



---

## **A Study on the Application of Contextual Teaching Method in Teaching Chinese Music in Thailand**

**Zuo Fan**

Ning Shan High School, Ankang, Shaanxi 711600, China

International College, Krirk University, Thanon Ram Intra, Khwaeng Anusawari, Khet Bang Khen, Krung Thep, Maha Nakhon 10220, Thailand

Corresponding Author: [zuofan117@163.com](mailto:zuofan117@163.com)

---

### ABSTRACT

Thai education advocates “individual education” and “encouragement education” to promote students’ all-around development, and music education can enhance students’ aesthetic interest, develop their creative thinking, and cultivate good humanistic qualities, which is an important part of education. The scenario teaching method can effectively teach and entertain students, make them feel the music and appreciate music in the process of learning, and feel life in different emotional experiences.

Keywords : Thai education, Chinese language music, classroom teaching, situational teaching.

---

### Introduction

With the development of Chinese language teaching in Thailand, various Chinese talent competitions such as Chinese Bridge have emerged in Thailand, and Chinese music teaching has been promoted rapidly. However, there is currently a single teaching method in teaching Chinese songs, which emphasizes skills rather than experience. Teachers tend to focus on students’ pronunciation accuracy and singing skills, but neglect students’ emotional experience in the process of learning music, resulting in students’ empty theory and musicality, but lack of musical literacy and singing emotion. Traditional music teaching is mostly based on teachers speaking and students listening, teachers teaching and students singing, and students are passive recipients of knowledge rather than experience, and the single teaching method makes the classroom atmosphere tedious, and the classroom efficiency is half the effort. Therefore, how to enrich the overseas music classroom, change the role of the classroom, and achieve the emotional goals are worthy of in-depth study. After four years of teaching practice in Thailand, teachers can create appropriate contexts according to the actual teaching content to effectively drive sensory participation, stimulate learning interest and emotional resonance, enhance students’ emotional communication, and lay a good foundation for students’ lifelong love, learning and enjoyment of music.

---

### Problems in Thai Chinese Music Teaching

**(1) Insufficient teachers.** At present, Chinese language teachers in Thailand mainly consist of two major parts: Chinese teachers of Chinese nationality and local Chinese teachers. The Chinese teachers include public teachers, international Chinese volunteer teachers, teachers sent by overseas Chinese offices and Chinese teachers employed by schools. The Chinese volunteer teachers are selected from recent undergraduate and graduate students from Chinese universities, generally between the ages of 22 and 26, with professional backgrounds in the Chinese language and education. According to Chen Yangyi’s (2012) survey on the current situation of Chinese teachers in Thailand, the number of teachers with Chinese related majors such as Chinese as a foreign language, Chinese international education, Chinese language and literature, language and applied linguistics accounted for 63.7% of the total number of teachers interviewed, 60.0% of Thai Chinese teachers, 76.5% of Chinese teachers, and 72.1% of Chinese volunteer teachers. The percentage of Chinese teachers with a Chinese language-related professional background is 60% or more. It is worth noting that there are certain assessment requirements for Chinese talents in the selection of volunteer teachers, and many schools have a great demand for Chinese teachers with backgrounds in music, art, instrumental music, etc. according to the school’s characteristics and professional requirements. Take Thai Chinese schools as an example, the Overseas Chinese Affairs Office will recruit domestic primary and secondary school teachers in music, art, instrumental music and dance to teach in Thailand for a maximum of three years according to the specific needs of Chinese schools. For objective reasons, there is often a gap between Chinese teachers teaching in Thailand, especially in the talent courses, which depend entirely on the professionalism of the teachers who teach the courses.

In addition, there is a large gap in the distribution of Chinese language teachers in Thailand in terms of regions. Take the capital Bangkok as an example. With many job opportunities and high salaries, it is the first choice for many local Chinese teachers. However, due to geographical restrictions, the regional distribution of Chinese teachers is uneven. This phenomenon is manifested in cities and regions with better economic

development, where the resources of Chinese language teachers are relatively sufficient. On the contrary, there is a serious shortage of teachers in economically underdeveloped cities and regions, especially in remote areas.

Thailand has a large gap in the number of Chinese language teachers, insufficient teacher distribution, high loss of teachers, and large geographical gaps. These problems should arouse the attention of the Thai government and relevant teaching units, and they also need the continuous help and cooperation of the Chinese government to solve them.

**(2) Unsustainable learning.** Since the introduction of Chinese into the Thai education system, Thai students have demonstrated different motivations for learning due to differences in their family environment, interpersonal relationships and career development plans. Thai students are generally lively and cheerful, happy to communicate with their teachers, good at answering actively in class, like to participate in cultural activities and have a higher acceptance of Chinese culture. In addition, Thai Chinese teachers are also keen to organize and carry out various forms of activities to learn Chinese. Relevant education departments often hold regional Chinese language activities and competitions, such as singing, recitation and Chinese drama performances, to encourage students to learn Chinese and promote Chinese culture, but for objective reasons such as school conditions, curriculum planning and teachers' qualifications, it is difficult to systematically teach Chinese culture classes in many schools due to competitions. However, due to objective reasons in terms of curriculum planning, many schools have difficulty in systematically teaching the Chinese culture classes that arise from the competitions.

In music classrooms, compared to the traditional single translation teaching and listening teaching methods, students are more inclined to various interesting teaching activities with a sense of design, especially the teaching design that can arouse body rhythm and sensory participation, which can stimulate students' interest and imagination drive emotion and rhythm. On the whole, the most urgent Chinese learning needs of Thai students are to have a good Chinese learning environment and gain a sense of accomplishment through participating in activities. However, the current music teaching is mostly carried out by talent performances or talent links in preparatory competitions. Lack of systematic guidance, music teaching starts with the preparation of the competition and ends with the end of the competition, so it is difficult for students to persevere in learning.

**(3) Lack of teaching materials.** At present, although there are many categories of Chinese teaching materials in Thailand, there are few Chinese teaching materials that are close to suitable for teaching Chinese songs, resulting in less than outstanding teaching effects. Thai middle and high school Chinese teaching materials, such as "Experience Chinese", "Chinese Course", "Boya Chinese", "Step by Step Chinese Course", "Happy Chinese", "HSK Standard Course", etc., mostly focus on practical conversations, with little music content to inspire teaching. The choice of teaching materials in Thai high schools depends on the teachers, and the teachers have a certain degree of randomness in the choice of teaching materials, and Chinese teachers can choose teaching materials according to their Chinese level and personal preferences, so the use of teaching materials can be very different from school to school. In this case, there is no uniform textbook in each school, and even the textbooks chosen for different grades in the same school do not belong to the same system. In the author's school, Chonburi Wutthiwitthaya School, for example, the textbook used in the elementary school is Talking, which focuses on functional items and organizes dialogue materials with certain scenarios, as well as a considerable number of children's songs, tongue twisters, and ancient poems suitable for children's interests and cognitive levels at that stage. The textbooks used in the junior and senior high schools are the "Boya Chinese" and "Chinese Textbook" series. Although there is no content suitable for music teaching in the textbooks, the schools offer special music classes and after-school interest classes, and junior and senior high school students have more opportunities to join choirs to learn specialized music knowledge and develop musical hobbies.

It can be seen that the choice and use of teaching materials will affect the interest and effect of students' learning, and the difference between teaching materials, incoherent teaching phenomenon makes students learn knowledge not systematically, fragmented music teaching will make the whole teaching activities then present a chaotic state.

**(4) Single teaching method.** The teaching of Chinese music in Thailand generally adopts the traditional direct method, which is centred on the teacher's lecture, with students reading the vocabulary and lyrics aloud and translating the lyrics in Thai under the teacher's guidance. In this classroom atmosphere, students only passively receive knowledge, lacking participation, and the course teaching is more strenuous and difficult for inexperienced and weak Thai language teachers. In schools with fewer Chinese teaching courses, integrated Chinese classes dominate, and some teachers only play music to regulate the atmosphere during class breaks to complete their teaching tasks and lack musical interaction with students.

This method of teaching is not suitable for the Thai government's teaching philosophy and the students' lively and active character. The Thai government advocates that students learn with fun, and Thai students are active and playful, so the single teaching method makes the music class, which should be full of laughter, boring. Currently, Thai Chinese language teachers have recognized this shortcoming and have begun to explore teaching methods that fit the Thai learning environment, such as using task-based teaching methods and situational teaching methods instead of traditional translation teaching methods. The task-based method focuses on the development of students listening and speaking skills, and since Thai also has tones, it is relatively easy for them to acquire phonetic accuracy, while the situational method is more suitable for students to understand the emotions contained in the lyrics.

## The Application of Situational Teaching Method in Classroom

According to Chinese music theorist Xiu Hailin, the music contains the composer's emotions about music, which can be reflected in the music itself, and thus the aesthetics of music also necessarily requires the experience of this context to have a thorough understanding of the context, and thus the context is a product of aesthetic imaginative activity. Therefore, the context within the music classroom needs to be guided by the music teacher, using musical performance as a leader to give students an aesthetic experience of music.

**Creating scenarios based on teaching content.** Due to objective cultural differences, Thai students may have certain biases in understanding musical contexts. Teachers can provide students with comprehensible information by setting up contexts based on local situations. In the music classroom, students can experience music learning by creating a life context, or even letting students express their problems in life through music, and then the teacher can enlighten and encourage them so that students will naturally take the initiative to participate in teaching and integrate into the music situation. In addition, by controlling the speed and tone of the language, the content and focus of the key difficulties are explained to help students

grasp the key points and deepen the reinforcing effect. For example, in the teaching of the lesson “Song and Smile”, the rhythm of the song is lively and enthusiastic, the structure is square and neat, and the lyrics are simple, generous and catchy, allowing them to interpret the innocence of children and teenagers as well as the innocence and loveliness, thus being able to trigger students’ emotional resonance.

If the music is more lyrical, the teacher can link the taught music with the relevant story line according to the teaching content. By telling the music creation background, creation environment and the circumstances of the author, students are encouraged to understand the connotation of the music and increase the depth of classroom teaching. For example, when students appreciate the dance music “Plucking Wei”, the teacher can introduce the poem. “Xiaoya Plucking Wei” is a poem in the ancient Chinese realistic poetry collection “The Book of Songs”. It uses slides to show the story to students Plot: The first five quarters rewrite the hardships of life on the border, the strong feelings of homesickness, and the reasons for the long-term failure to return home. It reveals the soldiers’ joy in defending powerful enemies and winning victory, as well as the suffering of fighting, expressing their love for peace. After the story is told, “Plucking Wei” will be played. At this time, students can appreciate the dance music while understanding the dance music background and story development, and can better appreciate the exquisite dance music arrangement and the melodious and melodious dance melody.

In addition, the use of multimedia can be graphic, sound and color, which can effectively mobilize the participation of students’ visual and auditory senses, stimulate students’ interest, reduce teachers’ teaching burden and effectively save time. Media context can create contextual images, bridge music and activities, provide space for students to explore, motivate students to learn music, improve the aesthetic experience, and enhance the efficiency of classroom teaching. For example, when studying Twelve Mukams, students can learn about the gorgeous life and noble sentiments of the Uyghur people as expressed by their use of music, poetry, dance, drama and other multi-arts forms, and experience the ideals and pursuits of the Uyghur people and the musical emotions of the time to stimulate students’ desire to appreciate music.

**(2) Feeling through the situation.** Although there are obvious differences between Chinese and Thai cultures, empathy can achieve emotional communication across cultures. Teachers can guide students to memorize difficult music symbols or music knowledge through exaggerated language and actions. For example, when talking about the song “Youth Little Bird”, because of the bright style of the song, students need to be taught ventilation skills, and by simply teaching students the concept of ventilation, students can understand the concept of “ventilation”, but they are singing Not proficient in breathing techniques often leads to poor cohesion and chaotic rhythm in songs. At this time, teachers use imitation situational teaching to teach students how to ventilate correctly.

First, write the change of air symbol on the board and prompt students what it looks like, such as the letter V, like an inverted triangle, like a small arrow, etc. Let students give full play to their imagination to deepen their memory of the change of air symbol. After that, teach students a mnemonic: “Small triangle, run under the corner, see it, smell the flowers”. Finally, teach the students how to breathe quickly: first, breathe deeply as “smell the flowers”, the teacher does the inhalation action of “smell the flowers” in front of the students, and the students follow the imitation and then speed up so that the students can get the muscle memory of fast breath change.

The use of environmental visual teaching is also an important method of situational teaching. According to the arrangement of the teaching content, teachers use the natural environment to bring students into the classroom atmosphere quickly, inspire students’ interest and attract their participation. For example, in the lesson “Little Swallows”, when the spring comes, students are led out of the classroom to feel the revival of everything in spring, observe the form of swallows, and with the background music of “Little Swallows”, students are brought to the spring in the music to enjoy the spring scenery of small willow trees budding, grasses tender green, and flowers budding. This naturally leads into the teaching of the second song, “Where is Spring”. After some spring exploration and music paving, students were more able to deeply understand the difference between the tunes of these two songs and appreciate the changes of spring scenery at different times. In the cheerful rhythm, spring has arrived, the spring breeze is blowing, and the happy mood is flowing on everyone’s face.

**(3) Being in the situation.** In music with a storyline or situation played out, the teacher and students participate in the performance together, and the rhythmic rhythm allows students to experience the storyline in an immersive way while feeling the scenario and characters portrayed in the music so that they can understand and remember the song. For example, when studying Mulan’s Speech, first explain to students the historical and cultural background of the song: this long narrative poem tells the story of a girl named Mulan who pretends to be a man to serve in the army for her father, as well as to build a successful career on the battlefield. When she returns to the imperial court, she does not want to be an official, but only wants to return to her hometown and reunite with her family. The story warmly praises the woman’s bravery and kindness, her zeal to defend her family and her courageous spirit. Following the storyline and musical rhythm of “Mulan’s Tale”, the classroom drama was rehearsed and performed in groups, with the performance taking the form of singing and acting. After several practice sessions, the groups competed and finally, everyone voted together to select the group with the best performance. This kind of music teaching not only makes students feel the fun of learning music but also deeply appreciates the importance of the spirit of cooperation.

When students have the desire to answer questions, they show interest in what they are learning. Teachers need to create problematic situations to help students understand music. Teachers should design questions that meet students’ current cognitive level, either using old knowledge to elicit questions or using people and events around them to leave room for students to explore and think deeply, mobilize their learning potential, and gain a sense of accomplishment in answering questions. For example, when learning the song “The Sun”, teachers create a problematic situation: this song gives us a deeper understanding of love, and those who love us are as warm as the sun, so please find out how many “suns” you have around you? Will you be the sun of your relatives, family, school and society? What should you do to become a “sun”?

---

## Conclusion

“Interest is the best teacher”, situational teaching can bring students a musical experience, taking learning interest as the starting point, making students the master of learning. Especially the cognitive level of lower grade students is limited by age. Situational teaching can make students feel life better, feel emotions in music experience, and understand music. In addition, using sound, light, electricity, graphics and other teaching methods, students can enter a vivid artistic atmosphere, allowing students to learn music in an environment full of interest. The situation is not only natural scenery but also a

humanistic feeling. Therefore, the situational arrangement of music teaching should be coherent, scientific and reasonable. Teachers should guide students based on their advantages, take materials locally, and use situational teaching to promote students' interest in music. When dealing with students, we must fully consider cultural differences, impress students with empathy, promote the understanding of culture and emotion in music, and achieve "different situations and same feelings". In teaching, it is best to "combine the situation with the heart in it" so that students can substitute the protagonist's emotional role in the situation and experience the emotional twists and turns in the music. Students' personalities have been publicized, and classrooms can be energized, and classroom teaching has gradually shown an ideal pattern of liveliness, openness and efficiency.

#### References

- Fricke, K. R., Greenberg, D. M., Rentfrow, P. J., Herzberg, P. Y. (2018). Computer-based music feature analysis mirrors human perception and can be used to measure individual music preference. *Journal of Research in Personality*, 75, 94–102.
- Hou nian. (2020). Study on the Application of situational Teaching Method in Junior Middle School Music Classroom. China West Normal University Nanchong , Sichuan Province, China.
- Greasley, A. E., Lamont, A. M. (2011). Exploring engagement with music in everyday life using experience sampling methodology. *Musicae Scientiae*, 15, 45–71.
- J. Christopher Roberts, (Spring 2017). Elementary Students' Situational Interest in Lessons of World Music, *Bulletin of the Council for Research in Music Education*, No. 212 , pp. 7-26 (20 pages) Published By: University of Illinois Press
- Zhao, Xiaona, (2018). Application of Situational Cognition Theory in Teaching of Vocal Music Performance. *NeuroQuantology*; Bornova Izmir Vol. 16, Iss. 6.
- Yuchen Zhang, (2020). A Brief Analysis of the Application of Situational Teaching Method in Primary School Music Class, *Journal of Contemporary Educational Research*, Vol 4 No 10