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DEVELOPMENT AND EVALUATION OF CHINESE ANCIENT POETRY ART SONGS TEACHING MODULE FOR NON-MUSIC MAJOR UNDERGRADUATE STUDENTS IN CHINA



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CHEN YU

SULTAN IDRIS EDUCATION UNIVERSITY

2025



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DEVELOPMENT AND EVALUATION OF CHINESE ANCIENT POETRY ART
SONGS TEACHING MODULE FOR NON-MUSIC MAJOR
UNDERGRADUATE STUDENTS IN CHINA

CHEN YU

THESIS PRESENTED TO QUALIFY FOR DOCTOR OF PHILOSOPHY

FACULTY OF MUSIC AND PERFORMING ARTS
SULTAN IDIRS EDUCATION UNIVERSITY

2025



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ABSTRACT

This study develops and evaluates a teaching module on Chinese ancient poetry art songs for non-music major undergraduate students at Donghua University of Technology in China. The purpose of the study is to address the declining interest in traditional Chinese music by enhancing students' cultural appreciation and engagement through innovative teaching strategies. Using the ADDIE model, the study follows a structured three-phase approach: needs analysis, module development, and validation. The module incorporates both theoretical and practical components, combining historical and cultural knowledge of ancient poetry with vocal performance techniques. Data collection methods include pre- and post-tests, questionnaires, observations, and interviews to ensure a comprehensive evaluation of the module's effectiveness. The findings reveal a significant improvement in students' understanding, performance, and appreciation of ancient poetry art songs, demonstrating the module's high effectiveness in promoting cultural preservation through music education. The study highlights the importance of integrating traditional cultural elements into modern music education to preserve cultural heritage and cultivate students' interest in traditional music forms. Additionally, it emphasizes the role of innovative teaching strategies in improving students' learning experiences and engagement. This research provides valuable insights for music educators, curriculum developers, and policymakers in designing effective teaching modules that incorporate traditional Chinese music into higher education curricula. It advocates for the continuous adaptation of music education to address the changing cultural landscape and to foster a deeper connection between students and their cultural heritage. The study also encourages further exploration of the integration of technology and interdisciplinary approaches to enhance the teaching and learning of traditional music.



PEMBANGUNAN DAN PENILAIAN MODUL PENGAJARAN LAGU SENI PUI SI KUNO CINA UNTUK PELAJAR PRASISWAZAH BUKAN JURUSAN MUZIK DI CHINA

ABSTRAK

Kajian ini membangunkan dan menilai modul pengajaran berkenaan lagu seni puisi kuno Cina untuk pelajar sarjana muda bukan muzik di Universiti Teknologi Donghua, China. Kajian ini bertujuan menangani penurunan minat terhadap muzik tradisional Cina dengan meningkatkan penghargaan budaya dan penglibatan pelajar melalui strategi pengajaran yang inovatif. Menggunakan model ADDIE, kajian ini melalui tiga fasa utama: analisis keperluan, pembangunan modul, dan pengesahan. Modul ini menggabungkan komponen teori dan praktikal yang merangkumi pengetahuan sejarah sertabudayapuisi kuno dengan teknik vokal. Kaedah pengumpulan data termasukujian pra dan pasca, soal selidik, pemerhatian, dan temu bual untuk memastikan penilaian yang menyeluruh terhadap keberkesanan modul. Hasil kajian menunjukkan peningkatan ketara dalam pemahaman, prestasi, dan penghargaan pelajar terhadap lagu seni puisi kuno, membuktikan keberkesanan tinggi modul dalam mempromosikan pemeliharaan budaya melalui pendidikan muzik. Kajian ini menekankan kepentingan mengintegrasikan elemen budaya tradisional dalam pendidikan muzik moden bagi memelihara warisan budaya dan memupuk minat pelajar terhadap bentuk muzik tradisional. Selain itu, kajian ini menonjolkan peranan strategi pengajaran inovatif dalam meningkatkan pengalaman pembelajaran dan penglibatan pelajar. Kajian ini memberikan pandangan yang berguna kepada pendidik muzik, pembangun kurikulum, dan pembuat dasar dalam merangka modul pengajaran yang berkesan untuk mengintegrasikan muzik tradisional Cina ke dalam kurikulum pendidikan tinggi. Kajian ini juga menggalakkan eksplorasi lebih lanjut mengenai penggunaan teknologi dan pendekatan merentas disiplin untuk mempertingkatkan pengajaran dan pembelajaran muzik tradisional.



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CHAPTER 1

INTRODUCTION



In the early 20th century, particularly during the 1920s, many composers and their students who returned from studying abroad skillfully combined classical Chinese poetry with Western art songs (Zhao, Y. 2022). This innovative fusion allowed traditional Chinese poetry to be conveyed through a modern musical medium, revitalizing its expression and cultural significance. Early efforts by pioneering scholars and music educators played a crucial role in the birth of the ancient poetry song genre, and their dedication to exploration accelerated its rapid development. This integration not only influenced the evolution of modern Chinese music but also contributed to the promotion of traditional culture and strengthened cultural confidence.



In recent years, scholars have made significant progress in studying Chinese ancient poetry art songs. Their research spans various areas, including the historical analysis of ancient poetry and the chronological development of Chinese art songs (Wang, X. 2018). However, a notable gap remains in exploring innovative teaching modules for introducing Chinese ancient poetry art songs in educational settings.

This lack of innovation in teaching methods can be attributed to several factors, such as the complexity of the subject, the absence of a standardized curriculum, and insufficient teacher training. Additionally, traditional teaching approaches may fail to engage modern students, who exhibit diverse learning preferences and needs.

Integrating innovative teaching modules into the instruction of Chinese ancient poetry art songs is vital for several reasons. First, it enables students to gain a deeper understanding of the historical and cultural context of the songs, fostering greater appreciation for their aesthetic and emotional richness. Second, such modules address diverse learning styles, helping students comprehend complex concepts more effectively while creating a more engaging and interactive learning environment (Shen, Y., Wang, L., & Zhang, Q. 2025).

Innovative teaching approaches may incorporate multimedia resources, collaborative group activities, project-based learning, and technology-assisted tools. Research shows that multimedia integration supports richer musical engagement in classroom settings (Popova & Dzhambova, 2023), and collaborative learning enhances skills like student self-efficacy and ensemble performance in music education (King, 2001). Project-based learning has also proven effective in developing technical

proficiency and real-world problem-solving skills in digital musicianship (Maxwell, Thompson, & Johnson, 2019).

Building on the theoretical premise that poetry and music are inherently intertwined, as evidenced by their shared origins, the study developed and implemented a teaching module focused on Chinese ancient poetry art songs. The effectiveness of this module was subsequently evaluated to assess its impact on learning outcomes.

1.2 Background of Study

1.2.1 The Rise of Ancient Poetry and Lyrics Schools in the 1920s

On May 4, 1919, students, workers, businesspeople, and other patriotic groups in Beijing protested against imperialism and feudalism through petitions, demonstrations, and strikes, showcasing their determination to bring about social change (Kuo, 2017). This event sparked a wave of "advocating science," leading to intense debates among musicians about the relationship between science and music, as well as between Chinese and Western musical traditions (Weston, 1998). Dissatisfaction with the historical and current state of traditional Chinese music grew during this time. Many musicians who had studied abroad or trained in Western music considered it more scientific and advocated for reorganizing and innovating traditional Chinese music through scientific methods (Ho & Law, 2011).



During this period, returning students devoted themselves to professional music education, aiming to establish higher music education in China. Prominent figures such as Xiao Youmei, Qing Zhu, and Hua Lisi incorporated Chinese ancient poetry and lyrics into their compositions. Their works, characterized by strong artistic qualities and academic rigor, laid the foundation for professional music education in China and marked the beginning of ancient poetry and lyrics art songs as a genre ((Yue, 2022). General music education created opportunities for these art songs to enter schools, while specialized teacher-training programs allowed their inclusion in higher education institutions.

With the comprehensive promotion of aesthetic education in schools, Xiao Youmei, Qing Zhu, and Hua Lisi emerged as leading figures in the academic study of ancient poetry and lyrics art songs. In early 20th-century China, Wang Guowei and Cai Yuanpei played pivotal roles in advocating for aesthetic education as part of national cultural reform. While global discourses on aesthetic education had already emerged in Western educational thought during the 19th century—such as Schiller’s *Letters on the Aesthetic Education of Man*—Chinese scholars contextualized aesthetic ideals within national identity and cultural preservation. Following the May Fourth Movement, aesthetic education gained further prominence. Cai Yuanpei’s article, *Aesthetic Education to Replace Religion*, emphasized its importance (Yuanpei, 1996) , and Liang Qichao advocated for aesthetic education to strengthen national character (Pan, 2012). However, I found no verifiable references for Lü Cheng’s or Fan Shoukang’s quotations; therefore, these are removed for academic rigor.





These aestheticians did not limit their advocacy to theoretical discussions; they actively implemented their ideas. In 1919, Wu Mengfei, Feng Zikai, Liu Zhiping, and others founded the "Chinese Aesthetic Education Association" and launched the journal *Aesthetic Education*, initiating China's first aesthetic education groups and publications. Inspired by this association, numerous art institutions and schools were established in cities like Shanghai and Beijing, including the Shanghai Art Museum, Shanghai Oil Painting Museum, Shanghai Art University, Hangzhou Art College, Beijing Art School, and the National Music College. Additionally, primary and secondary schools, teacher-training colleges, and comprehensive schools began introducing aesthetic education courses—mainly in music and fine arts. A 1914 Ministry of Education consultation paper emphasized that music, handicrafts, drawing, and literature were compulsory subjects in elementary and teacher-training schools, reflecting early integration of aesthetic education in curriculum (Xia et al., 2022).

The aesthetic education movement reached its peak during the May Fourth Movement, making the establishment of higher music education in China a priority for both the government and society. In this context, returning students with Western music training committed themselves to advancing China's music education.

Musicians such as Xiao Youmei, Qing Zhu, and Hua Lisi, who had studied in Europe and Japan, were instrumental in introducing systematic music education based on Western academic traditions. They became the first generation of teachers in China's higher music education system. Their compositions combined Western techniques, including classical music theory, composition methods, and the polyphonic system, with Chinese ancient poetry, creating works that reflected contemporary sensibilities.





These musicians were trailblazers in both professional music education and the development of ancient poetry art songs.

1.2.2 Early Chinese Ancient Poetry Art Songs in Contemporary Chinese Music Education Practice

The early Chinese ancient poetry art songs from the late Qing and early Republic periods marked the initial intersection of Chinese and Western cultures. In contrast, the songs created during the 1920s reflected the integration of higher music education and Western art traditions. During this era, Chinese music lacked an independent and fully developed polyphonic system, leading many Chinese musicians to eagerly adopt Western polyphonic techniques in their creative work. Notably, musicians such as Xiao Youmei, Qing Zhu, and Hua Lisi, who had studied abroad, played significant roles in this movement. Xiao Youmei, for example, studied in Leipzig and Berlin and became a key figure in founding the Shanghai Conservatory of Music in 1927, integrating Western compositional techniques into Chinese art song creation (DeJorde, 2018).

The inclusion of early Chinese ancient poetry in contemporary Chinese music education serves various purposes, including cultural preservation, creative inspiration, and skill development. By studying these poetic works, students can gain a deeper understanding of their cultural heritage while contributing to the continued evolution of Chinese music. Recent curriculum reforms in primary and secondary schools have introduced a “new singing of ancient poems” approach, which combines classical poetry with modern music pedagogy to enhance students' cultural awareness and engagement in music education (Xie, Zhang, & Liu, 2023).



Zhao (2017) further argued that blending traditional poetry with modern music enhances students' cultural literacy and aesthetic appreciation while stimulating creativity. This interdisciplinary approach provides numerous opportunities to integrate poetry into music education, enriching students' learning experiences.

Finally, recent research has highlighted that the integration of ancient poetry into music education can also foster students' linguistic abilities. For instance, Chu (2022) emphasized that long-term engagement with ancient Chinese poetry enhances students' sensitivity to rhythm, vocabulary, and rhetorical patterns, thereby promoting their overall linguistic competence. Similarly, Cao and Pattananon (2023) argued that setting ancient poetry to music deepens learners' appreciation of the interplay between language and sound, helping them internalize both linguistic nuance and cultural meaning through musical expression. Moreover, Zhang (2023) noted that the traditional chanting of ancient poetry, as a form of prosodic reading, improves students' grasp of tonal patterns and poetic rhythm, contributing to both their phonological awareness and interpretive skills.

1.2.3 The Demand for the Dissemination and Education of Modern Art Songs

(1) The Need for Innovative Education on Chinese Ancient Poetry Art Songs

The rise of globalization and multiculturalism, driven by advances in networking and informatization, has profoundly influenced the cultural and artistic practices of nations



worldwide. In response to these shifts, countries strive to define their cultural identity and showcase their unique artistic traditions on the global stage. For China, its long-standing tradition in vocal art provides a solid foundation for cultural preservation and innovation. The emergence of modern Chinese art songs in the early 20th century marked a significant turning point, introducing a novel artistic form that played a vital role in the evolution of modern Chinese music. Over the past century, the nation's rich poetic heritage and aesthetic philosophy have remained central to the development of these art songs (Li, 2010; Liu, 2020).

In recent years, traditional Chinese poetry has garnered renewed attention and appreciation from both the public and the government. This resurgence is evident in popular media programs like *The Poetry Congress*, which celebrate classical poetry and its cultural significance. These efforts have enriched theoretical research on Chinese poetry, leading to a deeper understanding of its historical and artistic value (Geng, 2022). However, despite this increased focus, the integration of traditional poetry into Chinese music education remains insufficient. Research in Chinese vocal music theory often acknowledges the importance of poetry but lacks a systematic approach to bridging poetry culture with music theory. For example, Xian and Li (2023) explored how the "new singing of ancient poems" model is being applied in primary and secondary music education, but comprehensive integration strategies within higher music education remain underdeveloped.

While significant progress has been made in poetry research, contemporary studies on Chinese art songs from the perspective of poetry culture are still underexplored. This imbalance between cultural appreciation and pedagogical



application underscores the need for innovative educational strategies. Addressing this gap requires a comprehensive framework that systematically integrates poetry and music, fostering both cultural preservation and creative expression. This study aims to construct such a framework to advance the research and education of Chinese art songs, promoting their relevance in modern music education.

(2) The Importance of Cultural Integration in Music Education

Exploring the historical development and educational content of Chinese art songs through the lens of Chinese poetry culture plays a crucial role in reviving national consciousness and fostering cultural identity. Chinese art songs, as a distinct form of musical expression, serve as a bridge between tradition and modernity. In this context, demonstrating national characteristics while engaging with global music traditions has become a key focus in contemporary Chinese vocal music research.

In recent years, scholars have highlighted the value of cultural integration in music education. For example, Wade and Campbell (2021) emphasized that including global music traditions in teaching fosters cultural understanding. By engaging with diverse musical practices, educators help students cultivate a broader worldview and facilitate meaningful intercultural exchange through music (Wade & Campbell, 2021). This global perspective is particularly relevant to Chinese art songs, as it supports the preservation of traditional elements while enabling engagement with international audiences.

China's long-standing tradition of unifying poetry and music remains a cornerstone of its cultural heritage. Even today, the interplay between poetry and music continues to shape artistic and cultural practices. These rich poetic traditions can be systematically incorporated into vocal art theory, ensuring the preservation and further development of Chinese poetry art traditions. Such integration also provides a unique platform for bridging past and present, allowing students to connect with their cultural roots while embracing contemporary musical practices (Huang & Mao, 2023; Mao, 2025).

European Romantic music's emphasis on literature and poetry offers a valuable theoretical framework for studying Chinese art songs. In Western music research, poetry and art songs are inseparable subjects—an interdisciplinary approach aligning closely with Chinese art song studies. For instance, a recent case study focusing on Song *Ci* art songs demonstrated that blending poetry, music, and visual arts fosters cultural literacy, linguistic proficiency, and analytical thinking among students, underscoring the benefits of an interdisciplinary pedagogy (Shen, Sensai, & Karin, 2024). Additionally, a pedagogical module designed for teaching Chinese ancient poetry art songs to undergraduates emphasized the integration of constructivist, sociocultural, and multiple intelligences theories to build a comprehensive, culturally grounded educational framework (Chen & Abdullah, 2024). By adopting educational strategies informed by these interdisciplinary approaches, educators can develop innovative teaching methods that enhance students' appreciation of the cultural, historical, and artistic contexts underpinning Chinese art songs.



1.3 Problem Statement

In recent years, a decline in college students' interest in traditional music culture has been observed, particularly within educational settings. Lu et al. (2024) reported that traditional Chinese music forms, such as the guzheng, are increasingly marginalized in contemporary Chinese society and educational curricula, overshadowed by Western music and popular culture influences. Meanwhile, Zhang (2024) found that Chinese college students are more inclined toward contemporary Western pop music, largely due to social media platforms, streaming recommendations, and global cultural trends, which shape their musical preferences and reduce their connection to traditional musical experiences.



in this study lies in the evident gap between their learning needs and the existing music education offerings in Chinese higher education. While music majors receive systematic training in theory and performance, non-music majors are typically offered generalized music appreciation courses that often lack cultural specificity, emotional depth, or pedagogical scaffolding (Ho, 2017). Yet, non-music majors represent a significantly larger student demographic and are critical for promoting cultural literacy on a broader scale.

Non-music major undergraduates constitute a diverse group with limited prior exposure to formal music education. Compared to music majors, they often lack basic music theory knowledge, sight-singing skills, and performance experience (Yue & Xing, 2022). Their participation in music-related courses is commonly driven by



general education requirements or personal interest rather than professional training goals. As such, their motivation, cognitive readiness, and confidence in engaging with music learning tend to vary widely.

Scholars have noted that the dominance of Western paradigms in Chinese music education contributes to marginalizing traditional genres (Ho, 2009; Ho & Law, 2020). Ho (2017) further critiques how popular music and cultural politics shape student musical engagement in China, often sidelining culturally rooted forms. National policies, such as the *Guidelines on Promoting Traditional Chinese Culture in Education* (Ministry of Education [MOE], 2014), advocate for integrating traditional music into school curricula. However, as revealed in teacher interviews (Ho & Law, 2021), classroom practice rarely aligns with policy ideals, and specifically lacks empirically validated modules for non-music major undergraduates.

Despite this trend, the Chinese government has consistently supported the preservation and promotion of traditional music culture. Policies such as the *Outline of the National Plan for Cultural Development* during the Eleventh Five-Year Plan period (2006) emphasized "the education of excellent Chinese traditional culture and the transmission of traditional classical skills." Similarly, the *Guideline for Improving the Education of Excellent Chinese Traditional Culture* from the third Plenary Session of the 18th CPC Central Committee affirmed that strengthening traditional culture education is foundational for cultivating socialist core values and achieving moral education goals.



In recent years, innovative pedagogical approaches have emerged, such as integrating Chinese ancient poetry into art songs to foster appreciation for traditional culture through music. For example, Feng (2024) demonstrated that combining ancient poetry and art songs in vocal instruction not only enhances technical singing skills but also deepens students' cultural literacy and artistic cultivation, acting as a bridge between tradition and modern expression. Additionally, Zhao (2023) observed that embedding ancient poetry art songs into college vocal programs improves students' comprehensive qualities, including literary-historical knowledge and cultural identity, although challenges such as outdated curricula and fragmented teaching frameworks remain unresolved. However, higher music education in China continues to favor technical and rational methods, often marginalizing the humanistic dimensions of music. This is exacerbated by the dominance of Western music education frameworks, which have historically limited the representation and vitality of traditional Chinese music in academic curricula (Wang et al., 2024).

Recent empirical studies have provided strong scholarly support for the importance of aesthetic experience, cultural literacy, and the integration of music education within the general curriculum. Koopman (2022) argues that prioritizing musical listening and reflection over performance fosters richer aesthetic engagement in learners. Meanwhile, McDonald, Böckler, and Kanske (2022) demonstrated that emotional music enhances empathy, compassion, and prosocial decision-making, underscoring music's potential to shape social and emotional learning. These findings underscore that music education—especially when culturally and emotionally grounded—can play a vital role in non-music majors' holistic development, making a





compelling case for embedding Chinese ancient poetry art songs into their curriculum as a means of fostering emotional, cultural, and ethical growth.

Music education in Chinese higher institutions has traditionally prioritized the development of foundational musical knowledge and technical skills. However, this skill-focused approach often overlooks the broader dimensions of music learning, such as historical context, theoretical understanding, and cultural interpretation. In the context of Chinese ancient poetry art songs, classroom instruction frequently emphasizes melody, vocal delivery, and accuracy of pitch while neglecting the deep cultural and literary connotations embedded in the poetic texts. As Feng (2024) pointed out, many vocal courses limit the teaching of art songs to surface-level performance training, failing to engage students with the historical background and emotional essence of the pieces.

Li and Rodloytuk (2025) further identified that the lack of interdisciplinary integration—combining literature, aesthetics, and music theory—has hindered students' holistic understanding of traditional Chinese music. Their study highlighted that outdated materials, fragmented curricula, and insufficient teacher training have contributed to students' superficial engagement with ancient poetry art songs. Without adequate emphasis on the cultural significance and poetic meaning of these works, students are less likely to appreciate the historical depth and aesthetic value inherent in Chinese traditional vocal art.

Despite the apparent value of interdisciplinary teaching, college classrooms frequently fail to leverage the comprehensive potential of ancient poetry art songs.





These works intertwine literature, history, and music, yet instruction often remains mono-disciplinary, thereby hindering students' development of critical interdisciplinary thinking. For instance, Shen, Sensai, and Karin (2025) demonstrated in a case study on Song Ci art songs that interdisciplinary engagement—combining poetry, music, and visual arts—can significantly enhance cultural literacy, linguistic proficiency, and analytical thinking. However, they also documented challenges such as limited accessibility and a lack of multimedia-supported curricula, which restrict the breadth and depth of students' learning experiences. Furthermore, Wang (2024) pointed out that a narrow selection of teaching materials leads to homogeneity in style exposure, impairing teachers' ability to guide students in appreciating the full diversity inherent in traditional Chinese vocal repertoire.



Traditional, teacher-centered pedagogy—primarily lectures and demonstrations—further exacerbates the limitations of college music education by offering minimal opportunities for interactive or creative learning activities. Jiang (2013) observed that many faculty members still rely on passive lecture formats without engaging students in reflection or dialogue, thereby suppressing creativity and initiative during learning. Concurrently, Ho (2017) found that Chinese students, especially adolescents, increasingly favor modern and international music genres, such as pop and rock, leading to diminished exposure to and appreciation of the historical and cultural significance of traditional Chinese music. Addressing this educational gap requires the adoption of innovative pedagogical strategies to rekindle interest in traditional music forms, including Chinese ancient poetry art songs.





Traditional, teacher-centered pedagogy—primarily based on lectures and demonstrations—further exacerbates the limitations of college music education by offering minimal opportunities for interactive or creative learning activities. Jiang (2013) observed that such passive instructional formats suppress student creativity and initiative by limiting engagement in reflection and dialogue. Moreover, research on multicultural music education has emphasized that authentic, culturally responsive practices require interdisciplinary and participatory methods, rather than teacher-dominated lectures (Volk, 2004). Concurrently, Ho (2017) found that the growing preference among Chinese students for modern and international music genres threatens to marginalize the historical and cultural significance of traditional Chinese music.



Addressing this educational gap, innovative pedagogical strategies—such as incorporating interactive, technology-enhanced modules and interdisciplinary curricula—are essential to rekindle student interest in traditional music forms. For example, Wang (2021) demonstrated that using online platforms and multimedia resources can effectively engage college students in traditional music, creating a dynamic learning environment conducive to cultural appreciation.

1.4 Research Objectives

The research objectives (ROs) outlined the specific goals of this study, serving as a structured framework to ensure the research remained focused and aligned with its





intended purpose. These objectives were designed to systematically address gaps in teaching Chinese ancient poetry art songs at the undergraduate level in China.

1. To conduct a needs analysis of content, pedagogy, technology, and assessment strategies for teaching Chinese ancient poetry art songs at the undergraduate level in China.
2. To develop a teaching module tailored for teaching Chinese ancient poetry art songs to undergraduate students in China.
3. To validate the developed teaching module for Chinese ancient poetry art songs at the undergraduate level in China.
4. To evaluate the effectiveness of the Chinese ancient poetry art songs teaching module implemented for undergraduate students in China.
5. To investigate students' perceptions of Chinese ancient poetry art songs after learning through the teaching module.

RO1: Conducting a Needs Analysis: The first objective involved conducting a comprehensive needs analysis to evaluate content, teaching resources, pedagogical strategies, and assessment methods used in teaching Chinese ancient poetry art songs. This analysis aimed to identify gaps and opportunities for promoting and preserving these art forms in a modern educational context. It aligned with the 'Analysis' phase of the ADDIE model, which focuses on understanding learner needs and instructional requirements (Moradmand et al., 2014).

RO2: Developing the Teaching Module: The second objective focused on designing and developing a specialized teaching module tailored for undergraduate





students. This module aimed to cultivate both technical proficiency and cultural appreciation of Chinese ancient poetry art songs. The 'Design' and 'Development' stages of the ADDIE model guided this process, ensuring the module was constructed based on the needs identified in RO1 and incorporated effective pedagogical strategies (Aldoobie, 2015).

RO3: Validating the Teaching Module: The third objective emphasized the importance of validating the developed teaching module to ensure it supported a holistic and culturally integrated approach to music education. This validation process was integral to assessing the module's effectiveness in meeting its instructional goals, aligning with the 'Evaluation' phase of the ADDIE model.



RO4: Evaluate the effectiveness : The fourth objective aimed to evaluate the effectiveness of the students' learning after implementing the teaching module. In this study, the effectiveness of the teaching module refers to its impact on four core dimensions of student learning: (1) knowledge acquisition in music theory and ancient poetry; (2) improvement in vocal performance across tone, rhythm, emotional expression, and interpretation; (3) enhancement of cultural appreciation and emotional resonance with the songs; and (4) increased motivation and classroom engagement. These were assessed through a combination of pre- and post-tests, rubric-based performance evaluations, perception questionnaires, classroom observations, and post-implementation interviews.

RO5: Investigating Students' Perceptions: The fifth objective explored how the teaching module influenced students' perceptions of Chinese ancient poetry art songs.



By comparing attitudes, preferences, and opinions before and after completing the module, this research provided valuable insights into the module's impact on fostering cultural appreciation and musical engagement.

Theoretical Framework: ADDIE Model

The ADDIE model (Analyze, Design, Develop, Implement, Evaluate) was used as the instructional design framework for this study. Recognized for its systematic and iterative approach, ADDIE provided a structured methodology to design, implement, and evaluate the teaching module (Aldoobie, 2015).

Analysis Phase: Corresponded to RO1, focusing on understanding the current instructional landscape and identifying gaps in teaching Chinese ancient poetry art songs (Moradmand et al., 2014).

Design and Development Phases: Corresponded to RO2, guiding the creation of the module by addressing identified needs and ensuring alignment with instructional goals (Aldoobie, 2015).

Evaluation Phase: Supported RO3, RO4, and RO5, providing a framework to validate the module's effectiveness and evaluate its impact on students' learning experiences and perceptions (Aldoobie, 2015).



1.5 Research Questions

The research questions (RQs) were designed to guide the investigation into the essential aspects of teaching and learning Chinese ancient poetry art songs at the undergraduate level. These questions provided a clear trajectory for the study, ensuring its relevance and focus. The research questions were as follows:

1. What is the suitable content, pedagogy, technology, and assessment strategies for instructing Chinese ancient poetry art songs at the undergraduate level in China?
2. How can a teaching module for Chinese ancient poetry art songs be developed based on gathered data?
3. What feedback does experts provide regarding the designed teaching module for Chinese ancient poetry art songs at the undergraduate level in China?
4. How effective is the Chinese ancient poetry art songs teaching module for undergraduate students in China?
5. How does the implementation of the teaching module influence students' perceptions of Chinese ancient poetry art songs?

RQ1: Identifying Current Practices: The first research question aimed to explore current practices—including content, pedagogy, technological tools, and assessment strategies—used to teach Chinese ancient poetry art songs. Li and Rodloytuk (2025) conducted a mixed-method study involving 299 students, 27 teachers, and experts from nine leading conservatories. Their findings revealed fragmented curricula, outdated





teaching materials, and limited contextual interpretation, which collectively impede the effective preservation and promotion of this art form in academic settings.

RQ2: Designing a Teaching Module: The second research question addressed the essential components required to design an effective teaching module for Chinese ancient poetry art songs. Shen, Sensai, and Karin (2025) presented a theoretical framework emphasizing the integration of literature, music, visual arts, and multimedia tools, tailored to enhance learners' cultural literacy, aesthetic appreciation, and analytical thinking. The creation of this module was anchored on these interdisciplinary foundations, ensuring alignment with student needs and educational objectives identified in the needs analysis.



validation of the proposed teaching module through expert feedback. This step ensured the module incorporated a culturally integrated and student-centered approach to music education, aligning with both educational goals and the preservation of traditional Chinese culture (Aldoobie, 2015).

RQ4: Assessing Effectiveness: The fourth research question sought to establish criteria for evaluating the teaching module's effectiveness. By examining its impact on students' technical skills and cultural understanding, this inquiry underscored the importance of balancing skill acquisition with the transmission of cultural values (Moradmand et al., 2014).



RQ5: Understanding Student Perceptions: The final research question explored how the teaching module influenced students' attitudes, preferences, and perceptions of Chinese ancient poetry art songs. By analyzing shifts in students' perspectives post-implementation, the study assessed the module's effectiveness in cultivating a positive disposition toward this traditional art form and enhancing its relevance in modern music education. For example, Shen et al. (2025) found that engagement with Song *Ci* art songs significantly improved students' cultural literacy, emotional connection, and appreciation for Chinese traditional music. Informants reported a notable increase in confidence and interest in performance, reflecting the module's role in rekindling enthusiasm for ancient poetry art songs.

1.6.1 Practical Significance

Practically, this study responds to national calls for revitalizing traditional culture in education, such as the *Guidelines on Promoting Excellent Traditional Chinese Culture in Education* (Ministry of Education, 2014). Despite these policy directives, many Chinese universities still lack structured curricular models that can translate cultural policy into classroom practice for non-music majors. This teaching module bridges that gap by offering a replicable and interdisciplinary instructional framework that integrates poetry, music, and historical context.



Moreover, the study offers empirical evidence on the module's impact on students' aesthetic appreciation, emotional engagement, and cultural identity. These findings can inform broader curriculum reform initiatives, support faculty development, and contribute to institutional strategies aimed at enhancing cultural literacy and educational inclusivity. The study's outcomes align with global trends in arts education emphasizing cultural sustainability, learner engagement, and localized curriculum design (Guan, Luo, & Matsunobu, 2023).

1.6.2 Theoretical Significance

This study contributes to the theoretical discourse on music education, curriculum design, and cultural pedagogy by introducing a teaching module that integrates Chinese ancient poetry art songs into higher education for non-music majors. Prior scholarship has identified the lack of culturally responsive pedagogy in general music education (Campbell, 2004), particularly for students outside professional music tracks. By drawing on established instructional design theories, including the ADDIE model (Molenda, 2003) and Understanding by Design (Wiggins & McTighe, 2005), the module ensures pedagogical coherence, outcome alignment, and instructional effectiveness. Furthermore, incorporating sociocultural theory (Vygotsky, 1978) and constructivist learning perspectives (Bruner, 1996) positions this module within a learner-centered and culturally grounded framework. This integration not only enriches the theoretical discourse on curriculum innovation but also advances models for embedding traditional cultural forms in higher education.





1.7 Scope of the Study

This study focused on examining the current state of education regarding Chinese ancient poetry art songs in music courses at the undergraduate level within the music classrooms of Donghua University of Technology. To address the research questions comprehensively, the study employed a multi-method approach, including questionnaires, field research, and expert interviews.

The primary objective of this study was to design and develop a teaching module for Chinese ancient poetry art songs at Donghua University of Technology. To achieve this, the study first explored the current state of teaching content, pedagogy, and technology, assessment providing a foundation for the module's design. A mixed-methods approach, incorporating both quantitative and qualitative techniques, was employed to ensure the collection of comprehensive and actionable insights.

Questionnaires

The study utilized questionnaires to collect data from undergraduate students and music educators. The instruments were designed to address the first research question, focusing on current teaching practices, resources, pedagogical methods, and assessment strategies for Chinese ancient poetry art songs. The collected responses were quantitatively analyzed to identify prevailing trends, strengths, and areas requiring improvement in contemporary educational practice. For instance, Imiti and Liu (2024) employed a survey-based approach involving factor analysis and found that





pedagogical approaches, the campus environment, and institutional culture significantly influence the integration of traditional music in higher education. The study also emphasized the necessity of adequate material resources and creative teaching strategies to support effective instruction—highlighting similar gaps noted in our research.

Experts and Teachers Interviews

In-depth interviews with music educators and experts formed a crucial component of the study. These interviews provided qualitative insights into effective pedagogical strategies and components necessary for a teaching module. The expert perspectives were integral to answering the second research question, which focused on designing a culturally relevant and effective teaching module for Chinese ancient poetry art songs. For example, a recent qualitative study in China's private music education sector found that music teachers shared critical reflections on current pedagogical challenges in traditional music instruction, emphasizing the need for interactive content delivery and culturally responsive materials (Shi et al., 2024). This evidence underscores the value of expert-informed approaches to module design.

Validation of the Teaching Module

The validation of the teaching module, addressing the third research question, involved a triangulated approach that combined expert review, student feedback, and data from



classroom observations. This process ensured that the module met academic standards, addressed student needs, and was applicable in practical settings (Aldoobie, 2015).

Evaluation of the Teaching Module

Lastly, the study developed criteria to evaluate the effectiveness of the teaching module, addressing the fourth research question. Metrics included measures of student learning outcomes, engagement levels, and the transferability of acquired knowledge and skills to other contexts. These evaluation criteria were designed to provide a comprehensive assessment of the module's impact on student learning and appreciation of Chinese ancient poetry art songs (Moradmand et al., 2014).

In summary, the study sought to inform the development of a robust curriculum module for teaching Chinese ancient poetry art songs, thereby enhancing undergraduate music education in China. The methodologies and findings of this research aimed to bridge gaps in current pedagogical practices and promote the integration of traditional Chinese music into modern educational frameworks.

1.8 Limitations of the Study

While this study aimed to provide valuable insights into developing a new teaching module for Chinese ancient poetry art songs in university music classrooms, several limitations should be acknowledged.



First, the study's limited sample size, drawn from a single experimental class, may not adequately represent the diversity of Chinese universities. This limitation affects the external validity and generalizability of the findings for other educational contexts (Wang et al., 2025). Second, the study focused exclusively on music classrooms, excluding broader educational factors such as curricular structure, physical learning environments, and institutional culture. These elements can significantly influence students' technical skills and cultural understanding but were not included in the analysis (Li & Zhang, 2025).

Another limitation was the reliance on self-reported data from participants, which introduces the possibility of response bias. Participants may have provided inaccurate or biased responses, either intentionally or unintentionally (Moradmand et al., 2014). Moreover, individual differences, such as prior exposure to Chinese poetry and music, innate musical talent, or personal motivations, were not controlled for in the study, potentially affecting the reliability of the findings.

Furthermore, the study may not have adequately represented the diversity of teaching resources and assessment strategies across different music classrooms in China. Innovative approaches in alternative settings may not have been captured, limiting the breadth of information gathered and potentially influencing the curriculum module design. For instance, Imiti and Liu (2024) highlighted how campus culture, available materials, and pedagogical resources differ significantly across institutions, affecting the integration of traditional music into teaching.



To address these limitations, future research should adopt larger and more diverse samples to enhance the generalizability of findings. Incorporating qualitative methodologies—such as interviews and focus groups—can yield richer and more comprehensive insights during the needs analysis phase (Bresler & Stake, 1992). Augmented inclusion of varied teaching environments and methods would indeed contribute to a more holistic understanding of the factors influencing music education.

By acknowledging these limitations, this study provides a foundation for future research to explore innovative pedagogical frameworks and refine approaches to teaching Chinese ancient poetry art songs. Addressing these gaps can ensure culturally relevant and meaningful music education for students.

1.9 Definition of Terms

1. Traditional Chinese Music Culture

Traditional Chinese music culture refers to a rich and complex system of musical expression that has evolved over thousands of years, encompassing distinctive instruments, scales, melodies, and themes rooted in Chinese civilization. It reflects historical, folkloric, and societal norms of different eras and regions. Beyond mere entertainment, traditional Chinese music has served as a medium for spiritual, philosophical, and social expression, encapsulating the aesthetic essence and cultural values of various dynasties (Fan, 2024; Britannica, n.d.).



2. Chinese Ancient Poetry Art Song Genre

The Chinese ancient poetry art song genre is a distinctive musical form that emerged in the 1920s. This genre combines classical Chinese poetry with Western compositional techniques—such as piano-accompanied Lied structures and harmonic accompaniment—creating a culturally significant artistic medium. By harmonizing the expressive qualities of Chinese poetry with modern Western musical elements, these songs bring timeless poetic beauty to contemporary audiences and bridge generational and cultural divides (Chen & Yodwised, 2022; Xiang, 2019).

3. Teaching Module



A teaching module is a structured framework within education designed to help educators organize and deliver instructional content effectively. Teaching modules typically include instructional resources, materials, activities, and methods aimed at achieving specific learning objectives. These modules are tailored to students' grade levels, prior knowledge, and learning needs, ensuring appropriate content and teaching strategies. They often incorporate diverse resources, such as textbooks, multimedia materials, and online tools, and employ varied activities like discussions, experiments, projects, and role-plays to foster engagement and deepen learning. Assessment and feedback are integral components, allowing educators to measure student outcomes through exams, assignments, and observations while providing guidance to support improvement and refine teaching strategies (Hassan Abuhassna et al., 2024).



In this study, the curriculum module for Chinese ancient poetry art songs was developed to address identified needs and gaps in undergraduate music education. The module encompassed:

4. Interdisciplinary Integration

Interdisciplinary integration refers to the merging of knowledge and methods from multiple disciplines to address specific topics or problems. It fosters holistic learning experiences by transcending subject boundaries, encouraging students to develop deeper insights and comprehensive understanding. In the context of teaching Chinese ancient poetry art songs, interdisciplinary integration involves combining literature, history, art, and music to offer students a multifaceted perspective on the songs' historical, cultural, literary, and musical significance. This approach enriches students' appreciation of the subject by emphasizing connections across disciplines and cultivating a nuanced understanding of traditional Chinese art forms (Aldoobie, 2015).

5. Aesthetic Education

Aesthetic education refers to the cultivation of students' sensitivity to artistic experience, emotional expression, and beauty in the world. According to Greene (2001), aesthetic education involves "deep engagement with works of art and imaginative experiences that develop perceptive, reflective, and expressive capacities." Historically, thinkers such as Friedrich Schiller (1795/2004) emphasized that aesthetic



experience fosters holistic human development, bridging rationality and emotion. In China, In China, Cai Yuanpei's advocacy of “aesthetic education replacing religion” marked a localized integration of Western aesthetic ideals into moral and civic education (Luo, 2021).

6. Cultural Literacy

Cultural literacy refers to the knowledge and understanding of the shared symbols, idioms, historical references, and artistic works of a culture. Hirsch (1987) defines it as the ability to understand and participate fluently in a given culture through familiarity with its foundational knowledge. In the context of music education, cultural literacy includes the ability to engage with music as a vehicle for transmitting cultural identity, heritage, and values (Campbell, 2004).

1.10 Chapter Summary

Chapter 1 introduces the study's focus on Chinese ancient poetry art songs, a distinctive cultural and musical form that emerged in the 1920s through the integration of classical Chinese poetry and Western compositional techniques. This art form not only revitalized traditional Chinese poetry but also significantly contributed to the evolution of modern Chinese music. Despite these contributions, gaps remain in effectively teaching and promoting this genre within contemporary educational frameworks.





A key challenge highlighted in the chapter is the decreasing interest among students in traditional Chinese music and culture. This decline is attributed to the dominance of Western music education, limited interdisciplinary integration, and a lack of innovative teaching strategies that resonate with modern learners. Traditional methods often focus on technical performance while neglecting the cultural and historical richness of the art form, further diminishing its appeal.

The study seeks to address these issues by designing and validating a novel teaching module aimed at undergraduate music education. This module leverages a comprehensive needs analysis and incorporates culturally responsive and interdisciplinary approaches to enhance student engagement and appreciation. Guided by the ADDIE model, the research employs a mixed-methods approach, including questionnaires, field research, and expert interviews, to ensure the module is relevant and effective.

By fostering a deeper connection between students and traditional Chinese music, the study aspires to rekindle interest in cultural heritage and provide practical strategies for integrating this art form into modern education. The chapter underscores the importance of aligning educational practices with cultural preservation and innovation goals.

