could have a freer hand demonstrating particular phenomena and generating new hypotheses that impinge upon her mind during the investigation (Bruyn, 1966).

Although numerical data has always been regarded as accurate findings by empiricists, in reality, factors such as social perception and psychological reaction which help explain the real happenings and effects of the study can't be ignored. Through careful observation and an open-minded description, these invisible factors can perhaps be perceived. Compared with "hard" data, "descriptive" data emphasizes human interaction and a holistic understanding of the study (Rist, 1982). Therefore meaningful insights could be provided for readers to encourage in-depth analysis.

It was also expected that through descriptive procedures of the research, readers might have a freer hand in discovering interesting things which were not included in the discussion by the author. This may happen as the descriptive procedures provide readers, to a great extent, an original and non-hypothesis picture, in which subjects gain much

freedom to speak for themselves. In this situation, readers are more or less involved in the study as participant observers, who generate their own interpretations and conclusions.

MATERIALS

The curriculum of the study was designed by the author based on the "Input (i+1)" hypothesis (Krashen and Terrell, 1983). It consists of ten lessons. Each topic of the lesson was selected according to the principle that it related to the subjects' level of interest and daily experience. Compared with other second language textbooks for beginners, the contents of this curriculum had many topics in common with them (see appendix A).

The songs and music used in this program to enhance language instruction were composed, sung or played (on piano), and recorded by the author herself. Music used in each lesson is listed in Appendix A and a music tape for the program is attached as an additional part of the study (See Appendix F).

It should be mentioned that the author adapted some Chinese children's songs for her music, thus the music that appears in this program is characteristic of the Chinese culture. Another point that should be clarified is that the author's musical experience is solely based on her amateur training by private piano tutors; therefore, music and songs composed for this program function more as an instructional tool to assist classroom activities than as pure musical performance.

According to a pedagogical guideline Uses and Functions of Music by

Brookhart (1983, see Appendix B), functions of music in this Chinese program were :

1. To control movement in children's games or TPR activities.
2. To influence mood in story telling or role-play.
3. To communicate when the image or the rhythm or the pitch of the music was associated with the meaning of a specific language input.
4. To serve as a means of self-expression in instructional songs which are based on the texts and resemble, to some extent, the natural intonation and rhythm of the spoken language.
5. To provide entertainment and /or aesthetic pleasure in activating the classroom atmosphere.

INSTRUMENTATION

1. Teacher-Designed Student Feedback: A student feedback form for the Beginning Chinese course was administered to both groups by the end of the course (see Appendix C). The 20 items included in the student feedback form were created by the author in order to assess specifically the following aspects:

- (a) Teacher behaviors (see Items: 3, 10, 11, 18);
- (b) Students' attitude toward learning Chinese and its culture (see Items: 1, 4, 12, 16);
- (c) Students' reaction to the instructional activities and treatment (see Items: 5, 6, 8, 13, 14, 17, 19, 20);
- (d) Students' opinion about the learning environment (see Items: 2, 15);

(e) Students' self-Assessment of achievement level (see Items: 7, 9).

A pilot study was conducted with two fifth graders to make sure that the items were comprehensible for that age level. Dr. Bailey (1983), the author of Teacher-Designed Student Feedback: A strategy for Improving Classroom Instruction, was consulted before the evaluation about the content and structure of the opinionnaire.

2. Picture Multiple Choice: This was another self-constructed measurement used to evaluate students' listening comprehension. As there were no written words taught during the whole course, students' listening comprehension was examined by writing down the number of the correlative picture while listening to the teacher's instruction (See Appendix D). This test was further developed to check student's listening comprehension to colors, numbers and parts of the body by asking them to select a certain color for a certain object, such as a red mouth, a white nose, black eyes, etc. If the object had a number written on it, students should then try to match the right color with both the object and the number, such as red color for balloon no.7; green color for balloon no.3, and so on, (see Appendix E).

3. Memorizing Game: This informal evaluation was conducted with both groups in the form of a game. Students were to sit in a circle. Thirty small pictures were distributed one by one to the students who could name them correctly. After each student got a picture, one student was asked to raise the picture in his/her hand and declare what it was. Then the student sitting next to him/her was asked to identify the first

picture before identifying the picture in his/her hand. Then the third student sitting next to the second one was required to do the same, i.e. identifying three pictures. Finally, the last student would have to repeat all the pictures displayed by others before identifying the picture in his/her hand.

4. Means to Collect Non-Numerical Data: A variety of methods were used to collect materials for qualitative analysis in the study. These methods could be divided into three major categories (Rist, 1982):

(a) Observation, such as a systematically recorded teaching log, impressions of some informal evaluation and students' classroom performance, etc.

(b) Interviewing, such as discussing or chatting with subjects, outside observers and parents, etc.

(c) Document analysis, such as student diary, outside observer's written notes or comments, recordings of certain learning and teaching procedures, etc.

By using the non-numerical data, the author expects to sum up a cube-like picture which reflects many details of the study and the outcomes will be further referred to in Chapter 4.

DATA COLLECTION AND DATA ANALYSIS

It was stated before that the two groups involved in the study received the same instructional treatment by the same instructor. It should be further stated that both groups were secured by a consistent instructional pace and time for teaching. During the ten-week Beginning

Chinese course starting from February, 1985, each group was given Chinese classes twice a week and the period of each class for both groups was 30 to 35 minutes. Group 2 differed from Group 1 in that the number of subjects was ten times as large as Group 1, and it received no formal evaluation during the whole course.

The following explains how a variety of instruments were applied to both groups for data collection and data analysis.

1. Teacher-Designed Student Feedback: Each subject involved in the study was asked to answer the 20 items in the "Student Feedback Form for Beginning Chinese Course" at the conclusion of the course. The items were rated on a three-step scale: a smiling face was equal to an affirmative answer, a frowning face indicated a negative answer and a face that neither smiled nor frowned suggested an undecided one. The different types of data obtained from each group were tabulated. Comparisons were made between groups focusing on the students' reaction to teacher behaviors, instructional treatment, learning environment, self-assessment of level in achievement, learning Chinese and its culture. As there were no names to be written on the opinionnaire, no information on individual respondents was available for further analysis.

2. Picture Multiple Choice: This instrumentation was applied to Group 1 five times during the course. The results were presented graphically to compare the difference of achievement level among the three students in Group 1. This figure, together with their diary and the instructor's observation will be referred to in Chapter 4 when the

author discusses the relationship between the Affective Filter and level of achievement. Using the same method, an additional test was made to compare the effects of Baroque music and self-composed music (music that integrates its melodic image with the meaning of the language instruction). Since there was no formal evaluation conducted with Group 2, no individual's score from Group 2 was reported using this instrumentation.

3. Memorizing Game: Outcomes from the memorizing game serve as an indicator of student achievement level. The results from both groups were tabulated to bring out a clear picture of any difference between the two groups. This informal evaluation was conducted with both groups in the eighth week of the course. It aimed to assess both the pronunciation and the retention of 30 of the Chinese words learned during the course. There was no peer interaction observed from either group and times of failure in naming the picture and pronouncing the name of the object correctly were recorded promptly after class according to the author's impression and observation.

4. Means to Collect Non-Numerical Data:

(a) Student Diary: Subjects in Group 1 were encouraged to keep a diary under the title --- "I am happy that ..." " I hope ..."
Information collected from the diary reflected their motivation and perception of the learning process, as well as their feelings toward things and people around them during the course. These records were unique in their frank, carefree and childlike tone of narration.

(b) Teaching Log: The teaching log was written by the author who

made an entry each time after class. The content of the log consists of notes on teaching theory, objectives, teaching process, comments, evaluation and conclusions. This first-hand material provided a fresh, vivid and detailed picture of a teaching-learning process. Though the comments and the conclusions are based on the author's own observations, they are logically related with the other parts and thus possess an adequate degree of precision and authenticity for further qualitative analysis.

(c) Interviewing: In both groups, chatting and discussing mainly occurred before and after class with subjects, outside observers and parents. The topics were generally around such questions as "How do you like this class?" "Do you think it very hard to learn Chinese?" "Why?" "What do you like best about the class?" "How did you figure out the meaning since not a word of English was spoken during the class?" "What's your favourite game or lesson?" "Does your child speak Chinese at home?" "Did he/she mention anything about the Chinese class at home?" "Do you have any suggestions for the class?" "Can you tell me if this class has anything different from other classes?" etc.

(d) Outside Observer's Written Notes or Comments: These documents provided a third-person observation and evaluation toward effects of teaching and learning. Though records were quite limited, it was objective and carefully written.

(e) Others: The author's impression and memory of the study play an important role in describing certain settings and effects of instructional treatment. This is used to fill in many of the blanks

where readers have no way to trace the details of the actual happenings during investigation.

CHAPTER IV

RESULTS AND DISCUSSION OF QUALITATIVE DATA

Results of the study are presented through a series of phenomena delineated in this chapter. In addition to the author's observation, interviewing and documents support the findings. (See Chapter 3, "Means to Collect Non-Numerical Data.") A large part of the research outcomes deals with the effects of music used to enhance language instruction in three different settings: a flannel board show, a TPR activity and teaching an instructional song. Another body of information included in this chapter is discussion, which follows each specific phenomenon that was examined; and the discussion focuses on attitudinal and achievement variables. A third much smaller body in this chapter refers to implications and effects of techniques indirectly related with musical instruction in this program, such as using toys as an instructional model in TPR activity, and using visual aids and acquired knowledge as contexts to elicit comprehension of language input. Besides, subtitles are given to each phenomenal description, which implies that the presentation of the research outcomes are arranged in a way in which the author's own interpretation plays an important role in analysis.

1. Music, Imagery and Imagination --- A Flannel Board Show.

Introduction: The following is a teaching-learning procedure observed and described by the author based on the first 35-minute-session of Lesson 1.

Objectives: To teach four routine patterns in Chinese. (1)你好 (Hello). (2)我叫... (My name is ...) (3)你叫什么(What's your name?) (4)再见(Good-bye).

Supplementary materials: A flannel board, four cartoon figures, a cassette tape (with music recorded on it), a tape-recorder.

Proceedings: A flannel board was set in front of the students. The teacher played the tape on the tape-recorder. There were a few seconds' silence, then all of a sudden, music began to flow out into the classroom. The opening bars suggested rural scenery or a mood close to nature, peaceful and pleasant. Birds' twittering was indicated in the background by the trills and ornaments of some high notes. The students seemed to be very attentive to the music while the music smoothly changed to a lively tune with an energetic spring in its rhythmical accompaniment. With this music, a boy's figure appeared on the flannel board. The boy was in Chinese short pants and a T-shirt. He had big eyes, movable legs and arms, and a round head with only three hairs on it. The students appeared to be quite amused when the teacher imitated a naughty boy's voice and spoke, "你好,我叫三毛" ("Hello, my name is San Mao." In Chinese, San Mao means three hairs). Then quickly, the music shifted to a high pitch with bright trills and ornaments to suggest a bird's rich singing voice. As if it were expected by the

twittering sounds, a lovely bird with a red bow tie "flew" onto the flannel board to join the first figure. This time the teacher spoke in a high and delicate voice like a little bird, "你好我叫小鸟" ("Hello, my name is Xiao Niao." Xiao Niao means a little bird in Chinese.)

Following the bird's melodic image, in sharp contrast with the high pitch, a dogged and stubborn tune floated out of the lower part of the piano keyboard. A few barkings were hinted by the repetition of an inharmonic chord. With this, a dog's figure was put on the flannel board. The teacher now spoke in a rough and low voice, "你好我叫小狗" ("Hello, my name is Xiao Gou." Xiao Gou means a little dog in Chinese). The last figure to appear on the flannel board was a young Chinese girl, who joined the other three figures when the music changed delightfully in tune with her image. A sweet and innocent voice was then heard, "你好, 我叫丽丽" ("Hello, my name is Leely.") As a conclusion, the four little figures exchanged greetings with each other in a pitch and tone typical of their own characters. With this, the music slowly drew to an end.

Then the music was re-played and the same cartoon figures were used to act out the musical scene. But a new sentence, "你叫什么?" ("What's your name?") was inserted after the self-introduction.

The third time, the second musical scene was repeated with the three routine patterns introduced before. However, there was a slight alteration of the ending: the little characters waved "good-bye" to each other and retreated gradually one by one off the flannel board.

Instructional activities to assist the flannel board show:

(1) The teacher acted out the four routine patterns in Chinese by shaking hands and exchanging greetings with the students individually. She also introduced herself, asked each student's name, and waved and said "good-bye" in Chinese to all the students.

(2) The teacher asked several students to come up to the flannel board and let each of them handle a cartoon figure. (Since there were only three students in Group 1, the teacher operated one of the figures and joined the instructional activity.) The students were encouraged to work out the same musical scene in cooperation. The four patterns in Chinese used by the teacher in the previous show were reproduced orally by the students when the music presented in turn the leitmotiv for different characters.

(3) The teacher asked the students to group in pairs and to practise the four Chinese patterns with the same music in the background. (In Group 1, the teacher asked one of the students to take the initiative to practise the four routine patterns in turn with the other two students.)

Findings:

(1) Observation: There was no discipline problem observed in both groups. The subjects maintained good concentration on the flannel board show and were very cooperative in the instructional activities. No signs of either fear or stress could be detected from most of the subjects. Several students in Group 2 took the initiative to join in the flannel board show when it was repeated. Students in Group 1 could reproduce the four routine patterns correctly by the end of the class in the last

instructional activity. But at least 5 to 6 students in in Group 2 still misused the pronouns "you" and "I" by the end of the last instructional activity.

(2) Document: One student wrote in her diary: "I am happy that I can speak Chinese." Another student wrote: "It is fun to learn Chinese, I can figure out most of the meaning." The teacher wrote in her teaching log that the students picked up language faster than was planned.

(3) Interviewing: The teacher talked to some students from both groups after class to find out their reaction to the flannel board show. The following entries are an informal record of the interview:

Student A: At first I didn't think that I wanted to learn Chinese, but now I think that I like it.

Student B: It's challenging to learn Chinese. I have to watch and listen carefully to follow what's going on.

Student C: The language itself is hard, but music has made it easy.

Student D: I can hardly tell what I like best about the class, I really like everything.

Student E: I want to teach Chinese to my grandma and little brother. I am sure they will enjoy that.

Discussion:

(1) Music encourages student participation. The melodic image fit well with the development of the dramatic scene. It vivified the characters in the flannel board show, and thus provided food for the children's imagination and encouraged greater student participation. As was discovered in Group 2 when the musical scene was acted out the

second and third time, some students automatically joined the activity by imitating the barking and crawling of a dog when the dog's leitmotiv was played; and other students enjoyed straining their voice to a high pitch or even whistled when the music suggested the image of the bird. Whether the students imagine themselves to be a dog or a bird, one positive point is that music incorporated with language instruction encourages a great classroom involvement and a student participation with liveliness and emotion.

(2) Music eliminated the boredom of repetition and helped build up a communicative atmosphere. Mateja (1982) states that conveying familiar concepts in contexts is the most effective approach for meaningful word learning. As was described in the above proceedings; there were no deductive rules to guide the students in "picking up" Chinese, nor was a word of their first language used during the whole learning-teaching process. Comprehension was literally achieved through repetition of the four routine patterns assisted by music and visual aids. It was measured that in about six minutes the same music was played three times, and "你好" ("Hello") in Chinese was repeated at least 24 times. However, it is significant in this phenomenon that there was not the least sense of boredom indicated on the part of the learners. As one student said, "It's challenging to learn Chinese. I have to watch and listen carefully to follow what's going on." It is no wonder that music with its various tones and melodic images dramatized the whole setting and developed a communicative relationship among the four figures. This influence could be seen while the students were practising these patterns with the music

in the background; they naturally used different tones, pitches and nonverbal cues to represent the different characters in the previous flannel board show. However, the students used a much flatter tone in the first instructional activity while they were exchanging greetings with the teacher with no music in the background. It is interesting that though musical instruction in this case shares the common feature of oral repetition in the pattern drill with audiolingualism, it differs itself from audiolingualism in that the students were not mechanically repeating the dry patterns, focusing on neither the meaning of the sentences nor the rules. In musical instruction, the meaning of the sentences was figured out through contexts of the musical pictures. The melodic images dramatized the four cartoon figures and developed a story-like plot among them, which made the language instruction alive and personal in a communicative setting.

(3) Music encouraged natural oral production. When the four routine patterns were demonstrated the second time in the flannel board show with the suggestive effects of music, several students spontaneously participated in the flannel board show by using the right pattern at the appropriate time. This really surprised the teacher, as this was their first Chinese lesson, and the first time for almost all the students to get in touch with that language. Again, during the instructional activities, most of the subjects demonstrated prompt and active oral responses and the oral production was natural both in manner and pronunciation. Krashen and Terrell (1983) state in The Natural Approach that there is a certain "silent period" with many acquirers before they

possess the ability to speak easily and fluently; and the acquirers should not be forced to speak before they are ready. Considering the speedy and natural "emergence" of oral production in this class, one plausible explanation would be: It was the charm of the music which shortened the "silent period" and made the students more ready for the oral production.

(4) Musical instruction promoted a positive attitude in the subjects toward learning Chinese by diminishing the cultural gap. It's true that Chinese and English are language systems quite different from each other. According to the information about the subjects in chapter 3, only one student in Group 2 had any previous experience dealing with the Chinese language and culture. In this case, if there had not been a strong affective stimulus to compete with the cross-cultural shock, an uneasiness toward learning Chinese would be most likely to appear. This was reflected in the interviewing, as one student said, "At first I didn't think that I wanted to learn Chinese, but now I think I like it." Another student said, "The language itself is hard, but music has made it easy." It was further noticed that peer interaction in Chinese in Group 2 occurred upon occasions other than attending the Chinese class; and in both groups, more than one student had become a little Chinese teacher at home. They took pride, more or less, in being able to speak Chinese. This positive attitude toward learning Chinese might include several factors, such as the teacher's rapport with the students, the design of the curriculum, the amusing drawings, etc. But one major factor cannot be overlooked: that is a rich acquisition environment in

which music with its various audio effects played a major role. Taylor (1981) concludes, after presenting a series of experiments on musical therapy in general hospital treatment, that "if the attention of an individual is sufficiently centered on one strong stimulus such as music, this stimulus may effectively exclude all others" (Taylor, 1981:65). Though it seems impossible to eavesdrop on the subjects' internal dialogue, it is true according to the classroom observation that the musical scene attracted the students' full attention and evoked their imagination. It is highly probable that the cultural gap was bridged through the use of imagination. As Brownlee points out from his experience working with a group of disabled children, through the use of imagination the students could be "anyone, anywhere and anytime", even to surpass their wildest fantasie instead of facing a geographic, linguistic and cultural shock (Brownlee, 1982:412).

2. Melodic Suggestion, Comprehension and Physical Movement --- A Total Physical Response Activity.

Introduction: The following is a teaching-learning procedure observed and described by the author based on the second 35-minute-session of Lesson 1.

Objectives: To teach single-word utterances by giving orders in Chinese. (1) 起立 (Stand up). (2) 坐下 (Sit down). (3) 走 (Walk). (4) 慢走 (Walk slowly). (5) 快走 (Walk fast). (6) 停 (Stop). (7) 聽 (Listen).

Supplementary materials: A brown toy dog with movable legs, tail

and a squeak device making sounds like barking; a wooden clown with moveable legs and arms; a short plastic stick; a tape-recorder and a cassette tape (with music recorded on it).

Proceedings: The teacher gently placed a brown toy dog on a table in front of the students. Since she had already wound it up, the toy dog started walking clumsily as soon as it was landed on the table. The teacher pointed at it with a white plastic stick and said in a commanding voice, "走,走,走 (Walk, walk, walk,)" After that she suddenly pressed her hand on it and said in a forcible manner, "停 (Stop)," the moment the dog stopped moving. Then she raised her hand and again gave order to the dog "走,走,走 (Walk, walk, walk,)" as the toy dog resumed its walking. This was repeated about 5 times, then the teacher stood a wooden clown on the table. "坐下 (Sit down,)" she ordered and the clown sat down accordingly as the teacher touched its moveable legs with the white plastic stick. "起立 (Stand up,)" with this commanding voice, the wooden clown was seen to stand up immediately due to a prompt manipulation by the teacher. This was repeated around 6 times. Then the teacher laid aside the toys and had the students concentrate on her. She gave an order to herself, "走 (Walk,)" and then she started walking in the classroom at a normal pace. Immediately after the order "快走 (Walk fast)" was given, the teacher quickened her steps and took pains to show that she was walking with all her effort. That didn't take too long as a new order was issued --- "慢走 (Walk slowly,)" The teacher at once relaxed her pace and started ambling in the classroom. After that, she gave a "停 (Stop)" order and stood

still. Next, she put her hand at the back of her ear and said, "聽 (Listen)," while she played the tape on the tape-recorder. A stately marching music floated into the classroom. The students' spirit seemed to be aroused by the strong beat and martial melody. "起立 (Stand up)," said the teacher in a loud and pleasant voice. The students stood up at the accompaniment of a majestic prelude. The teacher issued the second order "走 (Walk)" to the marching beat of the music. The students started walking in a circle in the spacious classroom. With the order "停 (Stop)" the music had a sudden pause. On responding, the students tried to freeze their steps in a faltering way and were much amused. As the music started to float in a more soothing style, the order was changed to "慢走 (Walk slowly)." Just as the students were enjoying a slackened pace, the music shifted to a fast and vigorous beat, and the order was turned into "快走 (Walk fast)." In the middle of the heated walking, the music made a pause after two quick chords to suggest the order of "停 (Stop)". A few seconds' silence followed the pause. During that period, the teacher said "聽 (Listen)" and signaled students to put their hands at the back of their ears. Immediately afterwards, a harmonious and relaxing chord was repeated to suggest the order, "坐下 (Sit down)." The musical TPR activity was thus ended with all the students sitting down on the carpeted floor.

Instructional activities to assist this TPR activity:

- (1) The teacher asked students to operate the toy dog and wooden clown according to her orders.
- (2) The teacher asked students to come up in small groups to the

front; the students then demonstrated physical movements according to her orders.

Findings:

(1) Observation: The subjects of both groups got very curious and excited when the toys were used as a model to convey language input. They watched the whole performance with absorbed interest and smiled cheerfully when the toy dog stopped walking, wagging its tail and barking in a tiny voice. More than half of the students raised their hands when an individual volunteer was asked to perform TPR by using the toys. Two subjects out of three in Group 1 and at least 3 to 4 subjects in Group 2 got so involved in the demonstration that they started spontaneously giving orders in Chinese to the toys. Besides, subjects of both groups seemed to be enlivened by the music assisting the TPR activity. As was noticed, when some students failed to respond correctly to the teacher's commands, they did act in time in accordance with the suggestive effects of the music which appears shortly after the oral commands. During the instructional activities, an observation of the students' listening comprehension to the seven orders disclosed that in both groups mistakes occurred most often to the orders: listen, walk fast and walk slowly; whereas the students made generally correct response either individually or in groups to the other four orders: stand up, sit down, walk and stop.

Interviewing: The teacher discussed the following two questions with the students of both groups about the effects of this teaching method. (1) "How do you like whatever we did today?" (2) "How did you

figure out the meaning of the orders?"

The following entries are an informal record of the interview:

Student A: It's a fun class. I really like it. Can I borrow your little dog?

Student B: I like the game we played with music. It's fun when you changed your order so unexpectedly.

Student C: I could not follow the first time you said, "(Chinese) Walk, walk, walk." But then I paid attention to the dog, I got the meaning when the order was repeated perhaps the second or third time.

Student D: I think the music is helpful. I could do better when you mixed your order with the music.

Student E: You know, you crossed your hands at the back and said, "(Chinese) Walk slowly," when it was really slow that you walked. Then you started as if you were running and said, "(Chinese) Walk fast, walk fast." ... That's the way I got it.

Document: One student wrote in her diary, "Today we played a neat game. I wish we could play it more often." Another student wrote in her diary, " I have really enjoyed my Chinese class, my classmates and my Chinese teacher. I have lots of fun going to [the] Chinese class." The author wrote in her teaching log that demonstration of TPR by the toys either handled by the teacher or the students successfully lowered the affective filter and evoked the learners' interest and curiosity... It was amazing that the students started to give orders to the toys orally and spontaneously... This happened when each order had been repeated more than six times.

Discussion:

(1) Toys acted as an excellent model to convey language input in TPR activity. In this phenomenon, a brown toy dog and a wooden clown were used as a model to transfer single-word orders in Chinese. This design is successful as it is relevant to the children's interest and conceptual level. It is known that animal images, toys and games are children's favorites, and when these things are introduced into the classroom and adapted to a specific learning experience, the strange linguistic code would lose its terror and the classroom would become a children's kingdom. As was unfolded in the findings, the students started giving orders to the toys spontaneously though they were not required to do so. This implies that the children did enjoy this learning process and felt that they rather than the teacher were in control of the moment. It should also be noted that in the instructional activities, the students made a very high rate of correct physical response to the four orders demonstrated by the toys ("stand up, sit down, walk and stop"), whereas mistakes seemed to occur more often to the other three orders demonstrated by the teacher ("listen, walk fast and walk slowly"). This phenomenon reveals an interesting relationship between motivation and achievement level. It corroborated the statement that removal of possible psychological barriers results in an "open" attitude on the part of the learners to obtain a higher achievement level.

(2) Melodic suggestion incorporated with different modes of physical movement enhanced comprehension of oral instruction. TPR

normally starts from giving single-word commands to the listeners in order to elicit a physical response. It is believed that TPR activity involves primarily the use of the right hemisphere of the brain, though at the beginning stage the left hemisphere is supposed to work with reasoning and comprehension (Joiner, 1984). With this logic, music combined with TPR activity may further emphasize the functioning of the right-side brain and thus increases relaxation, subconscious learning, imagination and emotional involvement. As was revealed in the qualitative data, the students generally regarded this musical TPR as a game instead of a serious learning experience. As one student wrote in her diary, "Today we played a neat game. I wish we could play it more often." Interestingly enough, one student remarked, "I think the music is helpful. I could do better when you mixed your order with the music." Again an observation in TPR instructional activities shows that the students succeeded in responding to the melodic suggestion of the music while they failed to do so to the oral commands. This phenomenon might be explained by the vivid melodic suggestion with its dynamic rhythm and the pleasant tempo, which not only created a harmonious atmosphere in control of the physical movement but also acted as an indirect indicator to enhance oral comprehension. In daily life, most people have the exciting experience of dancing, running or doing physical exercises with the accompaniment of music. There is often a sense of perfect gratification when the body language or the physical movement is beautifully in step with the rhythm and the atmospheric effects of the melody. This may be due to an affective and physiological balance

wrought through the musical stimuli (Wolff, 1978). Music used to assist TPR activity may have the same function. It may be used to add joy and excitement to the learning process and moreover, to enhance and sharpen the listening comprehension of the subjects.

3. Comprehension, Rhythm and Melodic Intonation --- Teaching An Instructional Song.

Introduction: Described and delineated as follows is a teaching-learning procedure based on the first 35-minute-session of Lesson 8.

Objectives: To teach the students how to sing and act an instructional song, "Balloon, Balloon, Come and Buy."

Supplementary materials: A bunch of paper balloons in different colors and shapes, several pieces of big commercial paper coupons, a tape-recorder and a cassette tape (with music recorded on it).

Proceedings: Before this class, the students had already learned the seven colors, red, yellow, green, blue, purple, black and white; and the numbers from 1 to 10. Now, the teacher started the class, displayed a red paper balloon and asked in Chinese "這是什麼? (What is this?)" Since the students were quite familiar with this sentence pattern and equally attracted by this cute-looking paper balloon, they answered aloud in English, "Balloon, balloon." Realizing that they didn't know how to say "balloon" in Chinese, one student tried to make up for his lack of knowledge by saying, "(Chinese) This is (English) balloon." The teacher smiled and said with the paper balloon in her hand,

(This is a balloon.)" The students listened attentively and automatically repeated after the teacher in Chinese. After that, the teacher asked again with the paper balloon, "這是什麼? (What is this?)" The students now answered in a chorus, "這是汽球 (This is a balloon.)" "什麼顏色 (What color?)" the second question was tossed out. This was a new sentence, so the students were not sure what to say. The teacher quickly broke the silence by answering the question herself in a pleasant voice, "紅的 (Red)." The students looked less puzzled, as they had already learned the names of seven colors. The teacher seized her chance by taking out a green balloon and asked again, "什麼顏色? (What color?)" There were a few seconds' silence, then two or three students attempted to answer, "綠的? (Green?)" "是, 很好 (Yes, very good,)" the teacher responded with great positive reinforcement. Following that, she displayed one by one all her colorful paper balloons, each time asking the same question, "什麼顏色? (What color?)" By and by the students' reaction to that question was becoming prompt and accurate. Then the teacher produced something new. She waved a big piece of paper coupon in front of the students and said in a teasing voice, "這是什麼 (What is this?)" Seeing this paper coupon, the students' eyes lit up as it looked very much like real paper money both in size and design. "(English) Money, money," all of them were anxious to reply although they did not know how to say it in Chinese. The teacher nodded her head knowingly and lowered her voice to make it as mysterious as it could be, "這是錢, 錢 (This is money, money.)" As if they had discovered something new, the students echoed this new word

in a tone and pitch similar to the teacher's. After some repetition, the teacher took the paper coupon in her right hand and the bunch of paper balloons in her left hand, saying, "汽球, 汽球, 来买汽球 (Buy balloon, balloon, balloon, come and buy.)" Right after that, she handed that bunch of paper balloons to one of the students and said to him, "我要买汽球 (I want to buy a balloon,)" while giving him the coupon and signalling him to give her one of the paper balloons. This was repeated to five or six students, then the teacher exchanged roles with the students as a balloon seller and inserted step by step short sentences during the game to make a brief dialog in Chinese:

Balloon seller: 你好 (Hi).

Balloon buyer: 你好 (Hi).

Balloon seller: 要买汽球吗? (Do you want to buy a balloon?)

Balloon buyer: 是 (Yes).

Balloon seller: 几个 (How many?)

Balloon buyer: 一个 (One. Or any number the student referred to).

Balloon seller: 什么颜色 (What color?)

Balloon buyer: 红的 (Red. Or any color the student referred to).

Balloon seller: 钱呢 (Your money, please.)

Balloon buyer: 喏, 给你 (Here you are.)

Balloon seller: 谢谢再见 (Thank you, good-bye.)

Balloon buyer: 再见 (Good-bye.)

When the students could handle this dialog acting quite naturally,

the teacher distributed the paper balloons and coupons to individual students and encouraged them to act out that short dialog in pairs or small groups. In the climax of this activity, the teacher led them to read a short rhyme:

买汽球, 买汽球,

(Balloon, balloon, come and buy;)

紅, 黃, 綠, 藍, 紫, 黑, 白。

(Red, yellow, green, blue, purple, black and white.)

快來買, 快來買,

(Be quick, be quick, come and buy;)

紅, 黃, 綠, 藍, 紫, 黑, 白。

(Red, yellow, green, blue, purple, black and white.)

The rhyme was read with a natural and lively rhythm, and the teacher conducted the rhythm in the reading with much emotion. After that, she gave the order " (Listen)," and played the tape-recorder. A lively song with a jolly prelude sprang out of the cassette recorder. This song was based on the same rhyme with the same rhythm they learned a minute before. The melody of the song was in accordance with the emotion and natural intonation adopted in the rhymed reading. The teacher sang along with the recording and signalled the students to follow the music as far as they could. This ended in a happy chorus when the class time was running out.

Instructional activity to assist this musical skit, "Balloon,

Balloon, Come and Buy."

(1) The teacher distributed paper balloons and paper coupons to individual students and guided them to act it out in pairs or small groups using the short dialog between balloon seller and buyer.

(2) The teacher asked students to recite the rhyme, "Balloon, Balloon, Come and Buy" in small groups.

(3) The teacher led the students to sing the "Balloon" song in chorus while several students were acting in the front as balloon seller and buyers.

Findings:

(1) Observation: There seemed to be pressure on the students every time the teacher challenged them with a new word or sentence they hadn't learned before, such as "气球 (Balloon)", "錢 (Money)", "什麼顏色 (What color?)" etc. However, the tension in the air was relieved eventually when these puzzles were solved with the help of visual aids and their acquired sentence patterns as contexts, such as "這是什麼 (What's this?)" "紅的 (red)." etc. The students of both groups seemed quite involved and stimulated by this learning experience as no deviating talk or behavior was observed in class. There was a certain degree of confusion when paper balloons and coupons were distributed to individual students to act out the balloon dealing. However, it was still a healthy situation as each student got an opportunity to practise the dialog between balloon seller and buyer. The students' imagination and creativity had full play in the musical skit "Balloon, Balloon, Come and Buy". As was observed there was a variety of self-developed

performance in different pairs and groups, and the dialog was also varied according to their acquired knowledge in Chinese. Here is a typical example by one small group:

(All spoken text is translated from the Chinese language.)

Balloon seller: (Waving high some balloons in hand and looking around), Balloon, balloon, very good balloons.

Balloon buyer A: (Walking in the other corner of the classroom with balloon buyer B, he seemed suddenly to have heard the balloon man and said excitedly to his companion,) Oh, look, balloons, I want to buy a balloon."

Balloon buyer B: (Looking frustrated.) Do you have money?

Balloon buyer A: Yes, I have money, (proudly showing him the paper coupon).

(The two balloon buyers ran joyfully to the balloon seller.)

Balloon buyer A: Hi, I want to buy a balloon.

Balloon seller: Hi, how many?

Balloon buyer B: Two, (looking anxiously to balloon buyer A).

Balloon buyer A: (Patting his companion's shoulder in a friendly way, confirmed,) Yes, two please.

Balloon seller: what color?

Balloon buyer A: A red balloon... (looking at balloon buyer B hesitantly).

Balloon buyer B: A purple one, please.

Balloon seller: (Retreated several steps as Balloon buyer A and B

came up to grab a red and a purple balloon from his hand, shouting.)
Your money, please.

Balloon buyer A: Here you are (handing him the paper coupon).

Balloon seller: (Examined the coupon carefully before giving them the balloons.) Thank you and good-bye.

Balloon buyers A and B: Good-bye. (Jumps away in great joy with their balloons.)

It was further observed that in small group performance, almost all of the students in both groups could follow the recitation of the "Balloon" rhyme with certain rhythm. The song seemed to be easy for the students of both groups. They started to sing along with the tape recording the third or fourth time it was repeated.

(2) Interviewing: One student's parent told the teacher that her child kept on singing the Chinese songs at home. Since nobody could understand the words, she said, "Hey, hold on a minute and tell me what you are singing." Another parent called the teacher and said that his daughter really enjoyed the Chinese class, especially the music and songs. One outside observer told the teacher that the "Balloon" song was especially neat, as it gave the kids a lot of room for imagination and acting, and it made study fun and easy. Another outside observer said, "It's amazing that they can remember all the names of the colors, I can't even if I were sitting here all the time. Maybe the rhythm is very helpful for them, and for them to recite the rhyme." One student in Group 2 remarked that whenever he couldn't make sure of the name or

pronunciation of the color, he would go back to the "Balloon" song and that helped.

(3) Document: When the students were asked which song they liked best in the student feedback form, two students out of three in Group 1 and more than ten students out of 31 in Group 2 selected the "Balloon" song as their favourite one. One outside observer wrote in his written notes that the teacher had lots of facial expressions and varied voice which helped [create a productive learning atmosphere]. He also wrote that the teacher provided excellent opportunities for student-student interaction as well as teacher-student interaction. The author wrote in her teaching log: "The advance from the learned ability (comprehensible input) to the new knowledge is very smooth and successful: the students were under pressure or need to use the new knowledge in communication, then they were given that piece of information at the right moment. The time is well tuned to motivate the learning activity." ... "The three steps to learn a song were again tried and tested. The outcome suggests that the students can not only sing the song well but also understand and remember it well."

Discussion:

(1) The three steps in teaching an instructional song --- Comprehension, rhythm, and melodic intonation --- enhanced oral production and memorization. Joiner (1984) points out that in normal people, both brain hemispheres have a part to play in language comprehension, with each complementing the other. Though language expression is believed almost exclusively associated with the left

hemisphere, people without a right hemisphere "lose the ability to sing, to recognize the intonation patterns and may not even be able to tell whether a voice is that of a male or a female" (Joiner, 1984:335). In medical science, doctors use a singing tone to help patients with heavy damage on their left-side brain recover the ability of speech. This is called melodic intonation therapy which turns out to be very successful in recent medical research (Sparks, 1974). From this point of view, the three steps, which the teacher adopted in teaching an instructional song, seemed to engage both sides of the brain in processing language learning. Since musical appreciation and performance mainly deals with the right hemisphere function, the important elements in oral expression such as rhythm, emotional intonation, and oral fluency could be enhanced through singing. Just as people pick up a language, the most basic stage is comprehension, then attention shifts to oral production, and the last stage is usually the perfecting of rhythm and intonation in expression. The three steps in teaching an instructional song in this class corroborated the natural stages in language acquisition and the melody composed in tune with the natural rhythm and intonation further helped to refine oral fluency. As was discovered in class, the students of both groups could sing well along with the tape recording the third or fourth time the "Balloon" song was repeated. Since they had already mastered the words and rhythm through the first two steps, the last step, singing, appeared to be a natural shift from speaking to emotional expression. It was also found that the students remembered the text better when music was put to it. As one student said, whenever he

couldn't make sure of the name and pronunciation of the color, he would go back to the song and that helped.

(2) Instructional songs combined with acting or developed into a musical skit gave the students full play for their creativity and imagination. In comparing the two brief dialogs between the balloon seller and buyer, one in the proceedings and the other in the observation, one could clearly perceive that the students did let loose the bridle of their imagination in creating a more lively and vivid performance than the teacher could have expected. This interesting phenomenon proves that children have great potentiality for creative learning. They learn faster when they are more carefully prepared. And the more they are relaxed, the more their minds are sharpened to work in helpful ways. The most effective approach to set conditions for such a favorable learning situation is to find out their interest, curiosity and psychological level in daily life behaviors. Just as the toys, animal images, physical movement and games appeared in the above two phenomena, songs and acting are also the children's favorite. The highlight of joy and excitement was reached when the "Balloon" song was combined with acting, and further developed into a student-composed musical skit. It could be argued that during this stage, learning was accomplished mainly through the subconscious; and comprehension was achieved by way of suggestion instead of logical thinking. It should not be overlooked that the students in their self-composed dialog made full use of their acquired knowledge out of the need for communication. They even created new sentence patterns on their own. Certainly, this is an

ideal situation to learn language, because the "students are truly speaking only when they are generating their own sentences" (Allen & Valette, 1977:211).

(3) Using visual aids or acquired knowledge as contexts to elicit comprehension was a challenging but effective learning experience for the students. This phenomenon was reflected in the teacher's teaching log dated March 22, 1985: "The advance from the learned ability (comprehensible input) to the new knowledge is very smooth and successful: the students were under the pressure or need to use the new knowledge in communication, then they were given that piece of information at the right moment. The time is well tuned to motivate the learning activity." This comment is very explicit in conveying the message that certain pressure and challenge in the learning process added motivation and interest to the learners. The students were not only stimulated by a puzzle-solving procedure but also strongly urged to make use of the acquired ability to figure out the new language instruction. No doubt, one evident advantage of using this teaching approach is to help retention of the acquired knowledge. The teacher's manipulation in designing specific steps for good comprehensible input played a vital role in this situation. Too much suspense or pressure is very likely to cause an unfavorable attitude in the students toward this learning experience.

Summary:

Since the subjects of the research were human, a descriptive

presentation of their affective variables and achievement levels would appear to be kaleidoscopic. Though it is difficult, both psychologically and conceptually, to measure the precise impact of the music on the subjects, strong hypotheses could be reached with the support of the argument and of the descriptive data in the above presentation of the three phenomena. These hypotheses are as follows:

(1) Music is an effective teaching aid to lower the affective filter, to produce joy and relaxation, and to increase interest toward learning the target language.

(2) Music can act as an indirect input channel to convey language instruction in a suggestive way.

(3) Comprehension is enhanced or accelerated when melodic images or suggestive effects of music in TPR are assimilated with language instruction.

(4) Self-composed music used to fit certain atmosphere in dialog or role-play produces dramatic and communicative effects and encourages natural and spontaneous oral production.

(5) Teaching an instructional song in three steps: comprehension, rhythm and melodic intonation, creates a smooth learning progression from comprehension to emotional oral expression; and helps retention of the acquired ability.

(6) Besides music and songs, other elements such as change of voice in pitch, tempo and volume, visual aids, gestures, topics interesting to the subjects, and a well-programmed "i+1" input also contribute to the success of a holistic learning environment.

(7) Music is like language; it has narrative features and operates on various psychological levels. Only with difficulty can one use ready-made music to fit a specific instructional setting. Thus self-composed music has the great advantage of creating the desired classroom atmosphere and helping to accomplish instructional goals.

CHAPTER V

RESULTS AND DISCUSSION OF QUANTITATIVE DATA

Observation, interviewing and documentation are efficient instrumentations to collect information on student behaviors. However, way of observation, or interpretation of document, or analysis of interviewing may be based, to a certain degree, on the researcher's own experience. In this case, it is important to see whether the quantitative data are consistent with the qualitative data.

The following are the research outcomes in the form of quantitative data collected from both groups during the study. Results of the student feedback form for the beginning Chinese course and results of the memorizing game are tabulated to compare possible difference between the two groups. In addition, one graph is drawn to demonstrate the outcomes of the five tests of picture-multiple choice from the three subjects in Group 1; another graph compares the effects between Baroque and Suggestive music on word memorization. In order to bring out the differences or consistency between the numerical and descriptive data of the study, certain qualitative data are referred to in the discussion. However, quantitative data in this chapter are given an independent role in data analysis.

1. The Student Feedback Form for the Beginning Chinese Course (See Appendix C).

Introduction:

The students' responses to the questionnaire in the student feedback form for the Beginning Chinese Course were collected from each group at the conclusion of the course. The outcomes of the first 16 items from both groups are tabulated to show a clear picture of any difference between the two groups. (Items: 17, 18, 19, and 20 are not included in the table, as they are completion stems). The student response is rated on three scales: positive, negative and undecided, according to the design of the questionnaire. The number of students who made a certain response to an individual item is shown in the table .

Results: (See Table 1).

Discussion:

(1) The students' attitude toward learning Chinese and its culture.

Items 1, 4, 12, 16, reflect the students' attitude toward learning Chinese and its culture from different angles. The result shows that all the subjects (N = 34) involved in the study responded positively to item 1 --- "I think 'picking up' Chinese is fun." This confirms the student behaviors observed in the three phenomena in chapter 4 by the teacher and the outside observers. Although the reasons that they might have given for enjoying this program would be varied, the fact is unequivocal that the program is motivational to all the subjects.

The result of item 4 reveals that 28 students out of 34 in both groups agreed to the statement --- "This Chinese course is different

Table 1

Results From Group 1 and Group 2 of the First 16 Items of the Student Feedback Form for the Beginning Chinese Course

Item	Group 1			Group 2		
	Yes	No	Undecided	Yes	No	Undecided
1	3	0	0	31	0	0
2	2	0	1	25	2	4
3	3	0	0	31	0	0
4	2	0	1	26	0	5
5	3	0	0	31	0	0
6	2	0	1	31	0	0
7	2	0	1	23	3	5
8	3	0	0	28	0	3
9	1	0	2	17	8	6
10	1	1	1	19	4	8
11	2	0	1	31	0	0
12	1	0	2	27	0	4
13	2	0	1	22	5	4
14	0	1	2	6	20	5
15	3	0	0	31	0	0
16	2	0	1	22	0	9

* Group 1 (N = 3).

* Group 2 (N = 31).

from other courses." In spite of the language itself, which is totally new and thus special to the subjects, other factors could also affect the subjects' attitude toward this statement, such as the learning environment, the instructional activities, the supplementary materials and the musical approach. However, it could be argued that the most prominent feature in this program is the use of the self-composed music, which threaded through the whole teaching-learning process and contributed to creating an innovative learning environment.

Item 12 --- "I am interested in learning more about Chinese culture." --- has a special focus on the subjects' attitude toward learning the culture of the target language. It turns out that one student out of three in group 1 and 27 students out of 31 in group 2 responded positively to this statement. This discloses that while the students were highly motivated in learning the language, they naturally cultivated an interest and curiosity in learning its culture.

Compared with items: 1, 4, 12, the positive student feedback to item 16 --- "I hope I can have another Chinese lesson some other time." --- decreases to a number of 24 in both groups. One student in group 1 and 9 students in group 2 reacted to that statement in an undecided way. This could be interpreted to imply that though around one-third of the students in both groups wavered at making a decision about taking another Chinese lesson some other time, they did not possess a negative feeling toward this statement.

It should be noticed that none of the students gave a negative answer to any of the four items. The percentages of the positive

responses to the four items are high: item 1, 100%; item 4, 82%; item 12, 82%; item 16, 70%. Based on the numerical data from items: 1, 4, 12, 16, it could be concluded that a great majority of the students in both groups possessed a positive attitude toward learning Chinese and its culture.

(2) Teacher behaviors.

Items: 3, 10, 11, deal with the teacher's classroom performance.

Item 3 --- "The teacher's voice is clear and pleasant." --- received a straight positive answer from all the subjects (N = 34) in Group 1 and Group 2. This indicates that the teacher's verbal behaviors played a successful role in carrying out the language instruction. It corroborated the description in the three phenomena in chapter 4: the teacher used a variety of intonation, tempo, volume and expression to imitate different characters.

Item 10 --- "I can figure out the meaning of the words through the teacher's gestures and facial expression." --- studied the teacher's nonverbal behaviors. The result suggests that the teacher's nonverbal cues were not so impressive as her verbal cues. There is only one positive answer from Group 1 and nineteen positive answers from Group 2. As for negative responses, there is one from Group 1 and four from Group 2. The same indication could be found in the observation of a TPR activity in chapter 4: in both groups, mistakes occurred most often to the three TPR orders demonstrated by the teacher's physical movement, whereas the students made generally correct response to the other four orders demonstrated by the toys.

Item 11 --- "The teacher always encourages us to speak and act in Chinese." --- emphasizes teacher-student classroom interaction. Except for one student in Group 1 who made an undecided response, all the 33 students from both groups checked the "smiling face" to express their positive feeling to that statement. This conforms to the descriptive proceedings in the three phenomena: the students were always given a chance to physicalize and verbalize the acquired ability in a variety of instructional activities.

(3) Students' reaction to the instructional activities and treatment.

Items: 5, 6, 8, 13, 14, concern the students' feedback to the curriculum, the input channels and the teaching approach.

Item 5 --- "I think most of the lessons have interesting topics." --- has obtained a unanimous positive response from all the subjects involved in the study.

It could be concluded that the design of the curriculum for this program was appropriate in terms of the subjects' psychological level, age and comprehension ability. Therefore, it could be further generated that the curriculum designed for the ten-week beginning Chinese course reinforced the functioning of other techniques adopted in this program.

Item 6 --- "Music and songs help me a lot to memorize the Chinese words." --- has a specific focus on the effects of the musical approach in assisting word retention. It turns out that there is an overwhelming majority of positive response to that statement. Thirty-three students in both groups agreed to this statement; only one student in Group 1

gave an undecided answer. It is revealing that these numerical data supported the descriptive data in chapter 4: when some students failed to respond correctly to the teacher's commands in the TPR activity, they did act in time in accordance with the suggestive effects of music, which appeared shortly after the oral commands; one student in Group 2 said that whenever he could not make sure of certain words or pronunciation, he would go back to the related instructional song, and that helped. However, the one undecided answer in Group 1 can not be overlooked, which indicates that this student might have developed her own way of memorizing words, or she might not be so audio oriented as visual oriented.

In addition to using music, gestures and contexts as direct or indirect input channels, the teacher also used pictures to convey the message of language instruction. The results of item 8 --- "It's important for me to have pictures to help understand the Chinese language." --- highly proved that the visual aids in this program had played a vital role in transmitting comprehensible input. All the three students in Group 1 and 28 students out of 31 in Group 2 responded in an affirmative way to this statement; only three students in Group 2 made undecided answers, and no negative response was found to this statement. One supposition for the three undecided answers in Group 2 is: channels of input other than visual aids have worked better for certain students and thus pictures, in terms of channel of transmitting message, do not occupy a priority in their minds.

However, the result of item 13 --- "Answering the teacher's

question is fun." --- reveals that a certain degree of "tension" still existed in the air when some students were being questioned. Five students in Group 2 checked the "frowning face" to indicate their negative attitude toward this statement, one student in Group 1 and four students in Group 2 reacted in an undecided way; and two students in Group 1 and 22 students in Group 2 gave positive responses. Recalling the way of eliciting comprehension using the "i+1" input technique in teaching an instructional song, as well as the emphasis of individual performance in a variety of instructional activities, it is probable that the questions might be too "challenging" to certain students, and the pacing was perhaps too demanding for them.

The 21 negative responses to item 14 --- "I am able to learn more if the teacher teaches a little faster." --- are a step further in supporting the discussion about item 13. It suggests that the majority of the students considered that the amount of learning required was very challenging to their potentiality. No students in Group 1 thought they could have learned more if the teacher had taught a little faster than the original speed; seven students in both groups made undecided responses; and only six students in group 2 thought they could have learned more if the teacher had taught a little faster.

(4) Students' opinion about the learning environment.

Items: 2, 15, examined the students reaction to the learning environment.

Each group in the study had the Chinese lessons in a spacious classroom, where they played games, sang songs, performed role-plays,

etc. According to the students' responses to item 2 --- "I like the spacious classroom where we have the Chinese class", most of the students liked this learning environment. As 27 students out of 34 in both groups made positive response to that item, only 5 students in both groups checked undecided answers, and 2 students in Group 2 gave negative answers.

Item 15 --- "I can see clearly the visual aids on the flannel board." --- checked the effects of the visual aids used in this course. The results indicate that the visibility of the visual aids was excellent, as neither negative nor undecided response was found in both groups; all the 34 students reacted positively to that statement.

(5) Students' self-assessment of achievement level.

There are two reasons to examine the students' feedback to item 7 --- "I can sing more than five Chinese songs now."

a). It reflects the students' levels of achievement gained in this course.

b). It reflects the effects of instructional songs in enhancing retention of language ability.

There are seven songs and ten lessons taught in this course, and each song is based on a lesson. Therefore, being able to sing more than five songs suggests whether the students have the confidence that they can learn more than five lessons by heart. The result shows that twenty-five students in both groups made positive responses; three students in Group 2 gave negative answers, (no negative response was found in Group 1); and six students in both groups responded in an

undecided way. Considering that more than two-thirds of the students said that they were able to sing 5 Chinese songs out of seven by the end of the course, the results are by no means disappointing.

Item 9 --- "I remember the Chinese lesson after class." --- pinpoints the relationship between the influence of environment and second language acquisition.

It is found that the students in Group 2 gave eight negative answers and six undecided ones to item 9, whereas there are no negative answers discovered in Group 1, but there are two undecided responses. The positive responses from both groups is eighteen, which takes up 53% of the total responses.

Retention of the language ability is always a problem, especially for those who have no contact with the target language outside the classroom. Those students who still remember their lessons outside the classroom, according to the interviewing in chapter 4, practised the target language in several different ways:

(a) They were little Chinese teachers at home and teach Chinese to their friends and family members.

(b) They were active in peer interaction in the Chinese language after class.

(c) They practised the instructional games and songs outside the classroom with others or on his/her own.

It should be further pointed out that these activities are very important in strengthening language ability; and the students would not do it automatically unless they were highly motivated by the

teaching-learning process.

Conclusions:

Quantitative results from the student feedback form for the beginning Chinese course reflect the subjects' attitudes toward several important aspects of the beginning Chinese course. Based on the numerical data collected from both groups, certain conclusions could be generated as follows:

(a) All the thirty-four subjects involved in the study enjoyed the learning-teaching experience in this ten-week beginning Chinese course (See item 1, table 1).

(b) A great majority of the subjects possessed a positive attitude toward learning about the Chinese culture (See item 12, table 1).

(c) In spite of the musical approach, which played a major role in lowering the affective filter, other factors such as the curriculum, the visual aids, the learning environment, the various instructional activities and the teacher's verbal behaviors all contribute to the success of this program (See items: 2, 5, 6, 8, 15, table 1).

(d) The teacher-student interaction and the student participation in this course were lively and animated. (See items: 11, 13, table 1).

(e) Music and songs enhanced retention of the language skills (See item 6).

(f) The teacher's nonverbal cues were not so impressive in gaining positive results as her verbal cues.

(g) The pacing in this course was challenging to most of the students.

2. The Five Tests of Picture-Multiple Choice from Group 1.

Introduction:

The following analysis is based on the formal evaluation in the form of picture-multiple choice for Group 1. The evaluation was administered five times during the course. It aims to examine the students' listening comprehension, (as no written words were taught during the course). Each item in the tests is illustrated by a picture with a number attached to it. The students are required to write down the number of a correlative picture according to the teacher's instruction. Scores obtained from the five tests are shown in percentages and presented graphically in Figure 1 to bring out the differences in achievement levels among the three students in Group 1. Letters A, B, C, are assigned separately to the three students and the results of the five tests of each student are represented in the figure by a solid line, a broken line or a dotted line. The contents of the five tests are stated briefly as follows:

Test 1. Six TPR orders: walk, clap hands, sit down, stop, stand up, stand up and clap hands. Four routine patterns: Hi. My name is ... What's your name? Good-bye.

Test 2. Five nouns: carrot, egg, green pepper, onion, potato. Numbers 1-5.

Test 3. Pronouns: I, you, he (she). Sentence patterns: My name is ... His (her) name is ... Your name is ... What's my name? What's his (her) name? What's your name?

Test 4. Parts of body: eye, nose, mouth, ear, hand, foot, head.
Colors: red, yellow, green, blue, purple, black, white.

Test 5. Parts of body: eye, nose, mouth, ear, hand, head. Colors:
red, yellow, green, blue, purple, black, white. Numbers: 31, 42, 57, 68,
89, 93, 100.

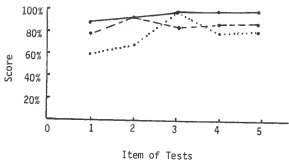
Results : (See figure 1).

It is obvious, according to the graph, that student C gained the highest score among the three in each test. Her scores for each of the five tests are: 90, 95, 100, 100, 100. The mean of her five tests is 97. Student B seems to be an average student according to the results of the tests. Her scores for each of the five tests are: 80, 95, 80, 85, 85. The mean of her five tests is 85. Student A got the comparatively lower scores among the three. Her scores for each of the five tests are: 60, 70, 100, 75, 80. The mean of her five tests is 77.

Discussion :

Though there are only three subjects participated in this formal evaluation, the results revealed in Figure 1 are still very interesting. The mean of student C is 22 points higher than student A; and the mean of student B is about midway between those of student A and student C. Factors that influence a student's achievement variables might be manifold. But since there is a dramatic distance in terms of achievement level between student A and student C, a comparison between them might be revealing. The following is a discussion about several aspects observed during the course with regard to the students' attitude, motivation classroom behaviors and personality.

Figure 1
Results of the Five Tests of Picture-Multiple Choice
From Group 1



* Student A:

* Student B: -----

* Student C: —————

(1). Different attitude toward the same teaching method:

After the second class, the teacher asked each of the students in Group 1 how she liked the class. Student C said, "It is fun, I can figure out most of the things in Chinese." Whereas Student A said, after some hesitation, "I think the Chinese language is a little mysterious, I was scared every time you asked me questions." It is evident that both student C and student A are of the same age, with the same intellectual background and from the same non-Chinese language background (See Subjects, Chapter 3). In addition to these, they received the same instructional treatment in the same environment at the same time. Therefore, this phenomenon indicates that there might be some other factors which made them react differently to the Chinese class at the very beginning of the course. However, one thing that is certain: student A started learning Chinese with an affective filter considerably higher than that of student C.

(2). Motivational factor:

According to the results of the student feedback form for the beginning Chinese course, both student A and student C enjoyed attending the beginning Chinese course at the conclusion of the course (See Item 1, Table 1). However, the things that motivated them to study the Chinese language are varied. Student C wrote in her diary: "I am so happy that I can speak a little Chinese now. I am going to California this summer, I hope I can order food [in a Chinese restaurant] and talk to Chinese people in Chinese." She wrote later in her diary that she loved the singing and role-play in this Chinese class, and she had a

good time learning Chinese with an excellent teacher and the other two girls. As for student A, she didn't start writing her diary till after the fourth class. In her diary, she mentioned the friendship that she enjoyed in the Chinese class: "I am glad to learn Chinese with a nice teacher and kids." About the TPR activities, she wrote: "Today we played a neat game I wish we could play it more often." She remarked once in her diary that she was very happy, as the teacher let her borrow things to practise with at home. However, she made no comment about the songs and music, neither did she mention the role-play and other activities in class.

Although all of the students in Group 1 attended the beginning Chinese course mainly because their parents wanted them to, student C had a more pertinent and personal incentive in learning the Chinese language, for she was anxious to use the language directly in a real communicative situation. With her musical background, she took a very positive attitude to the musical approach used in this program. However, student A was more motivated by environmental factors than inward initiative, such as the friendship among class members, certain instructional activities, etc. Compared with student C, she was less responsive to the musical approach used in this language program. All these proved that the discrepancy in motivational variables is perhaps one important element that constitutes different levels of the affective filter between student A and student C.

(3). Personality and classroom behaviors:

As was argued above: less strong motivational factors might result

in a higher affective filter. In addition to this, a student's temperament or personality in response to the specific teaching approach can probably be another factor that influences the affective filter in second language acquisition. Since the students were expected to master the target language by way of the Natural Approach (Krashen & Terrell, 1983), they were encouraged to participate in a lot of affective activities including singing, dancing, acting, and much oral practice in communicative settings. These activities involve a great deal of the right brain function, such as creativity, imagination, emotion and esthetic expressions. Therefore, a student with an outward character and a right-brain orientated tendency is more likely to achieve better than students with the opposite temperament.

According to the observation of their classroom behaviors by the teacher and the outside observer, student A and student C shared little common features concerning their personalities. The following is a brief description:

Student A was quiet and never took the initiative to answer the teacher's questions. She spoke in a shy and timid voice. Very often she would resort to her first language if the teacher's question was too hard for her. However, she was very cooperative in instructional activities, and she turned out to be much more active and responsive to the instructional approach in the later part of the course.

Student C had a high spirit and was very open in expressing her feelings. She played piano and flute, and was an active member of the drama group at her school. She was very enthusiastic and creative in

acting and performing, always anxious to answer the teacher's questions, and did not look frustrated even if she made mistakes.

No doubt, due to her outward character, as well as her music and drama background, student C occupied a more favorable position than student A in learning a second language by way of acquisition. She was very responsive to the musical teaching approach and this motivated her to be more involved in the designed affective activities. As for student A, she would probably undergo much pressure if she were treated the same way as student C. Though she liked these affective activities, yet to express herself before a small audience both physically and orally, let alone in another language, was no easy task. However, it has been discovered that though students' personalities may influence their attitude, motivation, classroom behaviors and intellectual achievement in second language acquisition, a teacher can still exert great influence upon these variables. As Lozanov (1978:2) points out, "There exists a psychological technique --- often not comprehended by the teachers themselves --- that helps them to hold the attention of their students." And one positive thing a teacher can do is to lower the affective filter.

After the second test, the teacher paid special attention to relieve the tense and nervousness in student A. The techniques used are listed as follows:

- a) Make adjustment to the speed of lecturing considering the student's comprehension abilities.
- b) Provide more chances for group practice before going on to the

individual performance.

c) Give more positive reinforcement to the student's performance.

d) Loan small visual aids to the student in order to offer more opportunities to practice the language after class.

e) Discover the student's interest and talent, and give her chances to develop her strong points in affective activities.

d) Start a friendly chat with her before or after class to build up a closer student-teacher relationship.

These methods proved to be effective, for in the third test, student A got a perfect score: 100, and she did much better in the fourth and fifth test compared with her first score, even when she missed one class. Her classroom behaviors changed, too. She participated actively in the acting and musical skit; she talked lively, smiled, sang and danced with the other two girls. By the eighth week, she did as well as student C in the informal evaluation, memorizing game.

(4). Other factors:

Practice after class is an effective way to strengthen the students' acquired language skills. While interviewing the students or their parents, the teacher found that student C was a little Chinese teacher at home. She devised her own teaching aids and imitated the teacher's teaching method while she was teaching Chinese to her mother, her brother, and her friend. It is true that her teaching "responsibility" gave her direct incentive to learn the language better. In this way, she gained confidence in speaking and using the language. And all these factors strengthened retention of her acquired language

skills.

Contrary to student C, student A never had any chance to practice Chinese with others. She tried once to teach a few words of Chinese to her mother, but "she was too busy to learn." Only once did she practise the Chinese language at home by herself, playing with those visual aids borrowed from the teacher. But her opportunity to strengthen the learned language skills was by far less than that of student C. Therefore, lack of after class practise might be another important reason to account for the difference of achievement level between student A and student C.

Conclusions:

(a) A student with an outward personality, or a right-brain oriented tendency is more likely to achieve better in language acquisition than those with an opposite character.

(b) Students' attitudes and motivational variables vary from person to person, but a teacher may exert powerful influence on the students to change their attitudes toward the instructional program.

(c) Students learn more efficiently when they are more relaxed or more emotionally involved in activities designed for second language acquisition.

(d) Classroom behaviors are a sensitive indicator of the affective filter. A careful study of the student's character through observation is the key to find effective ways to lower the affective filter.

(e) Practice after class is an important factor in increasing retention of the acquired knowledge.

3. Memorizing Game.

Introduction:

This evaluation was administered to both groups at the eighth week of the ten-week beginning Chinese course. Except for one student in Group 2, who was absent, all the subjects in both groups attended this evaluation. As was described in chapter 3, this evaluation aims to examine the retention of the words learned in classes. During the memorizing game, thirty visual aids were distributed to the students, (some visual aids contain more than one object in a picture); each student was required to identify the picture in his/her hand in addition to all the pictures which were identified before by the other students. Therefore by the end of the game, the last student should identify altogether thirty visual aids which had been identified before. No peer interaction was allowed during the memorizing game, and the results of the evaluation were written down by the teacher right after the class according to the memory of her mental grouping of words. Since the students were not formally graded and the amount of testing varied from student to student, this evaluation was, to be sure, rather informal.

Items represented by the thirty visual aids are as follows:

1) door, 2) window, 3) chalkboard, 4) table, 5) chair, 6) trumpet, 7) drum, 8) flute, 9) pen, 10) pencil, 11) bell, 12) lamp, 13) eye, 14) nose, 15) mouth, 16) ear, 17) hand, 18) head, 19) leg, 20) egg, 21) coffee, 22) bird, 23) dog, 24) wash face, 25) wash hand, 26) brush teeth, 27) red, yellow, green, blue, 28) purple, black, white, 29) number 1-5, 30) number 6-10.

Results: (See Table 2).

Discussion:

There were altogether 60 Chinese words taught before the the memorizing game was held, (not included the TPR orders and the sentence patterns), and forty-five words among them appeared in this informal evaluation. The concentration was really good during the memorizing game, the students were highly attentive, trying to handle the words better in a limited amount of time. The results show that retention of the fifty-nine words is 100% for Group 1; and about 94% for Group 2. However informal this evaluation is, the outcomes are still meaningful. Though the students in Group 2 were at a disadvantage with respect to getting frequent student-teacher interaction in class, the students in Group 1 were deprived of the benefit of peer interaction after class. No doubt the practice of Chinese in Group 2 after class is very useful for reinforcing the acquired ability and it weighs heavily against the disadvantage of less student-teacher classroom interaction. Such peer interaction among second language acquirers can be regarded as a kind of "interlanguage talk" (Krashen & Terrell, 1983:35). Though it might contain the problem of ungrammaticality or unidiomaticity, it certainly results in situations of real communication.

Conclusions:

The results of the memorizing game are an evidence to indicate that:

- (a) The availability of "interlanguage talk" has a strong positive correlation with achievement level in second language acquisition.

Table 2

Results of A Memorizing Game

From Group 1 and Group 2

Mental Grouping of Words	Percentages of Accurate Responses	
	Group 1	Group 2
Number of Words		
1 - 5	100	100
6 - 10	100	100
11 - 15	100	80
16 - 20	100	100
21 - 25	100	80
26 - 30	100	100

* Each word = 20 points

(b) The frequency of student-teacher classroom interaction directly affects the progress in language acquisition.

4. Baroque Music and Suggestive Music:

Introduction:

By the end of the ten-week beginning Chinese course, the teacher conducted an experimental test with the students in Group 1. The test was designed to compare the soothing effects of Baroque music with the suggestive effects of the self-composed music in vocabulary memorization. The self-composed music is coined as Suggestive music by the author, simply because the melodic images of the music are composed to suggest the meaning or images of certain language instructions. The following is the proceeding of the experiment:

Test 1 (Suggestive Music):

Words to be memorized with Suggestive music in the background were: 1) sky, 2) sea, 3) cloud, 4) mountain, 5) fish, 6) ship, 7) bird, 8) airplane, 9) wolf, 10) bear, 11) tiger, 12) lion, 13) squirrel 14) cat, 15) hen, 16) snake.

Duration of the Suggestive music: Two minutes and twenty-three seconds.

Times of repetition for each word: Three.

Techniques used for conveying message: The teacher held a picture illustrating a specific word while she was reading it at a consistent rate of speech. However, she changed the tone, the volume, the pitch and the emotion in accordance with the meaning of the word. For example, the

music for the word, "tiger" was a series of heavy chords at the lower part of the piano key board, and the teacher tried to read the word in a threatening voice; the music for the word, "snake" was a somewhat subtle and slippery melodic line at the comparatively higher part of the piano keyboard, and the teacher tried to read it in a frightened voice.

Evaluation: No music was used during the administration of picture-multiple choice to the three students. The teacher used the same voice as she did in reading the words with Suggestive music.

Test 2 (Baroque Music):

Words to be memorized with the Baroque music in the background were: 1) apple, 2) grape, 3) banana, 4) pear, 5) orange, 6) tomato, 7) meat, 8) bread, 9) sun, 10) star, 11) moon, 12) monkey, 13) pig, 14) frog, 15) horse, 16) car.

Duration of the Baroque music: Two minutes and twenty-five seconds.

Times of repetition for each word: Three.

Techniques used for conveying the message: The teacher used the same size of picture illustrating specific words as she did in Test 1. She kept the same rate of speech but changed the volume, the tone and pitch of her voice while reading different words, e.g. she used a pleasant voice to read the name of the fruit; she imitate a naughty voice to read the word of monkey, etc.

Evaluation: No music was used when the second test of picture-multiple choice was administered to the three students right after the Baroque music. The teacher used the same voice as she did in reading the words with Baroque music.

Results: (See Figure 2).

Out of sixteen points in Test 1 (16 points equal to the 16 words listed above), student A got 9 points, student B got 11 points, and student C, 12 points. The mean of the three scores in Test 1 is 10.7, whereas in Test 2, out of sixteen points, student A got 2 points, student B, 5 points, and student C, six points. The mean of the total scores in Test 2 is 4.3.

In an interview right after the tests, the teacher asked the three students to express freely their opinions about the two different kinds of music. The discussion was on the following topics: 1) Is music helpful for you to memorize the words? 2) Which music is more helpful? why? 3) What is your special way to remember words during the two tests? 3) Do you still think of the music when doing the picture-multiple choice?

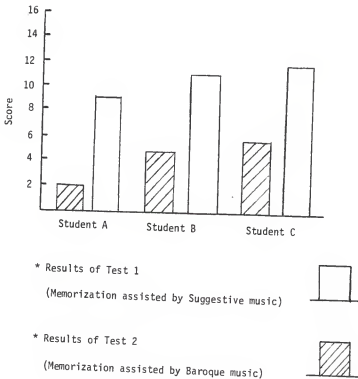
The following are the students' comments and reactions toward the two different kinds of music recorded by the teacher in her teaching log:

1) Student A: I think the first music [Suggestive music] is definitely much more helpful than the second music [Baroque music]. Because that music is closely linked with the words. (All the three students agreed on this point).

2) Student B: I connected the meaning and the pronunciation of the word with the music, that helps me a lot to remember the word.

3) Student C: During the first test of picture-multiple choice, I thought of the music when you said that specific word, and it reminded

Figure 2
 Results of Two Tests of Picture-Multiple Choice
 From Group 1
 Based on the Effects of Suggestive and Baroque Music



me of the picture, too.

4) Student B: I could not remember the music during the second test. I tried to remember the way you pronounced a certain word and connected it with the picture.

5) Student A: The reason that I prefer the first music is that I could have something to grasp at when I tried to remember a strange word. For the second music, I could not do that.

6) Student C: During the second music, I paid attention to the word reading and watched the pictures; but during the first music, things were easier, the words were combined with the music and the pictures seemed to be more alive.

Discussion:

(1) A Comparison between Suggestive and Baroque music:

In spite of the dramatic difference in results between the effects of Baroque and Suggestive music, it is necessary to examine carefully the functioning of the two different types of music during the experiment. According to the teacher's observation and the students' reaction, a comparison is made as follows:

a) Suggestive music attracts the subjects' attention by relating the melodic image closely to the language instruction, while Baroque music tends to lead the subjects' attention to the words and pictures instead of the music itself.

b) Suggestive music aims to create a more active state of mind for the subjects during the instruction, while Baroque music emphasizes a more relaxed state of mind.

c) Suggestive music is suitable for certain grouped words which can be expressed through music explicitly, while Baroque music is free from this limitation.

d) Suggestive music does not require a specific environmental atmosphere, the music itself creates the atmosphere; while Baroque music functions effectively only under certain environmental conditions with a certain set of mood.

e) Suggestive music costs time and a certain degree of expertise to compose, while Baroque music is more available and tractable to most teachers.

Considering the above comparison between Suggestive and Baroque music, it is evident that Suggestive music has a stronger influence activating the subjects' subconscious learning in a more direct and lively way. The results in Figure 2 supported by the students' comment from the interviewing have indicated that Suggestive music is a very effective teaching aid in accelerating memorization. To some extent, it shares common features with Baroque music in that they both attempt to activate subjects' subconscious learning through joy, relaxation, guided fantasy and imagination. However, Suggestive music seems more adaptable to a regular classroom setting; it not only affects subjects' learning attitude but also assists comprehension by creating a mental picture connected with language instruction through melodic images. No wonder, student A reacted, "The reason that I prefer the first music is that I could have something to grasp at when I tried to remember a strange word. For the second music, I could not do that." And student C said, "Things

were easier (with Suggestive music), the words were combined with the music and pictures seemed to be more alive."

(2) Certain Limitations of the Experiment:

Nevertheless, different results might come out if the tests were done again and again to groups of different ages in different environmental settings. Since it is difficult for music to change abruptly from one theme to another, problems might also occur: there is the question of whether there is music for every word and how to group words using Suggestive music. Thus before jumping at the conclusion that Suggestive music is more efficient than Baroque music in accelerating word memorization, some limitations of the experiment should be noted:

a) Familiarity: The students accepted Suggestive music throughout the course, while they had no contact with Baroque music before the experiment.

b) Priority: The teacher used Suggestive music in the first test when the students' minds were comparatively more active and fresher than they were in test 2.

c) Word Grouping: The grouping of words in Test 1 has greater similarity and contiguity than that in Test 2.

d) Environment: The regular classroom environment is a setting more favorable for Suggestive music.

e) Number of Subjects: The results are based on a small group with three subjects instead of a larger sample through randomization.

f) Age of Subjects: The effects of Suggestive music in Figure 2 were limited to one group of fifth graders with no contrasts to groups

of other ages.

Conclusions:

In spite of the many limitations of the study, the results in Figure 2 are still very intriguing. Though further efforts are needed for a more elaborate setting to study precisely the effects of Suggestive music compared with those of Baroque music, some positive outcomes of the study can certainly be concluded as the following:

(a) Suggestive music enhances comprehension and retention of language instruction by creating mental pictures in tune with language input through melodic images.

(b) Suggestive music is effective for elementary students in accelerating word memorization by activating their subconscious learning through joy, intuition and imagination.

(c) Suggestive music is suitable for memorizing words which are grouped according to their contiguity and similarity and can be expressed vividly through music.

(d) The subjects of the study are more responsive to Suggestive music than Baroque music.

Summary:

Discussion in this chapter is around the numerical data from four evaluations: student feedback form for the ten-week beginning Chinese course, memorizing game, five tests of picture-multiple choice for Group 1, and two tests of picture-multiple choice about effects of Baroque and Suggestive music on word memorization for Group 1. Quantitative results

obtained from the evaluations are further investigated in comparison with the qualitative data acquired during the process.

With both the quantitative and qualitative data presented in Chapter 4 and Chapter 5, an examination of the former assumptions made in Chapter 1 would be significant.

Assumption 1: A second language program supported by music has positive effects on the student's attitude towards learning the Chinese language and the Chinese culture.

The results from items 1, 4, 12, 16, in the student feedback form for the ten-week beginning Chinese course are reported in Table 1. The observation, interviewing and documents, which reflected the students' attitude toward the three major techniques in teaching the Chinese language through music, are reported in detail in Chapter 4. No difference is found between the results and the original assumption. So this hypothesis is not rejected.

Assumption 2: Instructional songs based on tests increase retention of language skills.

The results from item 6 in the student feedback form for the beginning Chinese course are reported in Table 1. The results from the memorizing game are reported in Table 2. The results of five tests of picture multiple choice for Group 1 are reported in Figure 1. The qualitative results are reported in Chapter 4: Teaching an Instructional Song. No difference is found between results and the assumption. So this hypothesis is not rejected.

Assumption 3: Music integrated with instruction produces better

intonation and pronunciation, no systematic study was made to bring out the difference of acquired intonation and pronunciation between a musical approach and a non-musical approach. This hypothesis is neither rejected nor ascertained.

Assumption 4: Music that assists TPR activities, games and role-play encourages student participation and oral production.

Results from item 13 in the student feedback form for the beginning Chinese course are reported in Table 1. Qualitative results of student classroom behaviors during the instructional activities are reported in Chapter 4. A great majority of the data support this assumption. So this hypothesis is not rejected.

Assumption 5: Self-made melodic image combined with the meaning of certain language instruction results in better comprehension and memorization than instruction with Baroque music.

Results from the two tests of picture-multiple choice assisted separately by Suggestive and Baroque music are reported in Figure 2. Qualitative data of the students' reaction to the related question are reported in Chapter 5. No difference is found between the results and the assumption. However, considering the limitations of the study (which are mentioned in Chapter 5), this hypothesis is neither rejected nor ascertained.

CHAPTER VI

SUMMARY AND RECOMMENDATIONS

The present study was conducted to contribute to the field of second language acquisition and to the search for effective and innovative techniques in foreign language classrooms.

Using the suggestive effects of music to achieve instructional goals is a teaching method based on the theory of the Natural Approach and the hypothesis of the affective filter made by Krashen and Terrell. This teaching method also incorporates some techniques and ideas from Lozanov's Suggestopedia and Asher's TPR. The major effort of the study is to experiment on new ways, more efficient and less strenuous, to get to the human being's great potentiality in learning a second language. Compared with the theory of the Natural Approach and other techniques used in Suggestopedia and TPR, the following is a summary of the characteristics of the musical approach adopted in this ten-week beginning Chinese course:

(1) Effects on lowering the affective filter: The aesthetic and suggestive effects of the self-made music in TPR activities, instructional songs, musical skit or role-play, stimulated an interest and desire in the learners to participate in classroom activities. With

the aid of melodic suggestion, verbal language instruction is transformed into vivid mental images, and a stress-free atmosphere mingled with joy, relaxation, and guided fantasy is created. Most significantly, the music has succeeded in assisting the learners to overcome possible psychological barriers against accelerative learning. The results of the study from the memorizing game, five tests of picture-multiple choice for Group 1, indicate a high retention of the acquired knowledge; and the information collected from the student feedback form and student-teacher interviewing suggest an overwhelming positive attitude of the learners toward this musical teaching approach; the above outcomes corroborate one of Krashen's famous hypotheses: learning can not be accelerated unless the affective filter is sufficiently lowered.

In original Suggestopedia, deep relaxation is also emphasized to overcome possible mental barriers by means of yoga exercises. However, yoga exercises may not be suitable for mass application in schools, yet Suggestive music can work well both for large and small groups in regular classrooms.

TPR is believed to be a joyous learning experience, but when music is combined with TPR activity, it brings more charm and excitement, and creates a favorable learning environment.

(2) A harmonious brain function: The theory of superlearning advocates that a holistic learning experience allows a logical mind, a creative mind and the body to work in concert (Ostrander, 1979). An analysis of Lozanov's Suggestopedia indicates that his main effort is to

awaken people's intuitive or subconscious learning capability, which he believes is infinite learning capability. A careful review of the techniques used in this program reveals that the joy and efficiency of a musical learning approach did embody a more harmonious and balanced brain function. The students seemed to be able to attain the pedagogical goals effortlessly when their emotion, creativity and imagination worked harmoniously with their logical mind and physical movements. However, Suggestive music does not play an independent role in accomplishing this aim; it works efficiently only when it incorporates drama, role-play, skit, dialog, reading and other instructional activities. These affective activities, which lead to a holistic learning experience, has been emphasized in The Natural Approach by Krashen and Terrell (1983), as well as in Suggestopedia by Lozanov. Suggestive music is, in a sense, a new application to achieve the same goal.

(3) An acceleration of oral production: One important phase of Suggestive music is its effect on setting up a dramatic communicative classroom atmosphere and thus leading to natural and spontaneous oral expressions. Krashen and Terrell (1983:20) maintains that "comprehension precedes production" is the first principle of the Natural Approach; learners should be allowed a certain "silent period" before they are ready to speak; and language acquisition takes place when learners have acquired full comprehension of language input in communication. As was observed in the first Chinese lesson, "A Flannel Board Show" (See chapter 4), the "silent period" was obviously shortened, for learners were inspired to speak in Chinese automatically at the early stage of

the course. Suggestive music dramatized the presentation of the mechanic routine patterns and enlivened the communication among the four characters on flannel board. This atmosphere contributes to an ideal learning environment to develop natural communicative ability.

Compared with the musical approach, TPR activity has the same effects on "triggering off" automatic speaking. As was described in "A TPR Activity" in chapter 4, oral expressions naturally occurred after a due amount of TPR practice.

Suggestopedia unfolds a very similar procedure for readiness of oral fluency, such as pre-session, session, and post-session. Creative oral expressions do not happen until after sufficient comprehension and assimilation of the new knowledge in pre-session and session phases.

Therefore, a close and positive correlative relationship is revealed between comprehension and oral production, which verifies Krashen's first principle in The Natural Approach, and could be further concluded: The more sufficient comprehension of language input, the speedier is the oral production.

(4) Enhancing word retention: In spite of certain limitations of the study concerning a comparison between the soothing effects of Baroque music and the suggestive effects of self-made music, the results yielded still indicate positively great effectiveness of Suggestive music in enhancing word retention. A list of the techniques used to enhance memorization by Suggestopedia or by Suggestive music is compared as follows:

(a) Relaxation in word memorization is achieved in Suggestopedia

mainly through a sleep-learning activity or yoga exercises, while relaxation in word memorization assisted by Suggestive music is acquired through pleasant and active stimulation of the melodic images.

(b) Comprehension or meaning of words is conveyed in Suggestopedia through bilingual translation, while comprehension of words is transmitted primarily through pictures in word memorization assisted by Suggestive music.

(c) The soothing Baroque music used in Suggestopedia is an aid to help learners to relax. It is not correlated with the meaning of the words. The suggestive effects of the self-made Suggestive music not only adds joy and relaxation to the learning experience, but also reinforces the meaning of the words through melodic suggestions.

(d) In this study, the learners are in a fully awake and active state of mind, while in Suggestopedia, learners undergo a certain period of "pseudopassivity" (Lozanov, 1978).

(e) Tones and intonations in Suggestopedia vary with the soothing effects of Baroque music harmoniously, while the variety of tones, volumes, and intonations in word memorization aided by Suggestive music is closely related to the meaning of the words.

(f) Word grouping according to similarity, contiguity or contrast is necessary for Suggestive music in word memorization, while Suggestopedia has no such limitations.

(g) Both soothing Baroque music and stimulating Suggestive music work in the learner's affective domain, and involve much subconscious and intuitive learning capability.

Summary:

1. Suggestive music creates low affectivae filter and positive attitudes of the learners in second language acquisition.

2. Suggestive music reinforces comprehension of language input and accelerates natural and spontaneous oral production.

3. Suggestive music effectively creates a holistic learning experience with more harmonious brain functioning.

4. Suggestive music has positive effects on accelerating word memorization.

5. All the numerical data collected in the study support the qualitative data collected through documentation, interviewing and observation.

New Hypotheses Evolved in the Study:

Along with the investigation concerning the various phases of the new musical approach in the study, a quest of its adaptability and potentiality in second language acquisition, as well as a more precise measurement of its effects on language acceleration compared with non-music, original TPR and Suggestopedia teaching approaches becomes meaningful. The major effort of further study should focus on solving the following new indications that arise from the research:

(a) Does TPR activity enhanced by Suggestive music result in a more accelerative language acquisition compared with non-music assisted TPR activity?

(b) Is it possible that word memorization assisted by Suggestive music is more efficient than when it is assisted by soothing Baroque music?

(c) Can the musical teaching approach, if compared with a non-musical teaching approach, lead to a more natural, more accurate and an earlier oral production?

(d) Are children more responsive to Suggestive music than adults?

Recommendations for Further Research:

In order to solve the above problems, further investigation of Suggestive music should involve both psychological and intellectual domains. That is to say, a more precise qualitative versus quantitative design is required for further study. Recommendations are made as follows:

1. Using a control group (non-music assisted) and an experimental group (music assisted) to collect both quantitative and qualitative data from the study.

2. Develop a triangle observational tool to collect more precise and reliable qualitative data, such as using teaching log, audio and video recording, consistent outside observer, consistent observational clues, student diary and regular student-teacher, or teacher-outside observer discussion.

3. Design a questionnaire to collect data of learners' anxiety level at the beginning, the middle and the conclusion of the study for statistical analysis.

4. Design an evaluation instrument to collect quantitative data on learners' achievement level, scheduling the time of evaluation at regular intervals.

5. Carry out a statistical analysis to determine the collerative relationship between the level of anxiety and academic achievement.

6. Test and re-test the suggestive effects of self-made music in word memorization with those of a non-musical approach and those using soothing Baroque music, using different age groups, different word grouping and scheduling the three approaches differently in testing order. Collect both qualitative and quantitative data from the experiment.

7. Use percentile measurement to compare the outcomes of word retention through TPR activity between non-music assisted and Suggestive music assisted approaches.

8. Create an evaluation instrument to compare pronunciation and communicative ability between the control and the experimental groups.

All these suggestions are tentative rather than absolute. Since search for a new technique in teaching a foreign language is a discovery process, the significance of the study lies in an open attitude of the researcher to unconventional and creative teaching-learning approaches. With the improvement of the research design and instruments, the actual results of the study will be further defined.

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APPENDICES

APPENDIX A
GUIDELINE OF THE
CURRICULUM FOR THE TEN-WEEK BEGINNING CHINESE COURSE

APPENDIX A

GUIDELINE OF THE

CURRICULUM FOR THE TEN-WEEK BEGINNING CHINESE COURSE

Lesson 1 (Two periods):

- (a) Sentence pattern: Hello, my name is ... What's your name?
How are you? Fine, thank you. Good-bye.
- (b) Nouns: dog, bird, Leely, San Mao.
- (c) Single-word order for TPR activities: stand up, sit down, listen, walk (fast or slowly), stop.

Music used in lesson 1:

- (a) Song --- "Hello!"
- (b) A self-composed piano piece --- To activate communicative atmosphere for a flannel board show.
- (c) A 4/4 marching piece to control movement in TPR activities.

Lesson 2 (three periods):

- (a) Sentence pattern: What's this? This is ...
- (b) Nouns: door, window, chalkboard, chair, teacher, student, drum, trumpet, flute.
- (c) Verbs: Blow, beat, play.
- (d) One-thought-unit order for TPR activities:
Come here to the... Go there to the ...

Music used in lesson 2:

- (a) Song --- "Good-bye, teacher".
- (b) Song --- "Beat the Drum, Blow the Trumpet and Play the Flute."

Lesson 3 (One period):

- (a) Sentence pattern: Is this a book? Yes, it is.
Is this a book? No, it isn't.
- (b) Nouns: book, pen, pencil, desk, lamp, bell.
- (c) Single word order for TPR activities: jump, clap hands, raise your hand, put down your hand.
One-thought-unit order for TPR activities: Take up the book; put down the book, etc.

Music used in lesson 3: A 4/4 marching piece to control movement in TPR activities.

Music used in lesson 9:

Song --- "Pull a Huge Radish"

(used in a musical skit "Pull Radish").

Lesson 10 (Three periods):

Sentence pattern: What time is it now? It is...o'clock.

Hello, I am ... Are you ...?

Nouns: telephone, rabbit, tortoise, race.

Adjectives: tall, short, strong, weak.

Verbs: cry, laugh, win, fail.

Prepositions: In front of, behind.

Music used in lesson 10:

A self-composed piece to guide imagination in the development of a TPR skit " Race between Tortoise and Rabbit".

APPENDIX B

USES AND FUNCTIONS OF MUSIC

--- A PEDAGOGICAL GUIDELINE BY CHARLES BROOKHART ---

APPENDIX B

USES AND FUNCTIONS OF MUSIC

--- A PEDAGOGICAL GUIDELINE BY CHARLES BROOKHART ---

TO CONTROL MOVEMENT

(Examples: dancing, marching, aerobics, children games.)

TO INFLUENCE MOODS

(Examples: music for films and TV dramas, MUZAK.)

TO COMMUNICATE

(Examples: musical stories, bugle calls, commercials.)

TO INSTILL PATRIOTISM, ATTITUDE OF WORSHIP, SCHOOL SPIRIT

(Examples: patriotic and religious rituals and ceremonies
pep rallies, etc.)

TO PROVIDE THERAPY

(Examples: treatment of mental and physical handicaps,
speech problems, and to stimulate participation by
older persons.)

TO SERVE AS A MEANS OF SELF-EXPRESSION

(Examples: singing in the shower, whistling while we work,
singing the blues, composing or improvising music, most
folk music.)

TO PROVIDE ENTERTAINMENT AND /OR AESTHETIC PLEASURE

(Examples: musical shows, opera, concerts, etc.)

We value music for its own sake, and we respond to it
on various levels ranging from

- (a) a purely sensuous response to
- (b) responding to patterns of tension and repose to
- (c) responding to the expressive elements and musical form.

* Permission has been obtained from Dr. Brookhart to use this
pedagogical guideline in this master's thesis.

APPENDIX C
STUDENT FEEDBACK FORM
FOR THE TEN-WEEK BEGINNING CHINESE COURSE

APPENDIX C

STUDENT FEEDBACK FORM FOR THE BEGINNING CHINESE COURSE

Direction: This form is to help the teacher improve her teaching. The information is confidential. No name is to be written on the form. Your honest opinions will be highly appreciated. Thank you.

Please 1. Check the smiling face if your answer is "yes".



2. Check the face that neither smiles nor frowns if you are not decided.



3. Check the frowning face if the answer is "no".



1. I think "picking up" Chinese is fun.



2. I like the spacious classroom where we have the Chinese class.



3. The teacher's voice is clear and pleasant.



4. This chinese course is different from other course.













5. I think most of the lessons have interesting topics.



6. Music and songs help me a lot to memorize the Chinese words.



7. I can sing more than five Chinese songs now. 
8. It's important for me to have pictures to help understand the Chinese language. 
9. I remember the Chinese lesson after class. 
10. I can figure out the meaning of the words through the teacher's gestures and facial expressions. 
11. The teacher always encourages us to speak and act in Chinese. 
12. I am interested in learning more about the Chinese culture. 
13. Answering the teacher's questions is fun. 
14. I am able to learn more if the teacher teaches a little faster. 
15. I can see clearly the visual aids on the flannel board. 
16. I hope I can have another Chinese class some other time. 

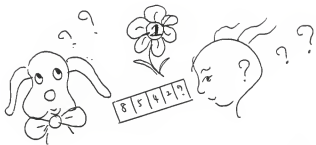
Fill in the blank with one phrase:

17. The thing that I like best about the class is _____.
18. The thing I like best about the teacher is _____.
19. The song that I like best is _____.
20. The lesson that I like best is _____.

APPENDIX D
PICTURE-MULTIPLE CHOICE FOR GROUP 1
(TEST 1)

APPENDIX D

Picture-Multiple Choice for Group 1 (Test 1)



1.  2.  3.  4. 
5.  6.  7. 
8.  9.  10. 

--	--	--	--	--	--	--	--	--	--	--

姓名 _____

日期 _____

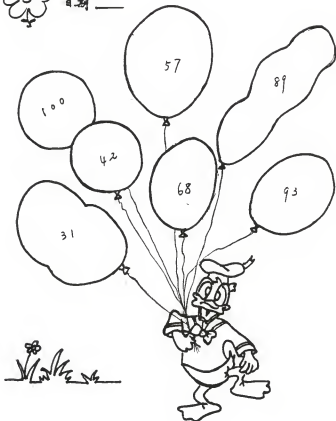
APPENDIX E
PICTURE-MULTIPLE CHOICE FOR GROUP 1
(TEST 5)

APPENDIX E

Picture-Multiple Choice for Group 1 (Test 5)



姓名 _____
日期 _____



APPENDIX F

A CATALOG OF MUSIC RECORDED ON TAPE
FOR THE TEN-WEEK BEGINNING CHINESE COURSE

APPENDIX F

A CATALOG OF MUSIC RECORDED ON TAPE
FOR THE TEN-WEEK BEGINNING CHINESE COURSE

Part 1 --- Instructional Songs:

1. Hello.
2. Good-bye, Teacher.
3. Beat the Drum, Blow the Trumpet and Play the Flute.
4. Wash Your Hands, Wash Your Face and Brush Your Teeth.
5. Parts of Body.
6. Counting from One to Ten.
7. Balloon, Balloon, Come and Buy.
8. Pull a Huge Radish (with Suggestive music in the background).

Part 2 --- Suggestive Music:

1. A Flannel Board Show.
2. A TPR Activity.
3. Suggestive Music for Word Memorization.
4. A TPR Skit: A Race between Tortoise and Rabbit.

SUGGESTIVE EFFECTS OF MUSIC ON LOWERING
THE AFFECTIVE FILTER
IN SECOND LANGUAGE ACQUISITION

BY

DEJIN (LINDA) XIA

B.A. Shanghai Teacher's College, 1982

AN ABSTRACT OF A MASTER'S THESIS

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requirements for the degree

MASTER OF SCIENCE

College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1985

The purpose of the present work was to investigate and evaluate in a ten-week beginning Chinese course, the suggestive effects of music on lowering the affective filter, on creating a communicative environment, and on the enhancement of language skills in second language acquisition. The subjects for this study were all local elementary students, ages 10 to 11. Group 1 consisted of three girls who were volunteers for the beginning Chinese course at Kansas State University. Group 2 was a regular class of fifth graders in one local elementary school.

The curriculum of the program was designed by the author according to the "Input (i+1)" hypothesis (Krashen and Terrell, 1983). Except for one Chinese children's song in a skit, the instructional music used to support this program was mainly composed and played by the author. According to a pedagogic guideline found in Uses and Functions of Music by Brookhart (1983), the functions of music in this Chinese language program were: (1) To control movement in children's games or TPR activities. (2) To influence mood in story telling or role-play. (3) To communicate when the image or the rhythm or the pitch of the music was associated with the meaning of a specific language input. (4) To serve as a means of self-expression in instructional songs which were based on the texts and which resemble, to some extent, the intonation and the rhythm of the spoken language. (5) To provide entertainment or aesthetic pleasure in activating the classroom atmosphere.

The research design follows the qualitative methods proposed in On the Application of the Ethnographic Inquiry to Education: Procedures and Possibilities by Rist (1982). Formal evaluation was carried on in Group 1

as well as a systematic collection of teaching log and student diaries. Comments that were gained from interviews and discussions held with subjects of both groups and with outside observers were carefully recorded. Therefore, analysis and evaluation are basically presented in a descriptive manner when investigations of certain phenomena are presented.

The major results were: (1) A musical teaching approach creates low affective filter and positive attitudes of the learners in second language acquisition. (2) Suggestive effects of music reinforce comprehension of language input and accelerate natural and spontaneous oral production. (3) Suggestive music has positive effects on accelerating word memorization.