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Investigating the Role of Dance Education in Second Language Education

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Abstract

Integrating dance into second language education is considered beneficial for key stakeholders such as students, teachers, and educational leaders. Despite these benefits, there is little literature on this topic. In multicultural societies, like Australia and this case, Victoria, the acquisition, learning, and maintenance of diverse languages is becoming increasingly important. Nevertheless, challenges for both second language programs and community language programs exist. For second language programs, a significant number of students give up before moving on to higher levels of second language learning and proficiency. There are also increased challenges for the speakers of many community languages to assist students to acquire their heritage, cultural, and intercultural understanding.

Dance is an effective strategy to engage students with language that has had little attention both among educators and education researchers. This study explores the impacts and implications of dance in the acquisition, learning and teaching of second languages in Victorian school programs and other extended contexts. Among those are two complementary spheres of dance for specific investigation: the kinaesthetic movement and the cultural understanding. Accordingly, the main research question for this study is: What, is the impact of including dance in second language learning and teaching programs, in schools and alternative educational contexts? Sub-questions are: Can the inclusion of dance support the learning of a second language? Does dance facilitate students' improvement in cultural and/or intercultural competence? What challenges are there for second language teachers to integrate dance? How do teachers overcome such challenges? What strategies enable second language teachers to confidently integrate dance into their practice?

The thesis with publications is a qualitative study underpinned by a phenomenological framework in which case study, autoethnography, and educational connoisseurship and

criticism are predominantly used. The participants included myself, students, educational leaders and teachers in Victorian community school, government and independent mainstream school second language programs. The data collection methods were interviews, observations and documents. Data were analysed using thematic analysis. Transcripts were read and reread, enabling emergence of major themes. Emergent and overarching themes were identified concerning Linguistic Benefits, Cultural Benefits, Benefits Applicable to General Learning, and Implementing the Languages Dance Approach (LDA) Theoretical Framework.

The study captures the potential benefits for students, teachers and educational leaders when using dance as an approach in second language education as stated above. The findings provided pivotal evidence regarding the significant role of dance in second language education. This study also revealed challenges of including dance in second language education, such as lacking materials, lesson plans, and opportunities to collaborate with experts, suggesting a need for teacher training. It is hoped that this thesis will contribute to the body of knowledge, assist front-line second language teachers and encourage future research.

Publications during enrolment

Zhang, N., Gindidis, M., & Southcott, J. (2020). Dancing my way through life; embodying cultural diversity across time and space: An autoethnography. *The Qualitative Report*, *25*(1), 88-104. https://doi.org/10.46743/2160-3715/2020.4022

Zhang, N., Southcott, J., & Gindidis, M. (2021). Integrating dance and language education: A pedagogical epiphany. *The Qualitative Report*, *26*(10), 3112-3126. https://doi.org/http://dx.doi.org/10.46743/2160-3715/2021.4835

Thesis including published works declaration

I hereby declare that this thesis contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

This thesis includes two original papers published in peer reviewed journals and one submitted publication. The core theme of the thesis is using dance to teach second language. The ideas, development and writing up of all the papers in the thesis were the principal responsibility of myself, the student, working within the Faculty of Education under the supervision of Dr Maria Gindidis and Professor Jane Southcott.

In the case of Chapters Four, Five and Eight, my contribution to the work involved the following:

Thesis Chapter	**Publication Title**	**Status** *(published, in press, accepted or returned for revision, submitted)*	**Nature and % of student contribution**	**Co-author name(s) Nature and % of Co-author's contribution***	**Co-author(s), Monash student Y/N***
Four	Dancing My Way Through Life; Embodying Cultural Diversity Across Time and Space: An Autoethnography	Published	Conceptualisation, data collection, analysis and writing 80%	Dr Maria Gindidis: Critique, writing, editing 10% Prof. Jane Southcott: Critique, writing, editing 10%	No

Eight	Integrating Dance and Language Education: A Pedagogical Epiphany	Published	Conceptualisation, data collection, analysis and writing 80%	Dr Maria Gindidis: Critique, writing, editing 10% Prof. Jane Southcott: Critique, writing, editing 10%	No

I have renumbered sections of submitted or published papers in order to generate a consistent presentation within the thesis.

Student name: Nan Zhang

Student signature: **Date:**

I hereby certify that the above declaration correctly reflects the nature and extent of the student's and co-authors' contributions to this work. In instances where I am not the responsible author, I have consulted with the responsible author to agree on the respective contributions of the authors.

Main Supervisor name: Dr Maria Gindidis

Main Supervisor signature: **Date:**

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I would also like to thank all the teachers, leaders, students and parents who participated in the study, without whom this study would have not been possible.

Lastly, my sincere gratitude goes to my family. To my parents, for always being my role model of hardworking and discussing and offering new information about my PhD topic. To my husband, who together worked hard with me. You are strong inside and can always gently calm me down when I was struggling. To my daughter, who reads, thinks and writes with me and inspires me in my belly and then in the real world.

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Chapter One: Introduction

Introduction

Research and practice about second language (L2) teaching and learning have been extensive in the last three decades (Borg, 1994, 2003; Ellis, 1994, 2021; Kramsch, 1993a, 2008; Larsen-Freeman, 2018). L2 education is also experiencing more rigorous attention from stakeholders around the globe. This can be attributed to the increasingly coexisting and interconnected nature of our current world (Lo Bianco, 2014; Zeszotarski, 2001). L2 researchers who conduct instructional research and L2 practitioners who are open to improving their practices share a common goal — that is, to help students develop their L2 skills in more effective and efficient ways. Despite the common goal, there appears to be a gap between these two professional communities, hindering reciprocal exchanges of theoretical issues and pedagogical ideas. This thesis explores the personal experiences and intuitions of L2 teachers in making pedagogical decisions that include dance for student learning with the goal of contributing to L2 practice more meaningfully, to make it more relevant for the classroom.

Dance has been deemed central to educational practices since antiquity but its value in institutionalised schooling has often been underestimated. Nearly one hundred years ago, H'Doubler (1925) pointed out that, "Dance has suffered too long from the common use made of it as a means of recreation and amusement" (p. 3). At about this time, educators began to re-evaluate the value of dance. From at least the 1920s, progressive education recognised the value of physical education in schools, and dance was a component of many programs, particularly for girls. With increasing recognition of the importance of the relationship between body and mind, dance education gained greater recognition (Hanna, 2015). At

present, there is a plethora of related research and programs that specifically investigate the place and the role of dance in education (Deans, 2016).

The world is defined by how people interact with each other and the environment. Students construct meaning and learn new knowledge through their interactions with the people and things around them (Dewey, 1934; Eisner, 2002; Gardner, 1983; Piaget, 1932; Vygotsky, 1978a). These interactions are achieved through communication. Dance and language are both ways to access and realise communication (Deans, 2016; H'Doubler, 1925; Hanna, 2008). Dance is not simply a subject that encompasses skills of and knowledge about the dance itself to learn, but also a medium through which students can learn and experience knowledge in other subjects. Students learn the dance, learn about dance, and they can also learn through dance (Hanna, 2001). Learning dances, the same as learning languages, is an essential way of knowing and making meaning, and it is this process that characterises learning (Halliday, 1993; Liddicoat & Scarino, 2013). Thus, dance education can be seen as learning the basics of learning itself and letting experience becomes knowledge (Halliday, 1993).

This study suggests that dance is an effective tool for L2 education. I propose a model named the Languages Dance Approach (LDA), in which dance is integrated into teaching practices with varied emphases according to different contexts of the class. In the case studies, teachers use dance to create immersive contexts that support acquisition to develop. Findings also include that dance is beneficial for students to develop linguistic competence, communicative competence, intercultural competence, a sense of cultural diversity, and an awareness of their cultural heritage and cultural identity. All of these benefits further contribute to L2 teaching and learning, and scaffold an understanding of culture. This study asserts that integrating dance into educational practice fosters positive learning outcomes even in areas other than a second language. Students learn through dance with positive

emotion. They approach problems through multiple entries and arrive at multiple solutions, where creative meaning-making occurs. Challenges are inevitable when teachers apply new methods to practice. As a result, I also provide related pedagogical implications and suggestions in the hope that this study serves as a resource that could assist teachers and leaders interested in innovative ways of teaching. The LDA framework that emerged from the research in this thesis with publications is a possible pathway to understanding and integrating dance in L2 classrooms as a pedagogical consideration.

In the field of education, there is an increased interest in innovative approaches such as those focused on student-centred and whole-child-educated pedagogy (Cornelius-White, 2007; Miller, 2010). The LDA centres on constructivist views of learning and teaching. The research in this thesis and accompanying articles explores and focuses on the role that dance plays and can play in second language education. This study builds upon the intersection of dance education and languages education, which I propose is "culture". In this thesis, I explore how culture links dance and language as an integrated stronger and more powerful whole. A literature review was undertaken and a definition of dance was offered. In this study, I investigated how teachers, educational leaders, students, and parents understand and use dance in their second language teaching and learning practice. Data collected from different school contexts in Melbourne, Victoria, Australia is examined and analysed.

Research Context

Melbourne is one of the most populous cities in Australia. Melbourne in this study does not represent the local municipality of the City of Melbourne that is based around its central business area. Rather, it is generally referred to the Greater Melbourne, a 9,993 square kilometre metropolitan area. The metropolis has a population of about 5 million, 19% of the population of Australia. There is a total of 37.7% of households speak Languages Other

than English (LOTE) at home. Among them, Mandarin, and Greek, the two languages researched in my study, represent 4.3%, Mandarin, and 2.1%, Greek and make up the top one and the top three LOTE(s) used at home respectively (Australian Bureau of Statistics, 2022). The population mostly resides on the east side of the city centre, where all research sites in my study are located.

My doctoral study is located in Melbourne. Melbourne is situated within the broader context of the State of Victoria. Victorian government has named the state “Victoria the Education State” and has as a priority the building of a world-class education system that produces excellence and reduces the impact of disadvantage. It promises to improve outcomes for children, young people and adult learners across the state, where, in the future, Victorians are recognised nationally and internationally for their skills, knowledge, and expertise (State Government of Victoria, 2022). With the State’s priority of developing educational excellence and the attention to L2 teaching in the eastern side of Melbourne, my study is set in a context likely to yield rich and informing data for my investigation.

Nature and Scope of the Study

The focus of this research is to identify how teachers and students can best teach and learn a second language. It explores the integration of both movement and cultural aspects of dance in second language education. The nature of dance in the context of the current study is not limited to a particular genre or type of dance. Dance is investigated in its broadest sense and refers to the non-verbal communication agent consisting of purposeful, intentionally rhythmical, and culturally patterned sequences of human movement, with aesthetic and symbolic value (Fraleigh, 1987; Hanna, 1983). Nevertheless, in some cases, cultural dance, a kind of dance relating to the specific culture of the second language, serves a particular

function (see Chapter Five). The emphasis on language, movement, and culture may vary, depending on the teaching and learning goals of different classroom situations.

Throughout this study, I explore the place of dance from the perspectives of the participants including myself (Chapters Four and Eight). As such, it is the participants' experiences that form the data for analysis. Although the phenomenon is explored from multiple perspectives, including teachers, leaders, students, parents and myself as researcher, the issue of how dance impacts second language education in school contexts is the major focus.

Significance and timeliness

The importance of second language education has been explored extensively by researchers around the world. These studies have recognised the impact of learning and maintaining diverse languages in the current increasingly interdependent global world, particularly in multicultural societies like Australia (Lo Bianco, 2014). Nevertheless, research shows that challenges for both second language programs and community language programs do exist. For example, a significant number of students give up before moving on to higher levels of second language learning and proficiency (Orton, 2016; State of Victoria Department of Education and Training, 2020). As generations pass, there is also an increased challenge for the speakers and parents of many immigrant languages to support children to acquire their family's heritage, cultural, and intercultural understandings (Gindidis & Southcott, 2020). There is also discussion about how to improve outcomes and engage students and schools in the field (Coyle, 2013; Ludke, 2018).

Research links various learning outcomes with dance in the school context, with one such example being Deans's (2016) study on playful body-based learning in early childhood education. The findings highlighted that dance enabled young children to engage in embodied

thinking, playful, imaginative problem solving and aesthetic decision-making while developing, a strong sense of self and collective agency.

There is, nonetheless, a lack of relevant studies and research specifically associated with dance in second language teaching and learning (see Chapter Two). In the limited, more specific studies, researchers mainly focused on relating merely the movement aspect of dance with language skills for young children. For example, Walton's (2014) study on using singing and movement to teach pre-reading skills and word reading to kindergarten children. Even within this study, there was no explicit result on movement but only on singing. The present research emphasises the importance of both the movement and cultural aspects of dance for second language students across different ages and backgrounds.

This study hopes to offer some impact in the field by providing both research and recommendations for innovative ways in which educators can strengthen second language teaching and learning, an area that has had little attention among educational leaders, education researchers, and classroom teachers. The research hopes to contribute by providing information that will assist stakeholders and future researchers and teachers seeking to understand and utilise the important role of dance education in second language education and the general educational context.

Research Questions

The purpose of this qualitative study is to explore the place of dance from a variety of perspectives and investigate the ways in which it can impact stakeholders with their second language practices and the extended educational context. The research aims to investigate the implications of dance education for students beyond entertainment and recreation. This study also endeavours to investigate and offer possibilities that can enable teachers to overcome the challenges to implement dance in both their curriculum considerations and teaching.

Research question. The main research question of this study is:

What is the impact of including dance in second language learning and teaching programs, in schools and alternative educational contexts?

Subsidiary questions. In unpacking the main research question, the subsidiary questions explored in the published articles, narrative chapters, findings, discussion and conclusion of this study are:

1. Can the inclusion of dance support the learning of a second language?
2. Does dance facilitate students' improvement in cultural and/or intercultural competence?
3. What challenges are there for second language teachers to integrate dance? How do teachers overcome such challenges?
4. What strategies enable second language teachers to confidently integrate dance into their practice?

Structure of the Thesis

This dissertation is structured into ten chapters, following the format of a thesis with published works. This option is available to all PhD and Masters students studying at Monash University. In accordance with the university's guidelines, the thesis including published works "is not a different degree; rather, it is a thesis format that includes papers that have been submitted, or accepted, for publication, during the course of the student's enrolment in the relevant graduate research degree at Monash" (Monash University, 2022). Following these requirements, this dissertation contains two articles that have been successfully published in peer-reviewed academic journals, and three chapters written in the form of narrative chapters to be submitted to journals in the future. The dissertation is also framed by an introductory chapter, a literature review chapter, a research approach chapter, a discussion

chapter, and a conclusion chapter to introduce, contextualise, explain, synthesise, and rationalise both the research and organisation of the chapters.

Although this thesis with published works reflects the sustained and cohesive themes between the published articles and narrative chapters, there is some unavoidable repetition with regard to literature reviews and methodology across the framing chapters and the articles. This is partly due to the fact that published articles and narrative chapters prepared for submission to journals must include literature review, methodology and discussion.

Unfolding the thesis

Following the introduction, context, research questions framing the thesis and explanations presented in the Introduction chapter, the Literature Review, Research Approach chapters and the main body of the thesis will begin with an autoethnographic analysis of my own experiences of dance teaching and learning, highlighting my motivations for this doctoral study. Following this are case studies of other participants who are involved in using dance to teach and learn a second language. The research will return to my own experiences constructed during my PhD journey, followed by the Discussion chapter. Finally, the dissertation will present a Conclusion chapter with recommendations. In an attempt to visually illustrate this process, I have included Figure 1.1, an infographic representation.

Figure 1.1

Overall Thesis Structure

Figure 1.1 illustrates the structure and links between the published articles and narrative chapters, inclusive of where case studies are presented. The study begins with the orange circle which is the autoethnography case study of myself, appearing as Chapter Four of the thesis: "Autoethnography, the researcher as subject". For myself as the researcher to understand the concept of dance education and how it can impact second language education, I must understand why and how it has become an important part of my life and career and the way of making meaning of the world.

The beliefs and experiences about dance constructed in this autoethnography study lead the research to the grey circle, which constitutes Chapter Five of the thesis: "A community language case study of a Greek school". This qualitative case study was

undertaken in a Greek community language school, an alternative context for community language learning. Teachers, leaders, students and parents in this school, all stated they had varied background knowledge of Greek dance, however, dance is part of the school's curriculum. The research collected found that support for Greek folk dancing classes was provided by dance expert teachers in the school. The impacts of dance were explored and documented in this study.

In the following yellow circle is the "Chinese as a second language case study", which appears as Chapter Six in the thesis. The two teacher participants in this case study had some background knowledge of dance yet findings revealed they did not have the chance or opportunity to collaborate with any dance expert. In this case study, some additional benefits of dance and more challenges were found. The documentation of the challenges shaped the thesis structure process and move to the blue circle.

The blue circle is labelled as "Dance in a mainstream Victorian school using the AIM", appearing as Chapter Seven in the thesis: "Dance and second language learning: A case study of AIM in a Victorian school". In this case study, the teacher participant had very limited knowledge of dance and support from a dance expert in what was a method called Accelerated Integrated Method (AIM), which required dance to be part of the teaching. Many challenges, even refusal of dance were found, which informs and shapes the research for the green circle, an autoethnography inclusive of educational connoisseurship and criticism. This study offers evidence for the impact dance can make on second language education. It returns to autoethnography to close the circle and focus on my pedagogical journey to integrate dance with second language learning.

The last and first circles integrate with the other three studies in the five separate circles. All become a whole, making meaning together. The five studies in the circles together suggest that the less dance knowledge and support the second language teachers

have, the more challenges they may encounter when using dance. This leads to the Discussion and Conclusion in Chapters Nine and Ten.

Chapter Two: Literature Review

Introduction

With the increasing interdependence and integration of the world, the ability to interact and communicate with people in the global context is viewed as a significant social asset as it links to all aspects of migration, information sharing, and new kinds of mobilisation (Lo Bianco, 2014). One of the consequences of this is the burgeoning demand for developing second language competence at all levels (Zeszotarski, 2001). The phenomenon of the expansion of second language learning has not only entailed the transformation of the student population, but also the development of its objectives, theory, and methodological practices and thus drawn the attention of researchers, educators, schools, and policymakers. Many domains, particularly in the arts, offer interesting possibilities for enhancing second language learning. One of these arts, dance has been demonstrated as an engaging, emotional, and cognitive way of solving problems in educational contexts (Hanna, 1999). Studies on dance education have also attracted the interest of some scholars (Deans, 2016; Hanna, 2015; Ross, 2012).

This is a thesis that includes published and publishable works. Chapters Four to Eight are the published journal articles and the chapters written in the form of narratives to be submitted to journals in the future are presented. Each chapter has its own literature review. Although all attempts have been made to reduce replication, the nature of a thesis with published and publishable works at times may repeat information. In this chapter, I attempt to offer a more in-depth and complete literature review concerning second language education and dance education.

There has been a considerable amount of literature published on second language education and dance education respectively (Heiland, 2015; Ortiz, 2010; Pinter, 1999; Zhang et al., 2021). This literature review confirms that little research has focused on the lived experiences of teachers, students, parents, and educational leaders involved in the phenomenon of using dance as a medium to teach and learn a second language. The paucity of large-scale, longitudinal research on the connections between second language and dance and the dissemination of any study across multiple publications, makes a meaningful collation of findings and the identification of perspectives of stakeholders challenging.

In this chapter, I will provide a holistic overview of the relevant and substantive research literature to contextualise the broader study. The focus of this research is on the Languages Dance Approach (LDA), using dance as a medium to teach a second language. To understand how a second language can be learnt through dance, it is essential to first understand the main concepts of this approach. The LDA is particularly concerned with second language education, dance education, and the cognitive ways that they relate to each other. In this literature review chapter, I present and discuss these key ideas to provide a basis for understanding the LDA theories and aspects of pedagogy.

The data and findings presented in this thesis were collected from various Victorian school contexts, including public, private and community language schools. As a result, the Victorian context warrants particular attention in this literature review.

I will first clarify and explain some terms used in the thesis. Then, I will provide a summary of the development of second language education, and the issues encountered by stakeholders in the field. This chapter will then offer a summative literature review of second language acquisition theories and practices. Next, I will introduce different concepts and beliefs linked to community language. Following this, the origin and development of dance

education will be presented. Then, theories related to learning through dance will be discussed and analysed. Finally, three current major approaches to the use of dance as a medium for second language education and contribute to the formation of the Languages Dance Approach will be introduced. The first section of this literature review clarifies the terms used in this study.

Terms Related to Second Language Education and Dance Education

There is a variety of concepts and terms associated with second language education and dance education. Throughout this thesis, several terms have been used. It is essential to recognise and clarify these key terms.

Second Language

The term "second language" has been interchangeably referred to as "foreign language", "target language", and "additional language" in the literature. In this thesis, a second language refers to any language learnt in addition to the native language, even the third or fourth language (Rieder-Bünemann, 2012).

Second Language Learning

The use of the terms "second language learning" and "second language acquisition" has sometimes been problematic. "Second language acquisition" is used in the field of applied linguistics, concerning the process of how language is learnt. Although some stakeholders in second language education frequently treat the terms "second language learning" and "second language acquisition" as synonyms, others distinguish them. They consider acquisition as the natural subconscious process of developing language capabilities through immersion in the second language context but learning as the conscious accumulation of the second language through formal instruction (Krashen, 1982). In practice, the conscious and subconscious

processes are sometimes intertwined and inseparable. As a result, acquisition and learning are treated differently in the context of the present study. I use learning as a general term that covers all situations in the accumulation of a second language, including both the conscious and subconscious ones. Whereas when referring to the acquisition, it is specifically associated with the subconscious process.

Dance

Another relevant term used is “dance”, which is identified in this study as a form of non-verbal communication consisting of purposeful, intentionally rhythmical, and culturally patterned sequences of human movement in different times and at different spaces, with aesthetic and symbolic values (Fraleigh, 1987; Gardner, 2004; Hanna, 1983, 2012).

Second Language Education

The second part of this literature review deals with the origin, development, and current state of second language education theories and practices. During the past four or five decades, the expansion of the second language student population and the demand for their needs in second language competencies has led to attempts in improving second language teaching practice and theorising second language education. The two subtle shifts that took place in the practice field and literature of second language education history will be presented in the section.

Linguistic Competence and Communicative Competence

In the 1950s and 1960s, there was an emphasis on the teaching of grammar and syntax to build linguistic competence in the second language students. As Hinkel and Fotos (2021) explain:

> Grammar teaching and classroom curricula were designed to build on what learners already knew, giving them opportunities to construct new meanings and emphasizing deductive learning. This cognitive view of language learning held that grammar was too complex to be learned naturally and that language requires mental processing for learners to be able to attain linguistic competence. (pp. 3-4)

In the 1970s and 1980s, second language teachers became frustrated because they felt that their practice always failed to enable students to communicate in real-life situations (Hummel, 2014). In response to the perceived inadequacy of linguistic competence and the prevalence of traditional ways of second language teaching, attention in the field was increasingly shifted to promoting students' communicative competence. The notion of communicative competence was first coined by Hymes (1972) and refers to the ability to use the second language in a contextually and socially appropriate manner. After Hymes, scholars developed different models focusing on different aspects of communicative competence (Bachman, 1990; Bachman & Palmer, 1996; Canale, 1983; Canale & Swain, 1980; Celce-Murcia et al., 1995).

Canale and Swain (1980) proposed the first comprehensive model of communicative competence. Canale (1983) added further details to the model, extending its theoretical bases to the pedagogical application. The Canale and Swain communicative competence model consists of four elements. They are grammatical competence, which is the knowledge of language code, such as grammar, vocabulary and pronunciation; sociolinguistic competence, which refers to the knowledge of sociocultural code, such as the register, politeness and appropriateness of language use in particular situations; discourse competence, which is defined as the ability to organise different genres of cohesive text, such as speech and poetry; and strategic competence, which is the skill of using both verbal and non-verbal strategies to enhance the efficiency of communication. These four competencies are equally essential and complementary in building students' communicative competence (Savignon, 1998, 2002).

As an elaboration of Canale and Swain’s work (1980), Bachman (1990) and Bachman and Palmer (1996) posited another model, in which they divided communicative competence into two different categories: knowledge about language and cognitive skills involved in the process of language use (McNamara, 1995). Bachman and Palmer further summarised knowledge about communicative language in two themes. The first theme is organisational knowledge, with which students master the formal structure of language to produce or recognise grammatically correct sentences and to make them into texts. The second theme is pragmatic knowledge which enables students to connect words and utterances with meanings, intentions, and the specific context. Organisational knowledge includes grammatical knowledge that is similar to Canale and Swain’s grammatical competence; textual knowledge in which Bachman and Palmer extended Canale and Swain's discourse competence. Pragmatic knowledge includes lexical knowledge which refers to the meanings of words and the ability to use metaphorical language; functional knowledge which is conceptualised as the knowledge about relationships between utterances and communicative intentions, and sociolinguistic knowledge which resonates with Canale and Swain's sociolinguistic competence. Bachman and Palmer also emphasised the importance of metacognitive strategies, which are of three kinds, assessment, goal-setting and planning. These work together with metacognitive strategies, contributing to communicative competence.

Adapted from previous studies, Celce-Murcia et al. (1995) developed a pedagogically oriented model of communicative competence, consisting of five areas: discourse competence, linguistic competence, actional competence, sociocultural competence, and strategic competence. Discourse competence is a critical part of students’ overall communicative competence. It is about the higher order patterns in text and an understanding of the dynamics and interactivity of language. Discourse competence is defined as the “ability

to produce unified, cohesive and coherent spoken or written texts" (Gilmore, 2007, p. 101). It is comprised of many sub-areas such as cohesion, deixis (in which meaning is derived from context), coherence, generic structure, and conversational structure.

Linguistic competence comprises "the sentence patterns and types, the constituent structure, the morphological inflections, and the lexical resources, as well as the phonological and orthographic systems needed to realize communication as speech or writing" (Celce-Murcia et al., 1995, pp. 16-17). Second language teaching has been historically dominated by this area of communicative competence. Even though, in recent years, much of the emphasis in applied linguistics has turned to speech, the linguistic knowledge taught to students used to be largely based on intuition gleaned from written form and sentence-based classical grammatical concepts (Celce-Murcia, 1996; Gilmore, 2007).

Actional competence is used in the process of conveying and understanding communicative intent. It is the ability to match action intentions with linguistic forms based on knowledge of an inventory of speech patterns that carry illocutionary force, namely, speech acts and speech act sets, consisting of two main components: knowledge of language functions and knowledge of speech act sets (Celce-Murcia et al., 1995).

Sociocultural competence is students' ability to appropriately express themselves in different social and cultural communication contexts (Celce-Murcia et al., 1995). The main component of sociocultural competence involves four variables: social contextual factors, stylistic appropriateness factors, cultural factors, and non-verbal communicative factors. These factors are interrelated and layered in the culture of the communities where the language is used (MacIntyre et al., 1998; Zhu, 2017).

Strategic competence is described as the "knowledge of communication strategies and how to use them" (Celce-Murcia et al., 1995, p. 26). This is like Canale and Swain's (1980)

strategic competence. But Celce-Murcia et al. limited it to communication strategies because these strategies are the “most explicitly” and the “most relevant to communicative language use and CLT” (Celce-Murcia et al., 1995, p. 26).

Communicative competence is “the central theoretical concept” (Savignon, 2002, p. 1) that underpins Communicative Language Teaching (CLT), or the Communicative Approach. By the 1980s and 1990s, CLT had become widespread. Under the CLT perspective, second language students are expected to be sculpted into native speakers, learning speech patterns, model phrases, and specific utterances for use in specific contexts and certain functions through imitation (Byram & Hu, 2013). CLT covers both the learning processes and the learning goals, in which learning grammar rules are relegated to a secondary place, while “interactive, conversational meaning-based language teaching” and “natural language learning environment” in the classroom are encouraged (Hummel, 2014, p. 67). CLT classrooms highlight the practice of using “authentic materials”, which are “materials that are not designed specifically for the classroom, for example, using newspapers, magazine articles, book reviews, etc.” (Hummel, 2014, p. 116). Given the flexibility of CLT, there are variations in its application from one classroom to another. Consequently, there is a lack of specific methodological guidelines.

Nevertheless, applied linguist Brown (2007) synthesised and offered four useful interconnected defining features of CLT:

1. Classroom goals are focused on all of the components of communicative competence and not restricted to grammatical or linguistic competence.
2. Language techniques are designed to engage learners in the pragmatic, authentic, functional use of language for meaningful purposes. Organizational language

forms are not the central focus but rather aspects of language that enable the learner to accomplish those purposes.

3. Fluency and accuracy are seen as complementary principles underlying communicative techniques. At times fluency may have to take on more importance than accuracy in order to keep learners meaningfully engaged in language use.
4. In the communicative classroom, students ultimately must use the language, productively and receptively, in unrehearsed contexts. (p. 241)

Even though the CLT was promulgated to focus on teaching meaning, it eventually did not fully achieve the expected promise (Liddicoat, 1997). CLT had not considerably improved students' ability to communicate in the second language. It also had not significantly "contributed to the promotion of intercultural competence or cross-cultural understandings" (Liddicoat et al., 1999, p. 10) of second language students.

Intercultural Competence

In response to the insufficient opportunities for deeper cultural understanding and a more recent interaction-based perspective, another shift took place in the field of second language education. It subtly moved away from communicative competence to a new focus on intercultural competence (Bolten, 1993; Crozet, 1996; Crozet & Liddicoat, 1999, 2000; Kramsch, 1993a; Liddicoat, 2002).

Intercultural competence refers to the general capacity to relate to strangers or foreigners, acknowledge the complexity of culture, recognise the plurality of perspectives and promote an ecology of knowledge (Santos, 2010). Students with intercultural competence can function, think and act appropriately across cultures. The term incorporates the concepts of communication and interaction across languages and cultures, focusing on establishing fluid relationships in the gaps between different and multiple identified identities, while having a

purpose or mission in mind (Byram & Hu, 2013). It is essential for diverse twenty-first century students to become effective language users to communicate and negotiate meanings, thus interact, work, and live with their interlocutors from second language cultural backgrounds, both at home and abroad (Byram & Hu, 2013; Leung et al., 2014; Liddicoat, 2004; Santos, 2010).

Intercultural language teaching aims to support the development of intercultural competence through the learning of a second language and by learning how language and culture connect in students' first and second languages. An intercultural perspective of second language teaching and learning is more than mimicking native speakers, rigidly complying with the situations, or passive inputting of the second language culture, it emphasises more the identity and the enactment of self through the second language, and participants' joint accomplishment of meaning (Kasper, 2006; Kern & Liddicoat, 2008). With intercultural competence, second language students are active constitutive parts of the conversations and become active co-constructors of the interlanguage system (Byram & Hu, 2013).

Liddicoat and Scarino (2013) noted that intercultural competence addressed the following aspects:

1. accepting that one's practices are influenced by the cultures in which one participates and so are those of one's interlocutors;
2. accepting that there is no one right way to do things;
3. valuing one's own culture and other cultures;
4. using language to explore culture; finding personal ways of engaging in intercultural interaction;
5. using one's existing knowledge of cultures as a resource for learning about new cultures; and

6. finding a personal intercultural style and identity. (pp. 23-24)

Being interculturally competent includes being aware that cultures are relative. That is, being aware that there is not only one single way of doing things, but also that all behaviours vary across cultures. An important part of intercultural competence teaching is having strategies for learning more about culture (Liddicoat, 2002; Liddicoat & Crozet, 2000). It is necessary to know and to engage with both its linguistic and non-linguistic cultural practices, and to gain insights into how people live in the second language cultural context. This also involves knowledge about the common cultural practices used by speakers of the second language (Kramsch, 1993a; Liddicoat & Scarino, 2013).

It is important that teaching and learning of culture move beyond awareness, understanding, and sympathy, and is a step forward to practice what was learnt. In this broad view, intercultural competence is viewed as intercultural actions and reflections on actions. It is the ability to negotiate meaning across cultural boundaries and to establish one's own identity as a user of another language. The aim of intercultural language teaching and learning is not to displace language as the core focus of language education, but to ensure the integration of language and culture in the process (Kramsch, 1993b).

What language communicates is often beyond itself. Language is influenced by the context in which it is used and cannot function well without the context (Byram, 1988; Kramsch, 1993a). Thus, cultural context affects the way in which participants shape language in different interactions, at different times, and in different places. In teaching and learning any language, the focus is not only on the linguistic code but also on its meaning. This means understanding the fundamental concepts involved in the theory and practice of language education more broadly, which includes language, culture, and learning, and the relationships among them (Kramsch, 2008; Liddicoat & Scarino, 2013).

In the Australian context, intercultural capability is a mandated section in all subject areas in both the Australian Curriculum and the Victorian Curriculum. It is described as a capability that all teachers need to embed in their teaching practice (Australian Curriculum Assessment and Reporting Authority, 2020a; Victorian Curriculum and Assessment Authority, 2021c). In the Melbourne Declaration on Educational Goals for Young Australians (MCEETYA, 2008), building a cohesive and multicultural Australian society is claimed as a fundamental goal of education. The intercultural capability in the curricula addresses this aim by supporting young Australians to become informed, active, and responsible citizens. Its skill set includes an increased awareness and appreciation of Australia's linguistic and cultural diversity, recognition of commonalities and differences, and the development of intercultural connections and mutual respect at local, regional, and global levels (Victorian Curriculum and Assessment Authority, 2021c). Integrating dance into second language classes can be seen as assisting teachers to reach the goal of creatively and effectively embedding intercultural teaching in the curriculum.

The focus on intercultural competence arouses significant shifts in perspective about language education, which do not replace the traditional foci. It does not exclude concepts of linguistic and communicative competence of a second language, but broadly adds to them. It makes sense to see them as complementary in that they enable students to understand what they need to understand and say what they want to say on a particular topic in a particular context (Byram & Hu, 2013).

Second language acquisition (SLA)

This part of the literature review section presents ideas and models related to second language acquisition. SLA is a significant area in second language education and one that is

most related to the findings of the current study. SLA was initially seen as a general cognitive process that only relates to students' minds and needs to be activated by input.

Research on SLA during this period has focused on three themes: the place of the first language in SLA, the interlanguage, which is seen as a continuum on which learners move from knowing only the first language to acquiring more skills in the second language, and the verbal interactions between native speakers and non-native speakers in the second language (Byram & Hu, 2013).

Roughly from the 1960s to the 1970s, SLA research was mainly focused on the sequence of acquisition of the second language. Researchers believed that students acquired the second language in a relatively fixed order. That means the acquisition of a second language was a more-or-less universal, natural, and creative process, and transfer from the first language was minimal (Ellis, 2021). Accordingly, some researchers, such as Krashen (1977), and Dulay and Burt (1975) posited that it was not necessary to teach grammar and challenged the standard pedagogic practice of the day. But their opponents (Hatch, 1979) argued that what had been constructed about SLA could coexist with the traditional way of language teaching.

At the end of the 1970s, Hatch (1978) and Long (1983a) investigated how native speakers adjust their linguistic and conversational expressions for non-native speakers. The acculturation model advanced by Schumann (1978) described the impact of social and psychological distance of the second language community on students' access to and acquisition of the second language. These attempts belong to the emerging social SLA paradigm, which I will discuss in detail later in this section.

During the 1980s, the scope of phenomena considered in the field of SLA was broadened. SLA drew on other disciplines, such as linguistics, sociolinguistics and discourse

analysis, to investigate language transfer (Kellerman, 1983; Kellerman & Sharwood-Smith, 1986; Ringbom, 1987), linguistic universals (for example Eckman et al., 1988; Gass, 1984; White, 1989), second language pragmatics (for example Blum-Kulka et al., 1989; Thomas, 1983), and input and interaction (for example Krashen, 1985; Long, 1983b; Swain, 1985). SLA researchers had reconceptualised the notion of language transfer as cognitive but not behaviourist. The research focus moved to the conditions that influenced negative and positive transfer and avoidance (Ellis, 2021). Knowledge constructed when learning the first language was considered a strategic resource in the acquisition of a second language (Jordens, 1979; Kellerman, 1979). Andersen (1983) demonstrated that interlingual transfer is more likely to occur when the structure in the second language is the source of intralingual errors at the time when it is acquired as a first language, and the structure in the first language is also the source of intralingual errors. Drawing from linguistics, SLA researchers tested whether universal grammar was accessible and argued that the order of acquisition of the second language and language transfer were impacted by "markedness and universal principles" (Ellis, 2021, p. 192). Researchers also investigated second language pragmatics. They emphasised the understanding and generation of speech acts, such as requests and apologies, and the identification of pragmatic and pragmalinguistic differences between native and non-native speakers. The researchers explored the way that context affected the acquisition of a second language and proposed three influential assumptions: the Input Hypothesis, the Interaction Hypothesis, and the Comprehensible Output Hypothesis.

From the 1990s onwards, cognitive SLA continued to develop. Information-processing theories emerged based on the input and output perspective of learning and the "computationalism" (Lantolf, 1996, p. 724) metaphor of mind. SLA researchers drew on different strands of cognitive psychology, constructing different perspectives on the role that consciousness played in acquiring a second language. Some researchers, such as Schmidt

(1990) identified that some level of conscious attention to linguistic features was always required, while others, Tomlin and Villa (1994) for example, believed that the process could be completely implicit. Explicit/declarative knowledge and implicit/procedural knowledge were considered different. The interface between them was controversial, with Krashen (1981) holding the non-interface view, DeKeyser (1998) believing in the idea of a strong interface, and Ellis (1994) supporting the weak interface perspective. Those differences led to very different theories and practices regarding the explicit teaching of grammar.

From the mid-1990s onwards, scholars with social and sociocultural theoretical orientations entered the field. They claimed that the acquisition of a second language should not be understood merely from a cognitive perspective and advocated an enlargement of the scope of SLA. This led to the “social turn” (Block, 2003, p. 1) or the “two parallel SLA worlds” (Zuengler & Miller, 2006, p. 35) debate between the socially and pragmatically oriented theories and the traditional cognitive rationalist theories of SLA.

Social SLA researchers applied poststructuralist theories (Bourdieu, 1986) and social theories, such as the community of practice theory (Lave & Wenger, 1991) to SLA. They recognised students as complex social beings and SLA as a social phenomenon that involved “becoming a member and extending participation within communities of language users” (Kern & Liddicoat, 2008; Liddicoat & Scarino, 2013, p. 32). Students' own “agency in constructing social opportunities for learning” and the role that “social identity played in this” was emphasised (Ellis, 2021, p. 193) and the way students respond to and shape their social context was investigated.

Firth and Wagner (1997) welcomed alternate learning perspectives and acted as a catalyst for the reconceptualisation of SLA. They characterised the alternate perspectives as social, cultural, and interactional, therefore highlighting the “awareness of the contextual and

interactional dimensions of language use" (p. 286). Firth and Wagner (1997) also advocated for "an increased 'emic' (i.e., participant-relevant) sensitivity towards fundamental concepts", and the "broadening of the traditional SLA data base" (p. 286).

After entering the SLA field in the voice of strong opposition from the traditional cognitive perspective, social SLA theories developed in diverse ways. Lantolf and Thorne (2006) linked Vygotskyan sociocultural theory to the acquisition of a second language. Norton and Toohey (2002) and Riley (2010) initiated SLA approaches in relation to socialisation. Kramsch (2008) proposed ecological approaches to SLA, and Watson-Gegeo and Nielsen (2005) developed the critical theory of SLA. There were also the sociolinguistic approach (Tarone, 1988) and the emergentist theory (MacWhinney, 2010).

Sociocultural SLA theory investigated the place of mediation "in the initial development and subsequent internalization of new knowledge" (Ellis, 2021, p. 193). Different from other social theories, it considered the mind as a vital part of constructing new knowledge. They questioned studies focused solely on personal cognition rather than socially situated cognition. Although sociocultural SLA gave attention to the interaction in the process of acquisition just as cognitive interactionist theories did, they were different in how they understood the nature of the interaction. Sociocultural SLA considered "development as originating in the interactions that learners participate in with others or, in the case of private speech, with themselves", whereas cognitive-interactionist theories recognised interaction as "a source of input and output that is processed through internal cognitive mechanisms" (Ellis, 2021, p. 193).

The sociocultural SLA theory led to rich pedagogic applications, such as Swain's (2009) "languaging" for learning. Those theories and applications addressing the relationships between language and cognition provide valuable insights for and serve as the foundation of

the arguments in this thesis. These socioculturally oriented theories insisted on the need to study second language acquisition as a social and cultural activity. It is appropriate to view the acquisition of second language as a social achievement and students as social actors. The relationship between students and society must be conceived in connection with power relations, identity negotiation, and communities of practice (Byram & Hu, 2013). Nevertheless, the broadening of the field was not welcomed by all SLA researchers. Long (1998) and Long and Doughty (2003) in particular, believed that SLA should be confined to the cognitive domain. Cognitivist SLA scholars argued that socially oriented scholars tended to garble the objective of SLA, misapply the constructivist and relativist epistemology, and inappropriately use the research methodologies varied from functionalism to hermeneutics (Gregg, 2005).

Larsen-Freeman (2007) contrasted aspects of individual and cognitive SLA with the social and contextual SLA and summarised their differences in twelve points: role of context, nature of language, nature of learning, primary research focus, objects of inquiry in language-focused research, the identity of research participants, perspectives on evaluating learners' progress, end state, philosophical orientation, research site, primary level of research conceptualisation, and attitudes towards acceptance of SLA theories.

Now we are in a new era, and many of the theories and applications constructed before continue evolving. There are also new developments. Complex dynamic systems theory is worth considering. It is based on complexity theory (Larsen-Freeman & Cameron, 2008) and dynamic systems theory (De Bot et al., 2007), both of which consider language systems as "non-linear, highly variable, individualistic, non-predictable and always open to change" (Ellis, 2021, p. 194). Giving attention to the interrelationship among social, cognitive, and psychological influences, the framework that complex dynamic systems theory offers for SLA is all-encompassing and is a theory suitable for the current increasingly globalised world

(Larsen-Freeman, 2018). But it is not supported by all researchers, for example, Ellis (2021) argued that it is a theory that is "not easy to investigate empirically given the need to include in the design of a study the countless variables" (p. 194) that can impact SLA, but only a "useful metaphor of the wholeness" (p. 195) of SLA.

Community Language

In this section, I introduce the notions and ideas related to community language. One of the main research sites of this study is a school where participants teach and learn the second language as a community language. Community language teaching and learning is an essential component of second language education. Valdés (2001) defined community language students, or heritage language students, as students who have a historical or personal connection to the second language and come from non-English language-speaking families. These learners acquire and use the community language or heritage language, and, to some extent, they are bilingual in both English and their community language.

In Australia, immigrant languages are referred to as community languages. A similar range of languages in the United States is referred to as heritage languages, whilst in the United Kingdom they are described as complementary languages. Heritage languages encompass indigenous, colonial, and immigrant languages (Fishman, 1999, 2001a, 2014; Hornberger & Wang, 2008; Nelleke Van, 2014). Heritage languages have personal connections for individuals (Fishman, 2001b). Fishman (1964) demonstrated issues of language maintenance and shift that provide the theoretical bases for the field of heritage language (Nelleke Van, 2014). Heritage language has been a popular area of research interest since the 1970s (Harrison, 2000; Hornberger & Wang, 2008; Seals & Shah, 2017). About one decade after its emergence in Canada in the late 1970s (Cummins, 2005; Cummins & Danesi, 1990; García, 2005), the term heritage languages was coined in the USA in the 1980s (Valdés,

2000). With the publication of the American Council on the Teaching of Foreign Languages of the Standards for Foreign Language Learning, the term heritage languages entered American national use in 1996 (Valdés, 2005). Whilst it was argued that the use of the term heritage languages in the USA implied a loss of language maintenance and that it would be relegated to the past, the term heritage languages also provided a way to break a monolingual mindset, a space for the use of languages other than English, and a possibility of expressing multiple identities (García, 2005). It was perceived as a neutral and inclusive alternative to the term such as minority language, indigenous language, immigrant language, ethnic language, second language or foreign language (Hornberger, 2005; Valdés, 2000).

In Australia during the 1970s, community languages surfaced as a term for immigrant languages (Clyne & Fernandez, 2008; Hornberger, 2005). Community languages refers to languages other than English whilst simultaneously stressing the importance that these languages are not “foreign” languages (Hornberger, 2005; Nelleke Van, 2014). It is important to note that community languages in Australia do not include Indigenous languages, this is due to the uniqueness and special status that the Indigenous communities and first peoples wish to emphasise (Clyne & Fernandez, 2008).

European settlers first arrived in Australia in 1788, bringing not only English but also other languages from many different linguistic groups (Seals & Shah, 2017; Walsh, 1991). Before the 1870s, colonial governments rarely interfered in languages education by immigrant groups. These languages included French, Irish, Welsh, Scots Gaelic, and Hebrew (Clyne, 1985, 1991; Liddicoat, 1996). Australia’s migration policy was dominated by an ideology of ‘Assimilation’ which enforced the social, linguistic, and cultural absorption of migrants (Ozolins, 1993). Nineteenth-century Education Acts emphasised homogeneity, and restricted community languages instruction, forcing immigrants in Australia to acquire English and abandon their first language as rapidly as possible (Clyne & Fernandez, 2008; Kipp, 2008).

By the mid-1960s, interest emerged in offering and extending a broader range of languages taught in the mainstream school curriculum. These were seen as a resource for language maintenance promoting balanced bilingualism (Clyne, 1964; McCormick, 1964). In 1972, the context of community languages in education began to be absorbed into the Australian government policy of multiculturalism, a form of cultural pluralism with an associated focus on social cohesion (Castles, 1992; Clyne & Fernandez, 2008).

A variety of community languages programs and other cultural programs were supported in mainstream schooling during the decades of 1970s and 1980s through the Multicultural Education Program (Seals & Shah, 2017). Besides primary and secondary mainstream schools, institutions offering school-aged students instruction in community languages included Schools of Languages and after-hours ethnic community schools (Clyne & Fernandez, 2008). Schools of Languages, such as the Victorian School of Languages, the South Australian School of Languages, and the Saturday School of Community Languages in New South Wales were part of the state education department, offering instruction in languages not available to students in their regular school (Clyne & Fernandez, 2008). These schools provided classes during normal school hours, but more commonly operated after school hours or on weekends (Liddicoat et al., 2007). Community schools became a form of complementary schooling and were supported with government funding through the Ethnic Schools Program, established in 1981, and renamed the Community Languages Element in 1992 (Baldauf, 2005). Schools offering community languages were referred to during this time as ‘ethnic’ schools.

In Victoria, Australia, the Victorian Directorate of Schools Education Ethnic Schools Secretariat was established in 1992 to administer government funding and to offer professional assistance to ethnic schools and teachers as well as to develop criteria of accreditation and registration for both schools and teachers (Gindidis, 2013). In 1993, the

Ministerial Advisory Council on Languages other than English (MACLOTE) and English as a Second Language announced its establishment by the Minister of School Education. The MACLOTE and ESL committee recognised community language schools as important symbols of the community and cultural identity that were indispensable complementary providers of language education (MACLOTE, 1996).

The maintenance and development of a community language have been proven to have cognitive, social, cultural, and academic benefits (Bialystok, 2009; Krashen, 1998; Swain & Lapkin, 1982). It is positively correlated to students' development of a third language (French) within the frame of English-French bilingual programs (Swain & Lapkin, 1991). It helps newly arrived immigrants to adjust and adapt better socially, emotionally, and educationally (Bhatnagar, 1980; Chow, 2004). It can also promote group cohesion within communities, and facilitate the rediscovery of identity for community members who want to reconnect with their ethnicity (Isajiw, 1983).

Dance Education

Elliot Eisner pointed out at a keynote address, at Pennsylvania State University, in I989 that “without a historical perspective our analyses are likely to be naive and misguided” (cf. Ross, 2012, p. 3). In this section, I intend to provide a broad overview of the history of dance education.

Dance is an art form that makes heavy use of the bodily-kinaesthetic intelligence, including space, time, power, and flow (Cunningham, 1992; Gardner, 2004). Dance can be a powerful form of nonverbal communication, with vocabulary (such as footsteps and gestures), grammar (such as demonstrating how one movement follows another), and meaning (Hanna, 2001). At the same time, dance is not universal, it is geographically and aesthetically

dispersed (Kowal et al., 2017). As nonverbal communication, dance merges the mind and the body, as well as emotion and cognition, dance education thus can make contributions in school contexts (Hanna, 2001).

Over the past decade, several interdependent developments have led to the conceptualisation and institutionalisation of dance as having educational value and as an academic subject in its own right. The objects, theories and methods of dance education are different from the field that regards dance as a performing art, thus causing changes in traditional forms of training.

The development of modern dance in the early 1900s sparked an ongoing debate about the nature, purpose, symbols, and history of dance, and its relationship to psychology, gender, politics, and change. This debate constructed knowledge that laid the foundation for the emergence of dance as a university major. The first dance major was established by Margaret H'Doubler in the physical education department of the University of Wisconsin in 1926. H'Doubler was a physical education instructor with a preference for sports and a background in biology. Yet she turned to build a program that would profoundly impact the concept of dance in the field of education. She endorsed that dance was more than a subset of physical education and began to teach her first dance class at the University of Wisconsin in 1917. Documenting her practice with each group of her students, she published a book, *The Dance, and Its Place in Education*, in 1925 (Ross, 2012).

H'Doubler's practice and research supported the transition of the subject of dance from everyday social practice to a valued educational medium. Her work is extremely important in the field of dance education and it is worth quoting her at length. H'Doubler (1925) believed that dance could be adapted to suit different purposes of education. She stated,

> [T]he dance is peculiarly adapted to the purposes of education. It serves all the ends of education—it helps to develop the body, to cultivate the love and appreciation of beauty, to stimulate the imagination and challenge the intellect, to deepen and refine the emotional life, and to broaden the social capacities of the individual that he may at once profit from and serve the greater world without. (p. 33)

H'Doubler (1925) referred to educational dance as dances that can promote growth, stimulate creative thought and activity, and bring students the mental, physical, and spiritual poise which would enable them to appreciate and meet the demands of life effectively. She further elaborated, that dance "includes many things—posture, gesture, pantomime, symbolism expressed by the body in its various members or in its totality, and self-abandonment and recreative pleasure" (p. 34).

H'Doubler (1925) accordingly considered the purpose of the educational dance is to express thoughts or feelings and dance as "emotional self-expression through rhythmical movement" (p. 34). The dance is presented not with the purpose of attracting attention or making a sensation, but because there is something that needs to be expressed. H'Doubler (1925) provided rich insights about the principles into which dance should be taught to achieve its educational goal. She claimed,

> It must base its movements on the laws of bodily motion; its technique must be simple enough to afford to those who have comparatively little time to study the dance, an adequate mastery of their medium of expression—the body—and complex enough to prove interesting and valuable to the student who wishes to make the dance his chosen art. The scope of its rhythm must be broad enough to include the various rhythms of the dancers; and it must be flexible enough in forms and content to provide opportunity for widely different types of individuals to express themselves. If it is to

> be truly educational, it must be elastic so that the growth of the individual will be slow enough to achieve completeness. (pp. 33-34)

H'Doubler offered new insights into the place of the body in education, which is an alternative to the mind-centred approach in traditional higher education. In her classes, the body is no longer a tool to perform professional-level skills, but a useful medium for consciously replicating and transforming culture (Ross, 2012).

Developing from her teaching and building of the curriculum, the dance major was formally approved on 12th November 1926, by the final authority of the University of Wisconsin, the Board of Regents. Dance finally achieved its academic legitimacy. The dance curriculum was constructed in a more balanced manner and different from the science-based physical education curriculum. Even though included courses in physiology, anatomy, kinesiology, biology or chemistry, courses in philosophy, psychology, speech, music theory, history, and art history were also required to complete the program. In 1963 the first doctoral degree in dance was created, and the first M.F.A. degree in dance was granted the following year as a terminal degree at Wisconsin (Remley, 1975).

With the dance boom of the late 1960s, an increasing number of individuals with technique, performance or dance theory and history training joined the college and university as dance faculty members. Dance training for performance became the emphasis of most college programs (Ross, 2012). The late 1970s saw a broadening of the understanding of dance as a result of the flourishing of dance scholarship in multiple disciplines including the arts, humanities, social and behavioural sciences. After that, dance education at the university level began to separate from physical education, joining dance departments in the faculty of fine arts or education in the 1980s. Dance finally gained its own right as a serious independent discipline. In the 1990s, collaborations between the fields of dance and medicine, computer

and information science, kinesiology, and physics led to greater recognition of dance in academia. Folk dance and square dance were still introduced in physical education classes for physical fitness purposes (Hanna, 2008).

Hanna (1999) pointed out that dance was a “newcomer to academe struggling to survive” (p. 68). Almost two decades later, Deans (2016), in Australia believed that dance was still under-represented in influential Australian documents such as the Early Years Learning Framework for Australia (EYLFA) (Australian Government Department of Education and Training, 2009) and Victorian Early Years Learning and Development Framework (VEYLDF) (State of Victoria Department of Education and Training, 2009), and consequently, she argues that dance is endeavouring to “gain a foothold in the mainstream curriculum” (Deans, 2016, p. 46). It is true that dance as a component of early years learning in EYLFA and VEYLDF is grouped together with other forms of creative arts drawing, painting, sculpture, drama, movement, music, and storytelling, and there are no specific learning outcomes targeting in-depth learning of these arts forms. The circumstance is totally different when it comes to primary and secondary levels: dance is an independent subject which has explicit band description, content description and achievement standard for each level (Australian Curriculum Assessment and Reporting Authority, 2020b; Victorian Curriculum and Assessment Authority, 2021b).

In the Australian Curriculum: Dance, Foundation-10, students learn in and through the engagement with dance, dance practice and dance practitioners from a range of cultures including those from Australia, Aboriginal and Torres Strait Islander Peoples, the Asia region, and other world cultures. Students explore the diverse reasons, histories, traditions, styles of dance, and students investigate the diverse aesthetic preferences, tastes and viewpoints built, developed and determined by individuals and their cultures, which will, in turn, enhance

students' knowledge of the diverse cultures behind dance (Australian Curriculum Assessment and Reporting Authority, 2020b).

Theories Related to Learning Through Dance

This study has been framed around a number of works of scholars such as Piaget (1932), Vygotsky (1978a), Dewey (1934), Gardner (1983), and Eisner (2002). These works were influential in that they helped to build the bridge between language and dance education in my study and guided the current discourse about dance as a medium for second language education. Understanding students' thinking and how contexts affect students' thinking is fundamental for teachers to successfully assist their students to make sense of the second language through dance education (Woolfolk & Shaughnessy, 2004).

Piaget

To facilitate the explanation of the complex process of learning a second language through dance, it is reasonable to use theories that describe how children construct knowledge. In the early 1990s, Piaget introduced his biologically driven cognitive development theory. Piaget believed that children acquire and construct knowledge through active interactions with the physical environment around them (Piaget, 1932, 1964). Children go through a series of four stages of cognitive development, starting with basic reflex responses and reaching full maturity in formal deductive reasoning (Simatwa, 2010). They do not achieve one specific step at a time through the stages. They may take longer or less time to transit to the next stage. They may also exhibit characteristics of one stage in a given situation, but a higher or lower stage in another. Piaget (1961) viewed cognitive development or the progression within and between stages as a continuum influenced by the interaction of four factors: maturation, active experience, social interaction, and a general progression of

equilibrium (Swing et al., 2011; Wadsworth, 2004). Equilibrium theory explains the way students process new information from the environment and try to maintain a balance between the new information and their existing knowledge. When students encounter new information, a cognitive conflict will be raised, and they need to adapt to solve this conflict and thus construct new knowledge. There are two ways of adaptation, assimilation and accommodation, respectively (Piaget, 1970, 1977a, 1977b).

Some new information from the environment can be understood directly based on existing knowledge so that students integrate that information into the internal structures and schemas through assimilation. In this process, existing knowledge remains and additional information that could fit into this knowledge is added. In other cases, if the new information is not in line with students' prior knowledge, it cannot be promptly acquired. Accordingly, students modify their existing knowledge in internal structures to meet the needs of the environment and make their prior knowledge compatible with new information through the process of accommodation (Hanfstingl et al., 2021). Assimilation is considered predominantly a quantitative aspect of learning. In contrast, learning through accommodation is considered a qualitative process (Cress & Kimmerle, 2008).

Vygotsky

Like Piaget, Vygotsky's (1978a) socio-cultural theory valued the role of interaction with the environment in developmental change (Lourenço, 2016). He argued that thinking was enhanced through the interplay of a range of mental and physical mediation tools. These tools were both interrelated and independent in children's intellectual, social, emotional, and cultural development (Vygotsky, 1971). Vygotsky (1978a) believed every function in student development occurs first at the social level and between people, i.e. "interpsychological", and then at the individual level and within the child, i.e. "intrapsychological" (p. 57).

Nevertheless, Vygotsky put more emphasis on interaction with more capable peers and with adults, which is a vertical relationship that he brought up in his zone of proximal development theory. Vygotsky (1978a) described the zone of proximal development as:

> the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (p. 86).

Vygotsky (1971) emphasised the notion of artistic meaning-making which was the "the social technique of emotion, a tool for society which brings the most intimate and personal aspects of our being into the circle of social life" (p. 249). Dance is a readily available mediating tool that supports artistic meaning-making and relationship-building for children (Deans, 2016; Oreck & Nicoll, 2010).

Dewey

Dewey's scholarly and practical works at the Teachers College of Columbia University prepared schools to offer dance classes for students (Hanna, 2008). Dewey (1934) was the first who looked at the arts in a manner that was clear and broad enough for others to draw on to describe specific forms of the arts in relation to educational goals (Burnett, 1989; Fisher, 1989). Since then, educators and researchers have been eagerly working to link their own study to Dewey's theory. Similar to Piaget and Vygotsky, Dewey supported the idea that children learn by doing and "the live being recurrently loses and reestablishes equilibrium with his surroundings" (Dewey, 2005, p. 23). He believed that experience played a significant role in the process of learning, and most importantly, the aesthetic act, or the creative act was the paradigmatic form of the experience (Dykhuizen, 1973). The major concept rooted in Dewey's theory was that art education should be able to develop students' artistic intelligence.

In Dewey's (1934) *Arts as Experience*, the words "dance," "dancer," and "dancing" were mentioned twenty-five times in total, more than any other classic text in the Western philosophy of art (Hall, 2017). It provided a rationale that dance could use to gain a position in education.

Bringing Dewey's ideas from the general domain of the arts to the specific realm of dance, H'Doubler (1940) articulated the significant role of the process of education rather than its product. She believed that freedom of expression through action and the ability to deal with new situations through habits of social action were necessary for students' growth. Dance was a vital educational tool for learning through creative expression and human behaviour (Edwards et al., 1965).

Gardner

The fact of individual differences is undeniable. The theory of multiple intelligences (Gardner, 1983) is positioned against very linear understandings of intelligence. This theory provided another lens through which to know how students in a given cultural context make meaning of their world through dance. Students' intelligences come in many forms, each of which serves important purposes. The more we know about the intelligences of students, the better we can differentiate instruction and tailor it to the needs of students.

Gardner (1983) argued that intelligence testing, the Piagetian theory, and the methods of information processing psychology (also known as cognitive science) ignored biology, higher levels of creativity, and the culture of human society, emphasizing only a certain logic or linguistic problem-solving skill. In philosophical and psychological works, the focus shifted from the physical world of external actions to only the mere activities and products of the human mind, the symbolic carrier. There are various kinds of symbolic tools. The ability to use them "in expressing and communicating meanings distinguishes a human being sharply

from other organisms” (Gardner, 1983, p. 25). He adopted this symbolic view along with the general scheme of Piagetian theory. What makes Gardner’s multiple intelligences theory a step beyond was that Gardner focused his theory not only on the classical linguistic, logical, and numerical symbols, but also on a full range of symbol systems encompassing musical, bodily, spatial, and personal symbol systems.

Gardner first outlined his theory in his 1983 book: *Frames of Mind: The Theory of Multiple Intelligences,* where he described seven different forms of intelligence: verbal or linguistic, mathematical, spatial, kinaesthetic, musical, interpersonal or social (between people), and intrapersonal (knowledge about oneself). Gardner later added two new categories. They were naturalistic intelligence and extensional intelligence (Gardner, 1999b).

Gardner (1999a) likened intelligences to tools for lifelong learning and defined them as biopsychological potentials to “process information that can be activated in a cultural setting to solve problems or create products that are of value in a culture” (Gardner, 1999a, p. 33). In his view, intellectual competence must contain the following two elements: a set of problem-solving abilities that enable individuals to solve real problems or difficulties and, in due course, create effective products; the skills to discover and create problems that provide opportunities for acquiring new knowledge.

Gardner (1999a) argued that these intelligences were part of students’ birthright, but vary in intensity and combination, depending on students’ genetic makeup and living conditions of a particular culture and era. That is to say, the intelligences are both inherited and affected by the environment. Values, opportunities and choices available in a given culture shape students’ personal and interpersonal experiences, and thus are the activating forces of these intelligences (Chen & Gardner, 2018). The nine identified intelligences are subject to encodings in different symbol systems created by different cultures (Gardner,

1993a, 1999a). What is valued and recognised as associated with the intelligences varies significantly and sometimes drastically across cultures. The significance of Gardner's multiple intelligences theory lies not only in the identification of the nine intelligences themselves, but also in a better understanding of the interaction between genetics and the environment in the development of intelligence (McIntosh et al., 2018).

The world is full of meaning. Intelligences can only be activated and perfected and thus enable students to develop into functional, symbol-using members of their communities when they are engaged with those meanings. Education offers an indispensable opportunity to relate meaning to students' intelligences (Gardner, 1993b, 2006) as "it is through the education process that 'raw' intellectual competencies are developed and individuals are prepared to assume mature cultural roles. Rich educational experiences are essential for the development of each individual's particular configuration of interests and abilities" (Chen & Gardner, 2018, pp. 155-156).

Gardner (1983) believes that learning would be more effective and more efficient if multiple entry points are provided for specific content. Teachers should be able to identify students' strengths of intelligences and be flexible enough to create opportunities for all of the students in the class, including those who do not seem to be classically "intelligent." Nevertheless, it is probably unlikely that teachers involve all of the nine intelligences at all times in every lesson.

Kinaesthetic intelligence can be described as the ability to detect, process and express meaningful information through bodily proprioception. According to Gardner (1983), kinesthetic intelligence included the control of body movement and the skilled handling of objects using the body. These two core components can either work separately or together. There are different ways of using the body: using the whole body, parts of the body, or even only one part of the body but with precise control. In dance, for example, a performer may

display the entire body, but even the slightest variation of the fingers can convey significant differences between specific cultures (Gardner, 1999b).

In the process of a dance performance, the smooth sequence of movements and the effective communication of meanings need the movements to be programmed at a relatively abstract level and requires dancers to make appropriate choices for specific movement units (Gardner, 1983). Students who are kinaesthetically intelligent are described as having reasonably sound body awareness, developed motor skills, a good sense of timing, the ability to create and repeat sequences of movement, and taking pleasure in repeating and improving a movement (Call, 2003). All of the skills mentioned above need efforts of both the body and mind (Gardner, 1983).

Psychologists had stressed links between the use of the human body and the deployment of cognitive powers. Movements are executed by the motor system. The operation of the motor system is complex, it requires the neural and muscular components to coordinate with each other in both differentiated and integrated fashions. The kinaesthetic sense of proprioceptors monitors the positions and movements of these body segments such as muscles, joints and tendons (Schneider & McGrew, 2018). It allows individuals to judge the timing, force, and extent of the body, and then make proper adjustments according to the mentally analysed information.

Both the body and the mind are important. In the absence of either of them, the other one cannot develop in a normal way (Gardner, 1983). Movement is influenced by perception because there is continuous feedback from the actually achieved movement, and this feedback is perceptually analysed and compared with the intended movement, which directs and leads to the subsequent adjusted movement. Perception, in turn, is affected by movement, in that information acquired from the comparison of the intended and actually achieved movement regulates and shapes the subsequent perception (Gardner, 1983). The realisation of mental

symbolic functions, such as representing and expressing, can provide opportunities for mobilising the motor system, practising kinaesthetic intelligence, and further communicating meanings. Languages can be more than words as there are “language of symbol and languages of nature. There are languages of body” (Lowe, 1977, p. 255).

Gardner (2004) defined dance as culturally patterned sequences of rhythmic body movements that have purpose and aesthetic value. In this sense, the dance could be considered a language that involves both perception and movement, mind and body. Dance vocabulary can be discovered and constituted by combining various forms of its objective characteristics such as speed, direction, distance, intensity, special relationship, power, and also subjective aspects such as personality. Dance demonstrates its concrete and physical aspects by showing how the body interacts with time and space in unusual but satisfying ways (Gardner, 1983). Dance can also occur in its relatively abstract forms when used to communicate meaning. Just as Baryshnikov and Swope (1976) stated that dance was similar to new languages in that they can expand flexibility and range. And the dancer, “just like the language scholar, needs as many as possible; there are never enough” (p. 10).

Although dance is most related to kinaesthetic intelligence, it involves other intelligences. Using dance for learning involves multiple intelligences in the process and encourages multiple solutions to a given situation (Lai Keun & Hunt, 2006). A dance that uses a poem as a catalyst for movement is an example of the literary link.

Eisner

Eisner’s (2002) ideology of cognitive pluralism aligns with multiple intelligences theory. Eisner (2002) also emphasised the place of the arts in education and stated that the arts “provide not only permission but also encouragement to use one’s imagination as a source of content” (p. 82) and can “serve as models of what educational aspiration and practice might

be at its very best" (p. xii). He argued that students' intelligences in the arts should be acknowledged. If not so, the educational practice would lead to significant inequities for those whose proclivities were in the arts. Artistic experience, or the aesthetic experience, is pervaded by the emotional feeling that is made possible by either the "product created" or "the process of creating" an artwork (Eisner, 2002, p. 81).

Eisner believed that artistic teaching and learning developed differentiated skills and refined multiple forms of senses, thereby promoting imaginative and transformative thinking and concept formation. What students take from the environment became what they make of it, and perception "is, in the end, a cognitive event" (Eisner, 2002, p. xii). Sensory experience and the interplay between different sensory modalities were the basis of meaning-making. Materials of the arts "become media when they mediate" the "aims and choices the individual makes" (Eisner, 2002, p. 80). The different characteristics of the materials of the arts "call up different conceptions and skills that function within the limits and possibilities of the material, and it is within the limits and possibilities of the material that cognition proceeds" (Eisner, 2002, p. 80).

Embodied Cognition

The idea of approaching knowledge through the kinaesthetic path is consistent with a recent theory called embodied cognition. And in some ways, similar to Piaget's idea in his theory of developmental stages that learning occurs through the infants' sensorimotor interactions with the environment. Ashcraft and Radvansky (2010) assumed that "the way we think about and represent information reflects the fact that we need to interact with the world" (p. 32). These interactions are realised through the body. Students' cognitive processes are deeply associated with the interactions between their bodies and the environment, as "what

develops cognitively depends on our sensorimotor engagement with the world" (Woolfolk, 2021, p. 385).

Teachers who understand how the physical body interacts with the environment get a better chance to understand students' minds (Chandler & Tricot, 2015; Wilson, 2002). Incorporating movements in an educational context can support learning. Letting students watch others perform movements in the classroom, or even in a video, can also achieve the same goal. Because viewing physical movements activates the same areas of the brain of viewers that would be activated when performing the movements by themselves. Learning would happen as if the brain is mentally rehearsing the movements (de Koning & Tabbers, 2011; Novack & Goldin-Meadow, 2015).

Embodiment is a term that is closely related to the notion of embodied cognition. What the term embodiment represents in this research is not confined within its traditional conceptual scope, but refers to a broader context, which is personal and interpersonal experiences acquired at different times and in different spaces. Barbour (2011) noted that embodiment "indicates a holistic experiencing individual. Most importantly, embodiment can also be understood through movement, an embodied activity" (p. 88).

Learning Transfer

The concept of embodied cognition fits nicely with the fundamental goal of education, which is to effectively extend and apply the learnt knowledge and skill to where it needs throughout life. The topic of learning transfer has been researched in the field of education for over a century (Goldstone & Day, 2012; Shaffer, 2010). It is broadly understood as the ability to recognise similarities in the deep structure between previously learnt knowledge and a new target knowledge and to use this to learn the new one, even though the superficial features may be different (Chi & VanLehn, 2012).

Salomon and Perkins (1989) identified two different types of learning transfer, low-road transfer and high-road transfer. The low-road transfer is based on extensive practice and the automatisation of training tasks. The achievement of learning may easily occur in a short period of time but is often relatively limited in scope and flexibility. High-road transfer requires more than practice, but a deep and explicit understanding of the training task. Chi and VanLehn (2012) claimed that both processes must be involved for this kind of transfer to be successful. First, initial learning, and second, reusing or applying what has been learnt. The essence of high-road transfer is not the superficial process or algorithm, but the conscious abstraction in the initial learning stage, which is the deliberate recognition of principles, main ideas, strategies, or processes. Such abstraction, or the learning of the underlying principles, becomes part of students' metacognitive knowledge and can be used to guide future learning. Learning through high-road transfer, in contrast, is not tied to one specific problem or situation but could apply to many, it is much more extensive and adaptive in nature (Woolfolk, 2021).

Funds of Knowledge (FoK)

Funds of Knowledge (FoK) is a theory that is consistent with all the ideas mentioned above in this section. FoK is defined as historically accumulated and culturally developed knowledge and skills. It is vital to the function and wellbeing of students (Moll et al., 1992). The FoK theory emphasises that students come to school with existing abilities and knowledge. They are contextually, historically, politically and ideologically established and influenced by prior lived experience gained through interaction with the environment (Gonzalez et al., 2005). The accumulated knowledge is significant because the subsequent reflection on new information and the construction of new knowledge is based on it (Gonzalez et al., 1995).

The discontinuity between families and schools is one of the reasons that students perform below their abilities. Encouraging families to become more involved in school activities increases their children's chances of success (Dearing et al., 2006). The FoK provides a means for teachers to bridge the gap between school and family by drawing upon students' competencies and knowledge acquired in their home and community that may not yet be recognised by the dominant culture (Gonzalez et al., 2005; Hogg, 2011; Volman & 't Gilde, 2021). Paying attention to students' FoK leads to some positive results. For example, it increases student engagement in school activities, helps students connect to make sense of new knowledge, and supports general academic performance (Gonzalez et al., 2005; Llopart & Esteban-Guitart, 2017; Subero et al., 2017). There are also positive non-academic outcomes such as the empowerment of students and increased student agency (Charteris et al., 2016; Ordoñez et al., 2021; Poole, 2017).

Identity

Identity refers to students' sense of who they are and how they construct their relationship with the environment around them, and specifically in this study, their relationship with language and dance (Kanno, 2009; Norton, 2000). Identity is constituted internally and is always in process, never complete (Hornberger, 2005). There are links between language and identity, and dance and identity (Deans, 2016; Shin, 2010). Language and dance are different systems of representation. Representation is closely tied to both identity and knowledge. The processes of language and dance function through representation function in two ways. Firstly, they are carried out through written, spoken, kinaesthetic, or visual forms. Secondly, they can represent thoughts, concepts, ideas, and feelings that students want to communicate. It is through this process that ideas and images of national identity or national culture are formulated (Hall, 1997a, 1997b).

The notion of identity became popular in second language education because of its focus on the fluid and multiple characteristics of how students psychologically and communicatively connect themselves with the wider context of the second language (Norton, 2000). Community language is vital to students' identity formation and retention in their cultural communities, especially for language-minority students (Fishman, 1964; Smolicz, 1981). Limited proficiency in a community language can lead to feelings of isolation from their cultural communities (Cho & Krashen, 1998). Thus, speaking the language of one's heritage culture can directly involve individuals in their community. And if individuals have a high degree of community language proficiency, they can get access to a deeper knowledge of cultural values, ethics, and understandings.

Senses and motor responses are central to how students think. Shared body concepts and motor experiences are often the primary way people understand, recognise, and make sense of themselves, others, and the world (Novack, 1990). Those kinesthetic endeavours are embodied ways of meaning-making (Barbour, 2004). Culture is embodied in the human body and it can be uncovered through embodied ways of knowing. Novack (1990) explains that people not only participate in and reinforce culture, but also create it. Movement constitutes an ever-present reality in which people are constantly engaged. People perform, invent, interpret and reinterpret movements on conscious and unconscious levels. Inevitably, as we move from theories to practices, no matter whether in language or in dance, there can be misuses. Despite occasional criticisms, the theories mentioned in this section have been extremely influential in understanding how students think, and how students learn through interacting with the environment or the context. They have broadened our minds about the way to connect dance education and language education to make both stronger.

Current Approaches

In more recent years, the topic of learning through dance drew more attention. In this section, three main models are presented as an important framework underpinning the publications and research of this thesis. Researchers (Eisner, 2002; Fiske, 2000; Fleming, 2008; Sinclair et al., 2009; Wright, 2012) investigated the efficacy of the arts as a modality of learning, and the important learning outcomes of engagement with the arts. Hanna (2001) suggested that dance was not merely an "independent discipline" (p. 22), but also had the potential for cognitive "transfer of learning" (p. 22), enabling students to "learn dance, learn about dance, learn new academic material through dance, reinforce learning through dance, and assess learning in other subjects" (p. 24).

Many prominent dance scholars (Ashley, 2002; Bond & Deans, 1997; Bond & Stinson, 2007; Davies, 2003; Hanna, 2015) illuminated a wide range of values of learning through dance, including physical, cognitive, social, and emotional development. Eisner (2002) noted that in dance class students focus on the development of aesthetically shaped movements of their own, but also work with other students to "put aspects of their individual performance together with theirs" (p. 74). It improves students' spectrum of aesthetic talents and abilities. The creative process engages higher-order cognitive thinking that goes beyond rote memorising. Students learn essential skills such as embodied thinking, imaginative problem-solving, aesthetic decision-making, prioritising and sequencing. When teachers facilitate artistry in a group it promotes team building, peer teaching, group decision-making, and negotiating consensus (Hanna, 1999). Thus, artistic teaching and learning through dance provided opportunities for students to learn more about the self, others, and the environment, thereby reinforcing positive learning outcomes (Deans, 2016).

Although there is limited research on the role of dance in second language education, Coyle (2007) opens up the possibility for the integration of dance education and language education. Maxwell (2001) and Asher (2009) have, to some extent, used elements of dance for

the purpose of teaching and learning a second language and demonstrated important connections between body movement and language.

Content and Language Integrated Learning (CLIL)

Content and Language Integrated Learning (CLIL) is a method that could be applied to combine dance and language education. CLIL includes a range of approaches to the integration of language and content with varying priorities (Coyle, 2007). In many aspects, CLIL overlaps with the term Content-based instruction. From its emergence in European contexts in the early 1990s, CLIL has undergone significant developments across Europe and beyond. CLIL has proved that languages can be used as both the medium and the object of learning and teaching in different global contexts. In the context of CLIL, there is a clear quadruple emphasis on content, communication, cognition and culture (Cross & Gearon, 2013). Students' content knowledge and second language levels may not always be at the same level as their cognition. But regardless of students' abilities, cognitive engagement is needed for the effective acquisition of the second language and/or the content in the CLIL context. When learning happens in a cognitively supported manner, a comparable, greater sense of authenticity can be achieved (Coyle et al., 2010).

As a method originated from and constructed in Europe, CLIL is deeply influenced by economic and social needs, ensuring young people have a range of communication skills in more than two languages to enhance employability and mobility. CLIL is gaining prominence globally as a method to increase second language proficiency, student engagement and retention. It also contributes to the development of first language literacy, transforming traditional monolingual learning environments into bilingual experiences, students' intercultural awareness and competence, and a more equitable distribution of language and social capital (Coyle, 2013; Cross & Gearon, 2013). The CLIL approaches are likely to

produce more satisfactory results in second language education (Brinton et al., 1989; Genesee, 1994; Snow, 1998; Wesche, 1993). Reasons for the success of such approaches may include increased time spent in the second language, increased student motivation that comes from meaningful communicative language use and topics related to their personal interests, increased student attention to cognitively engaging and demanding tasks, and increased learning due to the link between knowledge acquired in other subjects and its relevance to language tasks (Byram & Hu, 2013).

CLIL approaches are spread on a continuum, ranging from content-driven approaches to the other far end of language-driven approaches (Cenoz et al., 2013). There is no single blueprint for teachers to integrate content and language. It is not the goal of CLIL to negotiate whether content or language is more important. It, instead, addresses both the content and the language. The balance between content and language will be determined by different situations in specific contexts (Coyle et al., 2010).

Content-driven approaches are those that give more emphasis to content learning. Students learn the content through the medium of a second language. One of the content-driven approaches is immersion, in which half or more of the courses use the second language as the medium of instruction. Immersion programs are generally considered successful when students demonstrate satisfactory language skills at or above expected levels (Linton, 2004). Another content-driven approach is the sheltered class. Students with inadequate second language proficiency learn the content through the instruction of the second language (Robinson, 2018).

The language enriched course is another example of the content-driven approach that is predominantly found in American universities. In those courses, students enrolled in a regular university course are instructed in their mother tongue. They then elect to take special

modules in their language of choice (Allen et al., 1992; Krueger & Ryan, 1993; Snow & Brinton, 1997; Straight, 1994). There are similar programs at the elementary school level. In order to introduce a second language, some schools substitute English with the target language when teaching another specific subject (Byram & Hu, 2013).

In CLIL, there are approaches with equal emphasis on content and language. Students learn specific content in the second language under the collaborative instruction of both content and language specialists. Students are expected to demonstrate successful learning outcomes in both the second language and the content. These adjunct models which illustrate the integration of content and language are most commonly found in primary schools, as well as courses with special purposes named in self-explanatory titles such as "Business Chinese" and "French for Hospital Workers" (Brinton et al., 1989; Snow & Brinton, 1997).

Language-driven approaches reflect the priority of learning a second language. Content is not the focus but only used as a vehicle for improving students' communicative competence in language teaching and learning. In this way, the content can serve as an effective tool to provide authentic, meaningful, motivating, engaging and purposeful sources of tasks and activities drawn from different disciplines to further enhance students' language achievement (Met, 1991).

In Australia, enabling students to make connections between language and knowledge from other disciplines in order to reinforce language learning outcomes is mentioned in the Victorian curriculum and the Australian curriculum. Students not only have the opportunity to make connections with other subjects in their second language program, but they are also encouraged to use their accumulated skills and knowledge in the second language classroom to access the information they may not otherwise have access to in English (Australian

Curriculum Assessment and Reporting Authority, 2020c, 2020d; Victorian Curriculum and Assessment Authority, 2021a).

Total Physical Response (TPR)

Total physical response (TPR) is a language teaching method developed by the research psychologist Professor James Asher of San Jose State College in California in the 1960s in which physical movement plays a central role. Asher (2009) stated that speech and cognitive knowledge of the structures of the second language are results, not the causes of language acquisition or internalisation. In TPR, the second language is initially introduced by the teacher through physical movements together with verbal commands. (Byram & Hu, 2013). Before the second language is internalised and emerges spontaneously, students can only observe, copy, and respond with physical movements without verbal language (Asher, 2009). Asher (2009) did not recommend practising before learning, as he believed this was detrimental to information retention. In order for sensory input to be converted into information, verified by the high-velocity information processing mechanism, and stored long-term, the second language needs to be structured and believable. Demonstrating the command and physical response relationship in TPR is Asher's way of building believability.

Accelerative Integrated Method (AIM)

Accelerative integrated method (AIM) was initially developed by Maxwell (2001) through action research and a process of experimentation with approaches including TPR, drama, gesture and music to meet both the linguistic and general learning needs of the French students. In AIM, the use of all multiple intelligences makes language accessible to all students. (AIM Language Learning Australian and New Zealand, 2022). Maxwell (2001) argued that functional and meaningful second language teaching and learning is achieved by emphasising the use of stories and verbs rather than themes and nouns. Memorization, Oral

Comprehension, Oral Comprehension/Expression, Reading/Written Expression, and Creative Writing/Oral Expression are general steps that enable students to develop communicative skills, accelerate acquisition, and spontaneously generate second language vocabulary when meaning is fully internalised.

Conclusion

This chapter has documented and reviewed literature regarding the significance of second language education, dance education, and some important theories that help this present study make visible the invisible connections between them. It began by introducing some terms used in the thesis. I then summarised the development of second language education, second language acquisition theories and practices, as well as some extended issues in this field. And following that, the history of dance education was analysed. The chapter finished with the review and discussion of different theories related to learning through dance, and an additional overview of three current models that involve both second language and dance teaching and learning, which contribute to the construction of the Languages Dance Approach in this study. The next chapter will describe different methodologies employed in this thesis.

Chapter Three: Research Approach

Introduction

In this study, I sought to explore the potential impact of the inclusion of dance in second language teaching and learning through the lenses of 30 participants in Melbourne, Australia. Five teachers, 18 students, four parents, two educational leaders, and myself as the researcher were included as participants, capturing different voices and understandings from different cultures in different settings. In this research, particularly in the included articles I described, analysed and interpreted the lived experiences and perspectives of these participants. Meanings and understandings were developed and theories were constructed during the research process.

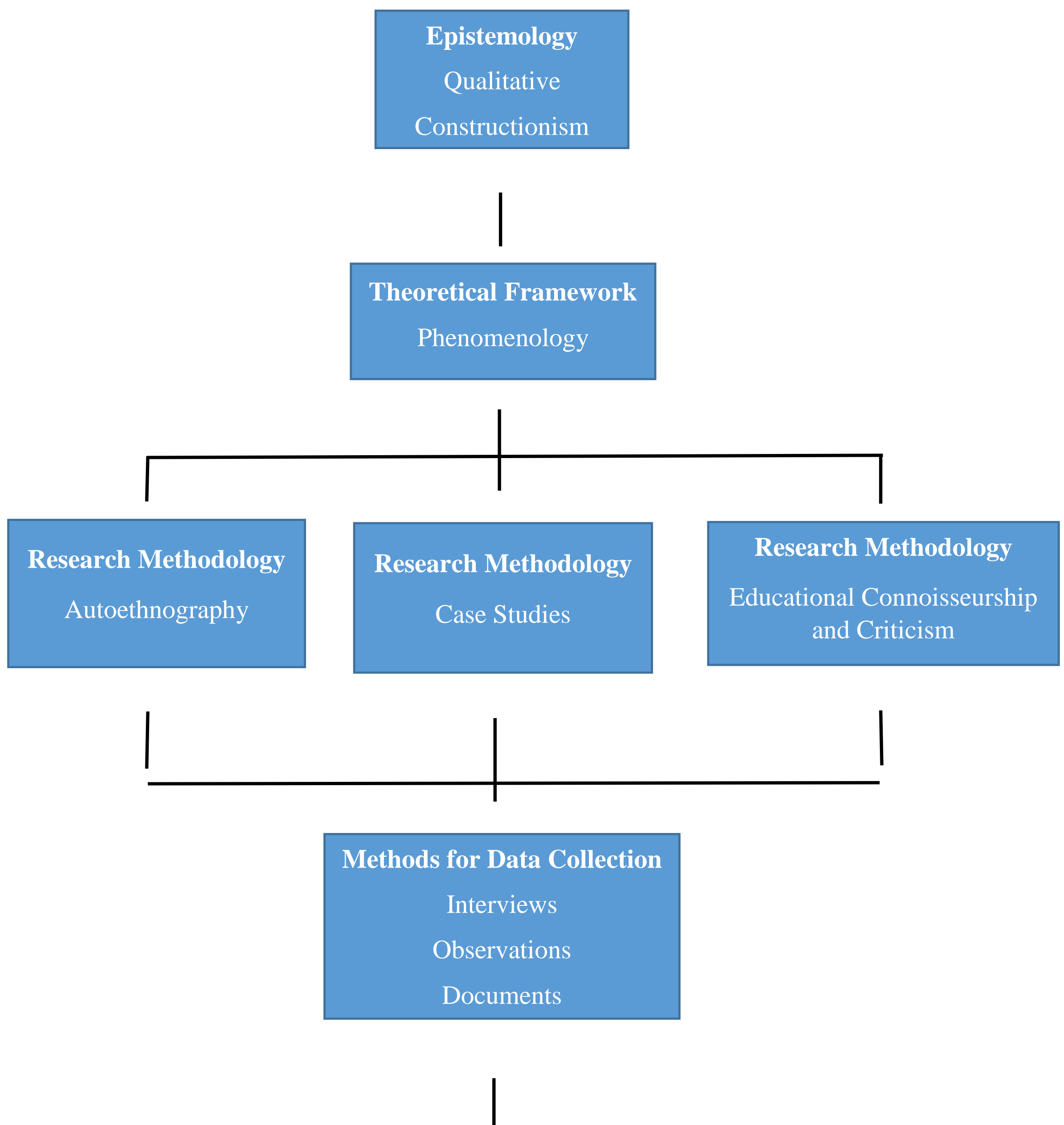
Crotty (2020) proposes a framework that allows for a highly organised process for constructing orderly research. This framework consists of four basic elements that inform one another: epistemology, theoretical perspective, methodology, and methods. These elements also provided a useful structure to discuss the research design of this study. This study was undertaken as qualitative research underpinned by a phenomenological perspective within a constructivist epistemology. This thesis contains five published or potentially publishable works from Chapter Four to Chapter Eight. Each of these chapters includes specific details of data collection, data analysis, and dealing with trustworthiness. There may be some overlap in content, but I provide here an overview.

In this chapter, I will introduce the research design for the whole thesis and explore the rationale and the reasoning behind it. Following that, I will begin with an overview of qualitative research, then introduce constructivist epistemology. Next, I will elaborate on the theoretical perspective of this study, which is phenomenology. I will also introduce the

methodologies used in the journal articles that are included as chapters in this study, including autoethnography, case studies, and educational connoisseurship and criticism. The data collection methods (interviews, observations, and documents) will be explained, as well as the thematic analysis used to analyse data. Finally, I will address issues relating to trustworthiness. The diagram below provides a graphic representation of the research design.

Figure 3.1

Research Design



Method for Data Analysis

Thematic Analysis

Qualitative Research

This research used qualitative approaches. Qualitative researchers assume that "there are multiple realities – that the world is not an objective thing out there but a function of personal interaction and perception" (Merriam, 1998, p. 16). Bazeley (2013) states that qualitative research is "intense, engaging, challenging, non-linear, contextualised, and highly variable" (p. 3). In qualitative case studies, researchers explore "in depth a program, event, activity, process, or one or more individuals" (Creswell, 2014, p. 43). Adopting this approach allows researchers to explore participants' experiences in personal and social contexts, investigate how participants make sense of those experiences, and gain a greater understanding of the factors impacting these constructs (Baxter & Jack, 2008; Creswell & Poth, 2016; Rossman & Rallis, 2003). Lichtman (2013) defines qualitative research as:

> a way of knowing in which a researcher gathers, organizes, and interprets information obtained from humans using his or her eyes and ears as filters. It often involves in-depth interviews and/or observations of humans in natural, online, or social settings. It can be contrasted with quantitative research, which relies heavily on hypothesis testing, cause and effect, and statistical analysis. (p. 7)

Qualitative research helps educational researchers to understand the complex nature of teaching and learning that might be overlooked through other approaches (Cooley, 2013). A qualitative way of inquiry is "potentially productive of fresh insights and deep understanding" (Bazeley, 2013, p. 3). Thus, it was appropriate for the present study which focused on how

and why dance could impact second language teaching and learning in schools and extended contexts.

Epistemology: Constructionism

Epistemology is the theory of knowledge embedded in the whole research process (Crotty, 2020). It provides "a philosophical grounding for deciding what kinds of knowledge are possible and how we can ensure that they are both adequate and legitimate" (Maynard, 1994, p. 10), and helps readers to understand the nature, scope and general basis of the knowledge in the research (Hamlyn, 1995).

In this study, I adopted a constructionist epistemology in which, rather than being discovered, meanings were "constructed by human beings as they engage with the world they are interpreting" (Crotty, 2020, p. 43). In this research, as well as autoethnographical processes, I engaged in interviews and observations, interacted with participants to capture their lived experiences, interpreted those experiences and related them to one another and what was already known in inductive logic, allowing space for new meanings, theories and more profound constructions to emerge (Guba & Lincoln, 1994).

Constructivism is a theory "that asserts that social phenomena and their meanings are continually being accomplished by social actors" (Bryman, 2008, p. 692). Constructivist theory is well applied to practice (Cobern, 1993). Constructivism affords a useful model to understand how learning takes place and may engender "a gelling of existing thought as well as the stimulation of new ideas" (Yeany, 1991, p. 1). From a constructivist viewpoint, learning is a personal and social construction of meaning (Bada & Olusegun, 2015). Essential to this knowledge construction process is social interactions (Bruning et al., 2004; Schunk, 2016). Students should always be active agents and go beyond the information they are given by such social interactions (Chi & Wylie, 2014). They cannot achieve meaningful learning by

passive transmission. In contrast, they need to actively interpret what they experience and connect new meanings to prior knowledge (Dennick, 2016; Rovegno & Dolly, 2009; Silverman, 2016; Woolfolk & Margetts, 2010). Teachers should accordingly facilitate students' learning engagement by employing techniques that can promote inquiry activities and discourse, allowing critical thinking and exploratory action to happen (Cobern, 1993; Haney & McArthur, 2001). Constructivist epistemology was suitable for this study as I realised and reflected on my own construction of understanding of dance that led me to explore the interactions between students and teachers who used dance in second language teaching and learning contexts.

Theoretical Perspective: Phenomenology

A theoretical perspective is the "philosophical stance informing the methodology and thus providing a context for the process and grounding its logic and criteria" (Crotty, 2020, p. 3). The theoretical framework that lies behind the chosen methodology of this study is phenomenology. Phenomenology was initiated by Edmund Husserl (Smith et al., 2009). It is both the philosophical tradition and the research practice of phenomenon or appearance (Creely et al., 2021). The intention of a phenomenological study is not to only discuss things, but also to discuss the way those things manifest themselves to individuals. In other words, a phenomenological researcher attempts to present the nature of "appearance as such" (Lewis & Staehler, 2010, p. 1) and focuses on how people understand their lived experiences.

Under the scope of phenomenology, participants' lived experiences and the contexts in which they appear in a particular time and at a particular space are of great importance (Wilson, 2014). Phenomenological researchers should consider ensuring the study is as faithful as possible to the phenomena and their context (Giorgi & Giorgi, 2003). Phenomena or experiences cannot simply appear in isolation, they must appear to consciousness. The

essence of consciousness is intentionality. Consequently, phenomenologists emphasise the intentionality of human consciousness and thus the practice of the world of lived experience (Creely et al., 2021; van Manen, 2016). A phenomenological researcher is neither interested in questions of existence nor the causal relationships of phenomena, but the essential features and relationships of the phenomena that present to consciousness. The central element is the individual and how they make meaning of their own experiences. Rather than fitting lived experiences and concepts into a pre-existing categorization system, they should be examined "in the way that it occurs, and in its own terms" (Smith et al., 2009, p. 12). Phenomenological researchers then seek to capture and describe the understanding of the lived experiences of the participants in specific contexts (Radnor, 2001).

Furthermore, phenomenology can be a pathway to understandings or meanings of different types of phenomena and the relationships among them. These relationships among phenomena and meanings can become quite complex, but many phenomenological analyses depend upon them (Lewis & Staehler, 2010). Thus, understanding the meanings of various lived experiences that are of interest is also a mission for phenomenological researchers. In this study, I explored the essences of the phenomena, not merely for their own sake, but to make meaning out of the lived experiences of students, teachers, parents, educational leaders and myself relating to dance and second language programs. I asked myself as researcher, What is the impact of including dance in second language education? How can dance and language education be integrated? Are there any challenges for second language teachers to incorporate dance into language classes? What are the advantages and disadvantages of involving dance in language teaching and learning?

Similar to other philosophical stances, phenomenology has its limitations. Individuals are different from each other and everything else in the world due to their holistic sense of self. The lived experiences of participants and their understandings of those lived experiences

are complex and entangled and can never be entirely recorded or understood by the researcher (Gallagher, 2010). But it is for this reason, the knowledge unfolded from lived experiences is constantly changing and evolving, enabling the phenomenological framework to create the "space where we can play and chase the lines of flight" (Creely et al., 2021, p. 258).

The aim of this study is to allow readers insights into the lived experiences and understandings of the participants in the context of dance and language integrated classes, as well as to link those experiences and understandings to previous research mentioned in the literature review in Chapter Two of this study, making new meaning through the lens of phenomenology. The philosophical framework of phenomenology resonates throughout the purpose and research methodologies of this study.

Research Methodologies

Methodology is the strategy, plan of action, process or design lying behind the choice and use of particular methods, and linking the choice and use of methods to the desired outcomes (Crotty, 2020). In the current study, I used autoethnography, case studies, and educational connoisseurship and criticism as methodology, all of which were underpinned by a phenomenological approach.

Autoethnography

Autoethnography is a hybrid of autobiography and ethnography (Raab, 2013). It is not difficult to understand the word "autoethnography" with its compound structure: "auto", from the Greek means myself, "ethno" represents the cultural aspect, and "graphy" refers to the product of written text or writing (Chang, 2016). Therefore, this qualitative research methodology allows researchers to systematically narrate and analyse the data collected from their own lived experiences to achieve the in-depth cultural understanding in the written text

for both insiders and outsiders (Ellis, 2004; Ellis et al., 2011; Holman Jones et al., 2016; Reed-Danahay, 1997, 2001, 2017).

An autoethnographic study begins with the crafting of vignettes, which are the rich descriptive writing of the researcher's lived experiences related to a specific theme. This is the textual database formed by using personal memories together with supports of artefacts and maybe other people important to the experiences, and for me, also my body – my embodied knowledge (Barbour, 2012; Phifer, 2002). These vignettes then become powerful instruments for both the researcher and readers to make meaning of the documented experiences and their connections to cultural context.

In autoethnographic studies, the researchers themselves are the subject. They observe their own observing and interrogate their own thoughts and beliefs (Ellis & Adams, 2014). Autoethnographers collect and present data as insiders. Nevertheless, as there are two layers in the process of data analysis and interpretation, the "members' practically oriented, first-order constructs or interpretations and the more abstract, transcontextual, second-order constructs of social science analysis" (Anderson, 2006, p. 381), autoethnographers need to move back and forth between personal and social realms as both insiders and outsiders (Chang, 2016).

At the beginning of the research, I employed the methodology of autoethnography to explore my positionality as a researcher, as well as to better understand and document my prior experiences and personal constructions of meanings and beliefs in dance, language and their relationship (Bochner, 1997; Hatch, 2002). Chang (2016) points out that "self-reflection can lead to self-transformation through self-understanding" (p. 57). By reflecting on my own experiences and understandings in relation to the topic of this study, I might also have gained better understandings of how others experienced similar experiences and issues relating to the broader community (Sughrua, 2016).

Rather than hiding or assuming there was no researcher's influence on this qualitative study, I invited readers into my world to experience what I experienced, to observe my biases and preferences, and to experience my advantages and disadvantages (Pelias, 2018). I presented to readers any possible subjectivity, emotionality, and presumptions that I might have had for the phenomenon of dance and language integrated class, thus offsetting as many as the possible barriers between readers and this study (Ellis et al., 2011; Ellis & Bochner, 2000). Since autoethnographic writing reveals "the deep connection between the writer and her or his subject" (Goodall, 2000, p. 137), I hope the inclusion of the autoethnographic methodology can make my authentic experiences alive and familiar to readers, and make it evocative and accessible enough to engage readers to seek more comprehensive understandings of the overall study.

Case Study

Case study methodology, as used in this study, focuses on studying a particular case in its real-life context, and informs readers of the understandings of the case using thick, descriptive, heuristic language (Burns, 2000; Yazan, 2015). A case study is "bounded by time and activity" (Creswell, 2014, p. 43). Undertaking a case study enables researchers "to answer 'how' and 'why' type questions" (Baxter & Jack, 2008, p. 556) and gives the interviewees the opportunity to share their stories (Crabtree & Miller, 1999). The case can be described as a "bounded system" (Merriam, 1998, p. 19) or an "integrated system" (Stake, 1994, p. 2) of the phenomenon being studied (Miles & Huberman, 1994).

There was more than one such bounded or integrated system in this study, forming a multiple case study research design (Stake, 1994). Multiple case study is also called comparative case study or collective case study (Punch & Oancea, 2014). As all the individual cases presented in this study addressed the same central research question, all had similarities,

but they also carried differences. They were similar in that they were all systems relating to language teaching and learning using dance. They were also dissimilar in that the participants were from different types of schools and geographical areas in Melbourne, and the degree dance used in the programs was also different. Even more dissimilar was the context of my first autoethnographic article, but it too addressed my research questions and explored my researcher positionality. Multiple case study methodology involves the exploration and comparison of such similar and dissimilar characteristics of separate cases, thus constructing further understandings about the phenomenon, population and general condition, and giving insight into wider issues (Chang, 2016; Mills et al., 2010).

The methodology of case study can be exploratory, descriptive and explanatory (Yin, 2003). Stake (2000) suggests that case studies can be classified into intrinsic, instrumental and collective. Merriam (1998) considers case study as descriptive, interpretative and evaluative. Those classifications are interconnected, have much in common, and can be structures and models to guide the research. This study touched upon all of the above. The study was exploratory, descriptive, and interpretative as I explored, described, and interpreted the lived experiences of participants. It was collective in that there were multiple cases being examined. Those multiple cases were used as instruments to gain insights into participants' lived experiences (Hitchcock & Hughes, 1995) thus the study was also instrumental. This study was also evaluative as participants' understandings of their lived experiences were evaluated. An explanatory case study methodology is able to examine existing theories and generate new ones (Yin, 2003). In this study, theories being examined were those related to dance and language that were documented in the Literature Review in Chapter Two. The emerging theory constructed in this study was presented in the Discussion in Chapter Nine, contributing to further evaluation and implementation of the Languages Dance Approach in language teaching and learning (Bassey, 1999).

Nevertheless, due to the ever-fluctuating nature of the case, the researcher needs to delimit the scope of the cases, and determine how much and how long the case study will be (Merriam, 1998). Not every aspect of the case can be fully understood. Therefore, it is also important for the researcher to decide on the relevance of the cases to avoid data collected being too extensive thus losing significance on the original purpose of the study (Stake, 2005). Cases included were all closely related to the main topic of this study, illustrating participants' experiences and understandings of teaching and learning languages through dance.

Educational Connoisseurship and Criticism

Educational connoisseurship and criticism is a methodological framework originated from the field of the arts that focuses on teaching and learning experiences and their contexts. It is "a form of qualitative inquiry situated as a subset of empirical, interpretive inquiry like ethnographic or case study research" (Wagner, 2020, p. 327). By digging into, reflecting on, and interpreting the captured educational phenomena, connoisseurs develop and report deep, complex and nuanced feelings and understandings (Hansen, 2017; Kramer, 2015).

Educational connoisseurship is "the art of appreciation" (Eisner, 1976, p. 141) that helps connoisseurs to see more and think more about the qualities of educational phenomena. Being artistic, idiographic and context-determined, educational connoisseurship encompasses a diversity of beliefs, values, interests and abilities (Moroye et al., 2014). Educational connoisseurs are expected to be aware and foster understandings of the complex engagements that occur in teaching and learning and the subtleties of certain educational experiences others may overlook (Eisner, 1976; Eisner, 2002). Such appreciation, including awareness and understanding, underpins educational criticism (Conrad & Wilson, 1985; Eisner, 1976; Eisner, 1985).

Educational connoisseurs' awareness and perception alone have little use in the education context; they need to be illuminated and critiqued using educational criticism (Moroye et al., 2014). Educational criticism is "the art of disclosure" (Eisner, 1976, p. 141) of the teaching and learning phenomena. In educational criticism, connoisseurs describe, interpret, evaluate or appraise what they see, and then discern themes (Eisner, 1976). They firstly identify, characterise and portray the relevant educational qualities using literary vignettes (Moroye & Uhrmacher, 2009). Then they add additional layers to the description in the form of interpretation, which is an empathic journey into the life of others with others to understand the significance that certain actions have for people in certain contexts (Eisner, 1976; Wagner, 2020). The evaluative aspect of educational criticism is to make judgements about what occurs with respect to educational significance (Moroye et al., 2014). This requires the connoisseurs' rich knowledge and experience in relation to the intentional dimension, the structural dimension, the curricular dimension, the pedagogical dimension and the evaluative dimension of schooling (Eisner, 1998; Moroye et al., 2014) to reveal the values implicit in the situated activities (Eisner, 1976). Through developing themes, educational criticism leads to constructive results that potentially reveal lessons to be learned and guide inquiry and understandings in other contexts (Eisner, 1998; Moroye et al., 2014; Moroye & Uhrmacher, 2009; Southcott & Crawford, 2018).

In this study in Chapter Eight, I applied educational connoisseurship and criticism to capture, describe, interpret and evaluate the educational phenomena in which the teaching practices were also conducted by myself. Due to the idiosyncratic nature of educational connoisseurship and criticism methodology, researchers need to pay extra attention to the issue of trustworthiness. Nevertheless, people can always learn from single cases, and the "best judge of worth" (Gardner, 1977, p. 574) is an expert in the particular area to be studied (Moroye & Uhrmacher, 2009). As a Chinese dance practitioner, researcher and educator who

had also been smitten with second language teaching and learning, I had been actively engaging with Chinese language teachers and learners in Melbourne, Australia for a few years. With the support of my supervisors who were arts and language educational experts, the impact of my lived experience was ameliorated.

Research methods

Research methods are "the techniques or procedures used to gather and analyse data" (Crotty, 2020, p. 3) that "have to be perceived in the context of a certain framework and should also fit into the theoretical and methodological model of the perspective in question" (Sarantakos, 1998, p. 41). Data collection methods used in this study included interviews, observations and documents, and the data analysis method selected was thematic analysis. They were suitable in illuminating the purpose of this study and further, complementing the phenomenological theoretical framework and research methodologies employed.

Methods for Data Collection

Data collection methods in a phenomenological study should be able to elicit maximum information about the research questions so that the researcher can capture and describe the phenomena of interest and their contexts comprehensively (Bentz & Shapiro, 1998). The specific phenomena focused on in this study were the lived experiences of participants involved in using dance to teach and learn languages. Multiple types of data were gathered using multiple data collection methods, ensuring the trustworthiness of the study (Creswell, 2019).

Interviews. A qualitative interview refers to the process that the researcher asks participants general, open-ended questions and records their answers. Interviewing individuals and small groups of individuals offers participants opportunities to share their lived

experiences and perspectives on selected topics (Ashton, 2014; Creswell, 2019; Tyson, 1991). As a method of inquiry, interviewing is a "powerful way to gain insight into educational and other important social issues through understanding the experience of the individuals whose lives reflect those issues" (Seidman, 2006, p. 14). Semi-structured interviews were chosen for the case studies in this research. Interviewing students offered me opportunities to gain in-depth insights into student participants' lived experiences, feelings, and views on their own engagement in the dance and language programs. Interviews with parent participants elicited discussions about their values, convictions and beliefs on dance and language, and their attitudes towards their children's involvement in the programs. Interviews also allowed me to construct knowledge on teacher and educational leader participants' understandings of using dance to teach languages (Merriam, 1998; Patton, 2002; Taylor et al., 2016).

After ethical approval (see Appendix A), twelve interviews were conducted, with teacher and educational leader participants individually, and with student and parent participants in small groups. I gave pseudonyms to each participant which were used throughout the whole thesis to protect participants' identities. Eleven interviews were undertaken in person at places and times that were convenient for and familiar to the participants. The other one, with Jing in Chapter Seven, was conducted online through Zoom because of the Covid-19 global pandemic and the local government restrictions. The web-based video interview allows both audio and visual communication even though the participant and the researcher are at different geographical locations. Each of the interviews was approximately 30 minutes. Some interviews took much longer. Those participants generously sacrificed their time talking with me about their opinions on dance and language programs. Some student participants were just so excited when talking about their classes that they could not stop themselves from showing me the dance and language activities they learnt.

Semi-structured interviews allow the interviewers to structure open-ended questions in advance and encourage the participants to answer those questions in an organic manner that does not strictly confine their responses to the questions presented (Brown & Danaher, 2017). In the interests of consistency across interviews and comprehensiveness to gather data, an interview schedule was used as this can help to maintain focus and facilitate comparison across interviewees (Merriam, 1998). I had the structure of topics and the main questions prepared in advance. The other details were worked out during the interviews and the participants had the freedom to discuss and express their opinions based on the questions. During the interview, I could flexibly probe the answers to ascertain additional information.

Participants were informed that all data would be used in a de-identified format, in the explanatory statements and consent forms in written, and orally at the beginning of each interview. The purpose of doing this was to reassure the participants that there were no hidden implications, no right or wrong answers, and that all responses would be considered valid and acceptable (Creswell, 2019). With consent, conversations were audio-recorded, noted, and clarified with each participant at the end of each interview. Questions were asked about participants' life histories, the details of their lived experiences in the topic area, for this specific study, their past and present engagement with the dance and language programs, understandings of their experiences of the programs, as well as their reflections of those understandings (Seidman, 2006). In phrasing the questions, I remained open, eschewing assumptions to enable participants to make their thinking explicit and further explain their ideas (Smith et al., 2009). Below are the questions prepared to facilitate this and guide the interviews.

Questions for teachers and leaders:

1. Could you please tell me about yourself?

2. Can you give some background about your community and the community which uses the language you are teaching/coordinating?
3. What year levels are you currently teaching/coordinating?
4. Could you tell me about your experience of the language and dance program you are teaching/coordinating and other language programs?
5. How long have you been teaching this language, and how long have you been teaching the language through dance? (Only for teachers)
6. Can you talk about the curriculum and material?
7. How and why did you involve dance to teach language? (Only for teachers)
8. What do you think is the most helpful aspect of using dance to teach language? What would have been more helpful?
9. Do you have any concerns?

Questions for students and parents

1. Could you please tell me about yourself?
2. Can you give some background about your community and the community of the language you/your children are learning?
3. Which year level are you/your children currently in?
4. How long have you/your children been learning this language, and how long in the current program?
5. How and why did you make up your mind to involve yourself/your children in this program?
6. Could you tell me about your experience of the language and dance program?
7. Why do you think dance is included in this program?

8. What was the most helpful aspect of the program? What would have been more helpful?
9. Can you talk about the differences and similarities between the dance in language class and in dance school outside?
10. Do you have any concerns?

Observations. Observation is a research method to collect "open-ended, firsthand information by observing people and places at a research site" (Creswell, 2019, p. 214). It provides opportunities for researchers to record the phenomena and actual behaviour of participants as they occur in the research sites. Doing observation requires extra attention to acoustic and visual details, as well as good management skills to deal with issues such as the initial awkwardness of being an outsider in a setting (Hammersley & Atkinson, 2007). This method is particularly useful in this study as some of the student participants are young and not good at verbalising all their feelings and thoughts within a limited time in an interview.

In this study, observation was used in two cases, reported in Chapter Five and Chapter Eight, respectively. In the case in Chapter Five, I took the role of "Nonparticipant Observer" (Creswell, 2019, p. 215) when I visited the research site and recorded what naturally happened without becoming involved in participants' activities. By spending extended periods of time, walking around the school, and watching staff meetings and classes, I was able to know and record further details to add to the thickness of the description of the phenomena. During the observations, I kept a detailed record of activities to provide accurate descriptions for further analysis and reporting (Stake, 2005). All the observations were conducted in term three because at this point during a school year, classroom routines were well established.

In the case in Chapter Eight, I actively took part in the classes at the research site as a teacher and experienced what was actually happening myself, making the observations more concrete. This kind of insider observational role is called "Participant Observer" (Creswell, 2014, p. 214). Different from the nonparticipant observer role, it was hard to record while teaching as a participant observer, but I wrote down observations immediately after each class and during the breaks.

Documents. Documents are another valuable data source in qualitative research. Although this data collection method may not be totally free from error or bias, it can be a complementary strategy, providing unexpected, rich data not commonly available to the researcher by doing interviews and observations (Burns, 2000). In this qualitative research, I used two types of documents about participants and their contexts: public records and private records (Creswell, 2019).

Examples of public recorded documents used in this study are information found on school websites, advertising materials, photographs, official curriculum materials, formal policy statements and announcements. These pieces of evidence derived from other sources helped portray the values and beliefs of participants and provided valuable information for me to develop further understanding of the central phenomena (Marshall & Rossman, 2014).

Private recorded documents used in this study were mainly "Memoing" (Miles & Huberman, 1994, p. 72). This is the researcher's field notes, which uses all the senses to record what researchers hear, see, experience and think during the process of observing, collecting and reflecting (Bailey, 2018). Descriptive field notes record what happened in the research site. It is a description of the events, activities, and people. In addition, field notes do not just describe and report data, the process of interpretation and part of the analysis is also involved. A record of this process is called "reflective field notes" (Creswell, 2019, p. 217), in

which researchers record their personal thoughts that relate to their insights, hunches, broad ideas or themes that emerge during the observations. Reflective field notes have the potential to tie different pieces of data together, allowing for further clarification of the contexts, unexpected findings, and new meanings (Caelli, 2001; Miles & Huberman, 1994; Morgan, 1997).

Method for Data Analysis: Thematic Analysis

In a qualitative study, data analysis is the process of trying to bring order, structure and meaning to the data collected, so that researchers can form answers to the research questions (Creswell, 2019). The data analysis method applied for this study is thematic, influenced by phenomenological understandings and in accord with the intention to focus on the lived experiences and thoughts of individuals, including how the context appears to that individual in specific space and at specific time (Cooper et al., 2012; Eatough & Smith, 2006; Pietkiewicz & Smith, 2012; Willig, 2013). Thematic analysis provides qualitative researchers with "a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex, account of data" (Braun & Clarke, 2006, p. 78). There are two basic approaches for conducting thematic analysis, namely "Small q" and "Big Q" (Terry et al., 2017, p. 20). Big Q thematic analysis was chosen because it operates within the qualitative paradigm and is more flexible in the process of coding and theme development (Kidder & Fine, 1987).

When analysing data thematically, researchers seek participants' personal thoughts and experiences from participants' own perspectives, and how their personal and social experiences give meaning by themselves (Smith et al., 2009). The researcher's empathy with the participants' perception is important. Researchers need to immerse themselves in the data, pay more attention to participants' perceptions, analyse their insider's perspective, and avoid

generalising the actual events, experiences or objects (Smith et al., 2009). In this way, researchers can understand participants by making sense of the participants' world.

In the process of analysing participants' experience, "the researcher tries to make sense of the participant trying to make sense of what is happening to her/him" (Smith et al., 2009, p. 190), allowing the performance of the iterative hermeneutic circle. This method puts emphasis on cognition, and that is the understanding of what the participants think or believe about the topic or issue under discussion (Smith et al., 1999; Vicary et al., 2016). The significance of the researcher is acknowledged in thematic analysis, recognising researcher subjectivity as integral to the analysis process, and interpretation involving the researcher's thoughts, assumptions and perceptions (Braun & Clarke, 2006). This is the notion of the double hermeneutic in which the researcher tries to understand the understandings of a participant (Rodham, Fox & Doran, 2015; Smith & Osborn, 2008).

In this study, instead of just absorbing the information, I actively engaged with the data generated by the student, teacher, parent, and leader participants. I honoured the idiographic commitment of phenomenological case study to analyse personal experience case-by-case in detail, so that, in the final report, "the experience of each individual still has a presence and there is an articulation of both convergence and divergence within the study sample" (Smith, 2017). In the first phase of analysis, data collected from each case were analysed separately. I listened and re-listened to the audio recordings to become familiar with the words of participants. Then I read and re-read interview transcriptions, asking questions that were relevant to the research questions to generate provisional analytic ideas. At the same time, the left margin of each page was used to write free textual analysis on similarities, differences, echoes, amplifications, and contradictions. As I developed an overall sense of the dataset, units containing meaning related to research questions were identified and labelled with a few words that capture their meaning and central theme, simply, and without

interpretation. This was the process of generating codes (Evans, 2018). Themes emerged while I was interrogating and clustering the codes in terms of the research purpose and questions (Bazeley, 2013). Then I returned to the beginning of the texts to review and make comments on emergent themes on the right margin, identifying the connections between emergent themes and grouping them into different categories under "super-ordinate themes" (Biggerstaff & Thompson, 2008; Smith et al., 2009, p. 99). Following this, the sequence of the super-ordinate themes was discussed with my supervisors, and unrelated items were deleted. Finally, the findings were presented under super-ordinate themes with sub-themes in orders of connection and priority (Smith et al., 2009).

In the second phase, after focusing my analysis intensively on individual cases, I began to seek common themes across cases. The data from the cases in this study were reviewed and analysed as a whole. The super-ordinate themes constructed from the cases were synthesised and relocated into four bigger overarching themes with sub-themes that answered the overall research questions of this study (Bazeley, 2013).

Trustworthiness

Trustworthiness in qualitative study refers to "the systematic rigour of the research design, the credibility of the researcher, the believability of the findings, and applicability of the research methods" (Lincoln & Guba, 1985; Rose & Johnson, 2020, p. 432). Establishing the trustworthiness of a qualitative study involves multiple aspects, encouraging researchers to apply appropriate techniques throughout the research process. Guba (1981), a seminal writer in this field, proposes four criteria that he believes researchers should endeavour to meet to address the issue of trustworthiness in a qualitative study. The four criteria, credibility, transferability, dependability and confirmability, have been widely accepted. Guba's constructs are suitable for the epistemology, the theoretical perspective of this study,

and the discussion of the trustworthiness of data and findings presented. In this qualitative phenomenological constructivist study, I mainly employed strategies developed by Shenton (2004) based on Guba (1981) to address the issue of trustworthiness.

Credibility

Ensuring credibility is one of the key factors in pursuit of a trustworthy study (Lincoln & Guba, 1985). Credibility concerns the degree to which the findings are congruent with reality (Merriam, 1998). The high credibility of this study is proved by an early familiarity with the culture of the research sites and participants (Erlandson, 1993; Shenton, 2004). This was achieved by scrutinising school websites, observing staff meetings, and accessing the curriculum documents, such as lesson plans, before collecting data.

Although random sampling may decrease the researcher's bias in the selection of participants and provide more assurance that those selected are representatives of a larger group, many qualitative studies inevitably involve purposive sampling (Hamel et al., 1993). In this study, the researcher must choose participants who have experience of teaching or learning languages through dance. But random samplings were used wherever possible. For example, in the case presented in Chapter Five, the researcher asked Athena Community Language School to help hand out the explanatory statement through their web portal to find teachers, educational leaders, students and parents who were interested in participating in the study.

Another technique employed to increase credibility in this study was triangulation, which means addressing the phenomenon from multiple directions to locate the phenomenon more clearly and accurately (Rose & Johnson, 2020). This included the use of multiple data collection methods: interviews, observations, documents (Brewer & Hunter, 1989); the involvement of a whole range of stakeholders: teachers and educational leaders at different

stages of their careers, students and student leaders of different ages, parents, and inclusive of myself as a researcher; and the inclusion of different settings: community language schools, government mainstream school, and independent mainstream school (Shenton, 2004).

In addition, rich, thick descriptions of the phenomena were provided to increase the sense of realism for readers and the sympathy for participant perspectives, which made the study not only credible but also transferable (Rose & Johnson, 2020; Shenton, 2004).

Transferability

Transferability concerns the extent to which the findings of the study apply to other settings (Merriam, 1998). Although each case in qualitative research may be unique, it is also an example within a broader context (Denscombe, 1998; Stake, 1994). It is hoped that the detailed descriptions could provide an opportunity for readers to determine how closely their situations match the situations in this study and if they find it similar, they can relate the findings of this study to their own position (Bassey, 1981; Merriam, 1998).

Dependability

Dependability is addressed when the study is consistent and could be repeated over time across a range of conditions (Lincoln & Guba, 1985; Rolfe, 2006). The claim of dependability in this study lay in the sharing of research design and its implementation, the operational detail of data collection, and the reflective appraisal of the cases (Shenton, 2004).

Confirmability

To maintain confirmability in qualitative studies, researchers need to try as best as they can to ensure the findings are the results of the experiences and views of the participants, but not those of the researchers (Shenton, 2004). Because researchers are instruments for collecting data, analysing data, constructing, and presenting findings, their self-awareness and the subsequent subjective efforts are inherent in the ongoing process of exploring and constructing understandings. These subjective efforts inevitably involve researchers'

preconceptions, including assumptions, values, interests, emotions and theories, and may have influences across all aspects of the research (Tufford & Newman, 2012). Adopting appropriate strategies to address these issues has the potential to reduce researcher influence and even enrich data gathering, interpretation and research findings. Otherwise, preconceptions of the researcher may obfuscate, distort or truncate the study.

It is important to explain the researcher’s role as an insider or outsider, recognise and document the preconceptions, as well as implement the phenomenological ideas of bracketing and bridling in both the research context and nature of their relationship with the research participants (Hatch, 2002; Miles & Huberman, 1994; Tufford & Newman, 2012). These strategies help to deal with the potential influences of the researcher and maintain confirmability of the study.

The binary nature of insider/outsider positions affects the way in which researchers position themselves in time and space with participants (Mullings, 1999). Traditionally speaking, insiders are at an advantage in that they are able to use their intimate knowledge of the participants studied to simplify access to the research site, afford richer descriptions, and make insightful observations and evaluations (Hamdan, 2009; Merriam et al., 2001; Paechter, 2013). By contrast, outsider researchers are often considered advantageous in that they can stand outside of the context, and are much more neutral, objective, curious, and likely to pose more profound, provocative research questions. Insiders are described as people who have commonalities with the culture and language, and an understanding of the participants researched, and outsiders are those unfamiliar with the research context and do not share the language and culture and who are not included or recognised as members of the community (Martin et al., 1997). The insider/outsider boundaries are difficult to defend or sustain and the position of researcher is constantly developing and shifting through the entire research process (McCorkel & Myers, 2003; Mullings, 1999).

Considering the insider/outsider issues helped me to unpack my researcher position in a more nuanced manner. The researcher position was centred on my professional roles in this study. As a dancer, teacher and researcher, my outsider role was claimed because I had been trained in a professional dance institute for seven years but most language teachers in this study had no qualifications in dance, except TeacherC in Chapter Five. Chinese teachers Wen and Chen in Chapter Six, asked me to help them with the implementation of the Languages Dance Approach when talking about the challenges, identifying the researcher identity as an outsider. I was also an outsider to TeacherC because I was a researcher in education conducting research in a university but he was not. Contrary to the interviews with the Greek teachers, my insider role was very strong in the interviews with the Chinese teachers in Chapter Six as they intimately included me using a second language that they were aware I spoke. I was also aware of an insider position in the fact that previous experience of teaching language made teacher and leader participants feel at ease describing experiences without contextualising them.

As mentioned, an autoethnography which disclosed the researcher preconceptions was included at the beginning of this study. It informed the readers of my lived experiences and values that might involve biases about the world in general and the particular phenomenon under investigation, the dance and language integrated classes (Goetz & LeCompte, 1984). After acknowledging researcher's preconceptions early in the research process, Creswell and Miller (2000) highlight the significance to proceed to "bracket or suspend those researcher biases as the study proceeds" (p. 127). In addition to the autoethnography, an understanding of the phenomenological ideas of bracketing and bridling also assisted to keep constant alert of my preconceptions and minimised my influence on the study.

Bracketing describes the act of suspending judgment about the natural world to instead focus on the analysis of experience. A more recently developed understanding of this

idea is the notion of bridling. Bridling acknowledges that qualitative researchers cannot remove their preconceptions but rather that they seek to recognise them and keep them under control. It is of particular value to bridle pre-determined emotional responses, either positive or negative, to something participants say or that the researchers say themselves. Thus, as researchers, they ensure that these preconceptions “do not take hold, and compromise” their openness (Vagle, 2018, p. 111). Although Gearing (2004) dichotomises the elements that need to be bracketed and bridled into internal suppositions of the researcher and external suppositions of phases of the phenomenon under investigation, Tufford and Newman (2012) argue that in a qualitative study, it is more difficult to access the internal ones, which include history, knowledge, culture, experience, value and academic reflections (Drew, 2004). Bracketing and bridling is a multilayered process of accessing different levels of consciousness. It is presented as two forms of researcher engagement: with the data and with the evolving findings. Both of these engagements are not one-time actions, but a continuous endeavour to surface the buried interests, personal experiences, cultural factors, assumptions, and hunches of researchers that could influence how they view the study's data and construct understandings.

Bracketing and bridling can be facilitated by engaging others in the research (Rolls & Relf, 2006). Using frequent debriefing sessions, I shared and discussed the data, interpretation and understanding with, and received feedback from my supervisors who were experts in qualitative research (Shenton, 2004). This negotiated and supportive relationship allowed me to “uncover themes that may hinder the researcher’s ability to listen to respondents or trigger emotional responses in the researcher that may foreclose on further exploration” (Tufford & Newman, 2012, p. 86). Bracketing and bridling before, during and after data collection by engaging others also helped me to uncover and bring into awareness preconceptions and focused more extensively on analysis of participants’ experiences.

Writing memos is another key step of bracketing and bridling since it reveals important insights of the researcher. As mentioned earlier in this chapter, I wrote memos to examine and reflect on myself throughout the process of data collection and analysis. This helped to explicate my cognitive process of undertaking research and the procedural aspects of the study, and also to increase my clarity and engagement with the data (Tufford & Newman, 2012).

Limitations of the Research Approach

The scope of this small-scale study is limited to 30 participants and it is limited by the inclusion of two languages only in the research. While conducting all research at sites in one city, Melbourne, Victoria, Australia, can be seen as a limitation, this approach was justifiable in terms of the purpose and scope of this study and the manageability of the research within the time frame available.

Another limitation exists in the adoption of the theoretical perspective that allows for the construction of knowledge by the participants and the researcher synchronously. Consequently, the influences of the researcher may exist. Nevertheless, this is minimised and under control through the in-built checks and strategies used for maintaining the trustworthiness of the study mentioned in detail just earlier in this chapter.

In this Chapter Three, I have introduced epistemology, theoretical framework, methodologies, and methods used to collect and analyse data. I have also addressed the issues relating to trustworthiness and limitation. From Chapter Four to Chapter Eight, I will present the published articles and the chapters written in the form of narratives to be submitted to journals in the future.

Chapter Four: Autoethnography, the Researcher as Subject

This chapter contains the first publication of this thesis including published works. The article entitled "Dancing My Way Through Life; Embodying Cultural Diversity Across Time and Space: An Autoethnography" was published in *The Qualitative Report* in 2020 (Zhang, Gindidis, & Southcott, 2020). This autoethnographic study was written during my first year of PhD candidature and inserted here as Chapter Four as it contains the inspiration and motivation to pursue a doctorate with a focus on the important role that dance plays in second language education.

This autoethnographic study explores my dance background, personal experiences, and interpersonal experiences that contributed to the formation of my current self as a dancer, teacher, and researcher. This chapter is complementary to the whole research in that it explains the contexts and researcher positionality, and assists me in attempting to bracket myself as both researcher and participant. More details on the methods used have been elucidated in Chapter Three.

Dance is an important part of my life and movement has become an alternative way for me to know about the world. Therefore, I see my whole life as a process of cultural embodiment. I call my understandings acquired through dance "embodied knowledge." I sought data from my memory, both mentally and physically. I also paid attention to my personal diaries, pictures, former dance performance programs and notes, articles, and certificates. It was essential for me as a researcher to write this article as it reveals and presents my cultural embodiment at different places in the chronological order of the four-act narrative. They are home in Hohhot (my hometown, a provincial capital in China), outside of the home in Hohhot, Beijing, and Melbourne.

This study examines the value of dance where themes including personal identity, commitment, social identity, cultural heritage and cultural diversity, and dance philosophy as an artistic language expressing cultural diversity were found. Writing this article was not easy. Although it is difficult for me to deeply immerse myself in the memories and then break free from them again, putting these experiences into texts has allowed me to reflect on and understand more about my past experiences.

Please note the references included for this article are not APA7 but are those published in the journal.

Dancing My Way Through Life; Embodying Cultural Diversity Across Time and Space: An Autoethnography

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Abstract

In this paper, I research how my background, in different times and within diverse spaces, has led me to exploring and working with specific Content and Language Integrated Learning (CLIL) programs. I am forever motivated to engage students learning second languages by providing them with possibilities to find out who they are, to know other ways of being and meet diverse peoples, to maintain languages more effectively and maintain culture(s) more authentically. I employ autoethnography as a method to discover and uncover my personal and interpersonal experiences through the lens of my dance related journeys. The method of Interpretative Phenomenological Analysis is used to analyse and interpret my early formative years, my changing sense of self, the communities that I inhabit, and my overarching belief in dance. In this paper I describe my embodied emergence of cultural awareness and knowledge.

Keywords

Autoethnography, Lived Experience, Content and Language Integrated Learning (CLIL), Language, Dance, Movement, Kinaesthetic Intelligence, Embodiment, Identity, Multicultural Awareness, Mutual Respect

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Introduction

As a dance practitioner, teacher, historian, researcher, and currently a PhD student, I was fortunate enough to receive an Australian Government Research Training Program Scholarship to financially support my doctoral studies. My research focuses on Content and Language Integrated Learning (CLIL) programs and the place of performing arts, specifically dance, in the methodology and curriculum design for learning a second language such as Chinese. At my first PhD meeting with my supervisors, Dr Maria Gindidis and Associate Professor Jane Southcott, I was asked, “Nina, could you please tell me why you chose to apply for a PhD degree on this topic?” Immediately, following that question, I felt tens of thousands of words stuck in my throat, but I could not decide which word to choose first at that moment. Later, I realized there were a multitude of reasons inherently driving me to implement this research, and they were all linked to the importance for me of cultural awareness. This awareness emerged, took shape and evolved as a companion on my journey of personal, interpersonal and dance experiences. Until that moment in time of the question I was asked, I realised I had never deeply thought about my motivations as a researcher before. What are my research motivations? How do I focus my research topic on performing arts in

CLIL? So, I have embarked on this autoethnography armed with these research questions hoping to uncover or discover a possible answer to this question.

Methodology

As a Chinese woman, performer and teacher, I have been always told to think objectively and not run the risk of being interpreted as subjective. However, life and events are not predictable and people do not always behave as others expect them to, especially when it comes to research (Ngunjiri, Hernandez, & Chang, 2010). Personal circumstances and external factors can influence the results of research. Researchers have their right to decide what, how, who, where and when to research, and at the same time they take institutional requirements and resources into consideration (Ellis, Adams, & Bochner, 2011). In addition, conventional scholars with canonical ideas about what research is and how research should be done are receiving more and more criticism for being too theoretical, ignoring the barrier between reader and text (Anderson, 2006; Ellis et al., 2011; Holt, 2003), and not being able to find "a vehicle to operationalize social constructionist research and practices that aims to establish trustworthiness and authenticity" (McIlveen, 2008, p. 13).

In an attempt to explore and discover my position as a researcher in the research space I was embarking on, to challenge my personal bias, position my own research to make sense to a wider audience and have greater impact, I chose autoethnography as the research method (Bochner, 1997; Ellis et al., 2011; Ellis & Bochner, 2000). Ellis, Adams, and Bochner (2011) argue that, "Autoethnography is one of the approaches that acknowledges and accommodates subjectivity, emotionality, and the researcher's influence on research, rather than hiding from these matters or assuming they don't exist" (p. 274). The authors also state that many scholars using autoethnography concentrate on ways of producing meaningful, accessible, and evocative research grounded in personal experience. It is this research they argue that

sensitizes readers to issues of identity politics or places a lens to experiences shrouded in silence and to forms of representation that can deepen our capacity to empathize with people who are different from us (Ellis et al., 2011).

Autoethnography is a hybrid of autobiography and ethnography. It is a qualitative research method following the process of narrating and/or describing research data-collected from personal and interpersonal experience(s). Even the compound structure of the word, “auto,” from the Greek meaning myself, and “graphy” meaning the written text or writing allows for analysing/interpreting the data collected systematically, achieving the product of the in-depth cultural understanding (ethno) for insiders and outsiders (Chang, 2016; Ellis, 2004; Ellis et al., 2011; Holman Jones, Adams, & Ellis, 2016; Reed-Danahay, 1997, 2001, 2017).

I applied Chang’s (2016) autoethnographic data collection strategy of chronicling to this study, which is the technique of recalling personal and interpersonal events and experiences and putting them in chronological order. My personal memory was used first-hand to recall the past. I wrote down as much fragments of lived experiences in my entire life as possible in a chronological way. This data framed the textual database. Then I borrowed some ideas from Chang’s (2016) inventorying strategy that refers to listing bits of autobiographical information and ranking them by importance. I made a list of thematic categories including value, proverbs and ritual. I searched my memory storeroom again on those themes and the new-born fragments were added into my memory. I realised that the younger I was, the less I remembered and only a very bare skeleton of memory was left (Clandinin & Connelly, 2000). Those vague memories seemed confusing and I sought ways to clarify them by drawing on and finding information from my body–my embodied knowledge, and also from personal diaries, pictures, former dance performance programs and notes, articles, and certificates. After the personal data collection process, I turned to one of

Phifer's (2002) "idea-gathering strategies" (p. 21), and thought more about people who had been important to me in my life including family members, friends, and mentors, and in so doing others were integrated into my study. I video-chatted with my parents and talked about things happened in the past to remind me about things I might have forgotten. I asked them to find old photos and send them to me. Talking to my parents and looking at old photos and artefacts made my memories clearer and raised new ideas. I am not quoting my parents directly but just asked them to help me remember about my life. I thought, explored and reflected on my memories which led me to become deeply contemplative and re-appraise my life. Chang (2016) points out that, "self-reflection can lead to self-transformation through self-understanding" (p. 57).

As an autoethnographic study, the research was an ongoing process even after narrating and describing personal and interpersonal experiences, using my memories together with collected and meaningful artefacts. I interrogated my experiences by looking into them with the analytic strategies employed in Interpretative Phenomenological Analysis (IPA). I read and re-read my texts, and at the same time wrote free analysis on similarities, differences, echoes, amplifications and contradictions. Following that, I made comments on emerging themes such as dance, language and education. Then I overarched the emerging themes and found some significant topics (Smith, Flowers, & Larkin, 2009). Through these self-observation, self-reflection, self-understanding, self-analysis, self-examination, and self-evaluative journeys, I realized how my multicultural awareness was formed, expanded and embodied. I engaged with different cultures–Mongolian, mainstream Chinese and western. This tripartite cultural awareness has been evolving and intertwining throughout my life together with my personal, interpersonal, and dance experiences in different times and spaces, and it is still changing and growing.

As dance was an important part of my life and movement became my mentor and conduit to acquire cultural awareness, I consequently view my whole life as a process of cultural embodiment. And I prefer to name my cultural understandings which came to me through bodily activities as "embodied knowledge." This article presents and uncovers my way of cultural embodiment in different times and spaces in chronological order of narration using four acts. In Autoethnography, the subject of the research is the researcher, and the researcher observes his or her observing, interrogates his or her thought and belief (Ellis & Adams, 2014). Analysing with IPA, researcher studies participant's thought and experience from their own perspective, and more specifically it explores how participant's personal and social experience is given meaning by themselves (Smith et al., 2009). I present the embodied knowledge by pieces of dance with simple present tense and the authorial voice altered into the third person. Evocative autoethnographies may be written in the first or third person (Méndez, 2013). Third person allowed me to interrogate my remembered first person self. So that the erstwhile me is not just memory but a real person. And I can invite my readers and the current me—the researcher into the research subject's—Nina's world to experience what Nina has been experiencing, to find out if Nina has any biases and preferences, and to experience Nina's advantages and disadvantages (Pelias, 2018). Since autoethnographic writing reveals "the deep connection between the writer and her or his subject" (Goodall, 2000, p. 137), I hope this autoethnography can make my authentic cultural experiences familiar to my readers, and make them evocative enough to engage my readers to seek more comprehensive understandings of my current research.

Embodiment is a term and word I use repeatedly and need to introduce, unpack and offer a definition for. What the term, embodiment, represents in this paper is not confined within its traditional conceptual scope, it refers to a broader context. Barbour (2011) notes that, "Embodiment encompasses an individual person's biological (somatic), intellectual,

emotional, social, gendered, artistic and spiritual experience, within their cultural, historical and geographical location" (p. 88). In part I agree with Barbour (2011), I believe that embodiment does encompass diverse experiences, however the experiences gained outside an individual person's "cultural, historical and geographical location" (Barbour, 2011, p. 88) when interacting with others could also be included in embodiment. In this way, embodiment is inclusive of those personal and interpersonal experiences acquired in different times and spaces.

Shared conceptions of body and experiences of movement can often be a primary means for people to understand, to know and to make sense of self, others, and the world (Novack, 1990). Those kinaesthetic ways of investigation, in Barbour's words, are "embodied ways of knowing" (Barbour, 2004, p. 227). Culture is embodied and culture is able to be uncovered through bodily activities. Novack (1990) explains the connection between movement and culture in detail, "Movement constitutes an ever-present reality in which we constantly participate. We perform movement, invent it, interpret it, and reinterpret it, on conscious and unconscious levels. In these actions, we participate in and reinforce culture, and we also create it" (p. 8). Movement and culture create virtuous circles when they stay together. Therefore, the position of kinaesthetic activity, or to be specific, the position of dance in culture, learning and expression is worth discussing and inevitable. Each of the cultures I danced (Mongolian, Chinese mainstream and minorities, and western) required changes to my embodied performances. As I discuss in my stories, the movement and body placement in Mongolian dancing is different to that required in Chinese dancing (both folk, traditional and modern). It is complicated and my body responds differently in each of these genres and styles. This is what I mean by embodied culture.

As I built my story, digging and delving through my memory, my co-authors were my sounding boards. They questioned my assumptions and challenged me to explain not just

what but why and who. They sculpted my writing and were my companions and critical friends. Their input to this work was the lens of critical friends who, by prodding and pushing, shaped me as author.

Act One

Time: 1990-1997

Space: Home, Hohhot, China.

Cultural Embodiment

On a day in 1990, I was born in Hohhot, a developing provincial capital in China. Before I could enrol in kindergarten, my maternal grandparents spent most of their time looking after me. They loved me very much. My maternal grandmother is pure Mongolian. She can speak both Mongolian and Mandarin very well. While my maternal grandfather belongs to the Han ethnic group. He can only speak Mandarin with a strong northwest regional accent. When I was a toddler, I was not really interested in eating, but running and jumping anywhere and anytime, so I looked a little skinny. My maternal grandmother was really good at cooking. She always made delicious food expecting me to eat more and become stronger. She not only made me traditional Chinese food, such as noodles and dumplings, but also Mongolian dishes. I liked those dishes with yoghurt and butter, and I think those experiences influenced my eating habits for a long time.

My parents also took me to my paternal grandparents' home sometimes when they were free from work. I am the first grandchild of my generation in my paternal extended family. Since all other family members were adults and I was the only child at that time, I was always in the spotlight in my paternal extended family. I felt I was loved by everyone there, including all the brothers and sisters of my grandparents, and all the uncles and aunts. My paternal grandparents are both Han, they also speak Mandarin with a very strong hint of

northeast regional accent. As my role models, my paternal grandparents worked really hard and never stopped learning new things from books, the internet and people around them.

Although my mother's ID card shows that she is Mongolian, she knows little about Mongolian culture. With my father speaking Mandarin, I was taught Mandarin with a mixed accent of northwest and northeast region. I spoke this form of Mandarin when I was with my grandparents, then corrected by my parents when I was at home. Family planning was one of the basic national policies of China between 1982 and 2018. Most of my peers are the only child of their parents. My parents, however, were permitted to have another child since my mother is Mongolian, but they decided not to have a second child and instead placed all their love to help me become successful. My parents convinced me that people can make dreams come true by hard work. They worked very hard expecting to provide our family a more promising future, and they tried their best to satisfy all of my needs and most of my wants.

I remember clearly that I could hardly ever get my father ruffled. He is well-read and interested in both Eastern and Western culture. I think Confucianism more or less influenced the way my father educated me. He always tried to show me that it was important and meaningful to be good enough to help others. "To be good" is the reflection of Confucian "Self-cultivation" practice, and "to help others" is the reflection of Confucian "Ren" and "Yi" concepts (Yao, 2000). Parents and children were all equal in our family. I had the right to express myself even if how and what I expressed was considered by adults as bad ideas. Sometimes my father was really strict. He would definitely give me a stern look if I continuously made mistakes on the same thing. But he also had the ability to let me understand and feel his love.

My mother is also a role model of mine. She is a doctor and professor now, and she is always busy with her patients, students, and research. In my childhood memories, my

sleeping time was always linked to the companionship of my mother reading her academic books and taking notes with an old pencil. My mother commenced her Master's degree study when I was 6 years of age, and I remember this clearly as it was the same year of the Games of the XXVI Olympiad.

My mum finished her classes very often late in the evenings. It became mine and my father's routine to meet my mother at the bus station and walk back home together in the dark evenings. I remember it was Olympics time in the middle of 1996. I enjoyed that period of time watching live broadcasts and rebroadcasts of sporting occasions on television with my father. Among all those genres, the competitive artistic gymnastics fascinated me most. I watched those athletes almost open-mouthed as they flew accurately between the uneven bars, walking elegantly on the balance beams, and pointing their toes beautifully in the floor exercises. I spontaneously imitated them in movements and poses. I tried to balance on one foot at home. I tried to run and leap outside on the ground. And I even tried to bend backwards into a bridge position on my bed. I just could not stop imitating these physical arts, arts that in my young mind were beautiful expressions of movement.

Embodied Knowledge

It is a cold, windy, and snowy winter night. Little Nina and her father, as usual, are going to the bus station to meet her mother. Nina steps out of the room in a thick duck-down jacket. She walks along the slippery track carefully in the dim light with her father following. The bitter wind flows through Nina's fingers–she puts her hands in the pockets. The icy snow falls onto Nina's cheeks–she pulls the hood down shadowing her face. But nothing seems to work, it's getting colder and colder. What little Nina hopes for most this day is to meet her mum and jump into her embrace at the bus station. However, the trek ahead is so long and so hard today, little Nina feels frozen. "Hey Nina, why don't you jump onto the balance beam!"

pointing at the curb her father says. Puzzled for an instant, Nina runs onto the curb ecstatically, putting her left foot behind the right foot. She lifts her right leg up carefully with the knee straight and arms at her sides at shoulder level, trying to keep herself in balance. She makes a step forward following her left leg kicking backwards high into the air. Nina is surprised by herself because she has never imagined she could do this. “It’s almost there, and the gold medal is waiting for you!” Nina’s father encourages her. Then Nina does a set of little runs along the curb on tiny feet, then spins and slows down. Suddenly, Nina makes a half turn, although she feels unsteady. She takes a deep breath to calm down and steps back very carefully to transfer her weight upon one foot only. This time, Nina makes her half turn gracefully. Just as Nina is thinking about whether she will try a full turn, she is already at the bus station! “Congratulations on your success Miss Zhang!” her father says drolly, pretending he has a gold medal and a bunch of flowers in his hands, presenting them to the excited little Nina. Nina thanks her father as she watches the bus coming. Nina’s mother alights from the bus with her arms open, and Nina jumps in. The family hug together tightly, and then they walk back home singing and discussing their warm dinner waiting for them.

Figure 1: My mother and me in my father's eyes

Act Two

Time: 1997-2009

Space: Outside, Hohhot, China

Cultural Embodiment

Finally, I am seven! Seven is the age to enrol in primary school in China. I was so excited when I met many new friends at school. I learn that more than Mongolian and Han, there were other ethnic groups living with us. I had classmates who belonged to the Hui and Manchu ethnic groups. I learned that China consists of 56 different ethnic groups, and the Han ethnic group has the largest population. I got to know that people have different habits, and my Hui classmates told me they do not like pork. I also learnt that the city we were living in – Hohhot, is a part of Inner Mongolia, and Inner Mongolia is an autonomous region, where there are more Mongolian ethnic group populations than other provinces in China. I began to learn dance at a local studio in the same year.

One day I was staying with my friend. While we were enjoying ourselves, laughing and playing, her mother came by and said it was time for her dance class. My friend invited me to go with her, and I said yes without any hesitation. I still remember that the teacher was beautiful and elegant with long hair fastened in a bun at the nape of her neck by a pink satin ribbon. And the classroom was spacious and bright with mirrors on the wall. The little dancers were all girls who had been having lessons for a while. My teacher graciously asked me to join the girls. I found that I could do everything she wanted, and even some techniques my trained classmates could not achieve. I could spin around, do the splits, bend backwards into the bridge position as well as dance with others. I was elated and happy, and I wanted more. My teacher gave me a pat on the back and said I would be welcome if I made up my mind to keep coming to the dance class. I raced home and asked my parents if I could. I was

really happy when they answered yes. But they added if I started, I had to keep going every week. I was thrilled! Of course, I wanted to be there as many times as I could! That was the beginning of my relationship with dance. As time ticked away, I kept attending dance classes every week and had lots of fun.

It is a Saturday when I was at senior level in primary school and I attended my dance class as usual, I walked into the classroom, I remembered vividly "smelling" something different in the air, this I later discovered was "tension." There were two or three perfect strangers sitting beside my teacher. The girls were so quiet and you could have heard a pin drop. I did not know what was going on, but just tied up my hair and finished my class as I usually did. After a few of days, my parents were informed that their daughter was invited to Beijing to receive formal dance education. My parents talked about this opportunity with me. After asking me for my opinion, they said that they did not think I was ready for that. I agreed with them. I was content that at this moment in my young life I could dance and still keep my academic grades high. So, I stayed with my dance teacher for twelve years before I moved to Beijing. I learnt mostly Mongolian dances, and also learnt Tibetan dance, Uyghur dance, Korean dance, and ballet with my teacher. We held performances once a year for family and friends. We sometimes participated in outside activities. But I did not really enjoy performing, although I always performed well during that time. I came to understand that dance is not only a means for pleasing others, but it could also have more profound effects on people. That was all I knew about dance in my childhood. It was a personal artistic expression of the body but held a power I was yet to discover in my future years.

I did not consider dance as an indispensable part of my life until my parents reminded me that I might need to think about university when I was at the beginning of year 11 at secondary school (the second to last year of high school). They examined all the possible choices with me. What surprised me most was that I felt really upset when I imagined going

to university without dance. It was at that time that I realized how much I was in love with dance. I wanted to know more about dance, and I sought to learn something related to dance at university. My mother noted that it was not easy for dancers to get jobs. In other words, she did not want me to be a dancer. To some extent I agreed with my mother. I did not want to be a dance performer. But it was not due to the job issue. It was because I believed that I could do something more with dance. However, I was not sure if I could achieve that goal. I struggled and cried. I wanted an opportunity to give myself a promising future, but at the same time I just could not give up on dance which was integral to my understanding of me.

After a few weeks of discussion, I finally made up my mind. With the support of my parents, I applied for the Beijing Dance Academy – the most prestigious dance institute in China. It was a difficult decision, and it redoubled my parents' and my workload. I went to school from Monday to Friday. I went to dance classes on Friday nights, Saturdays and Sundays. I took private dance training lessons every lunch time on weekdays and ate my lunch as my parents drove me back to school from the dance studio. I completed my homework while doing splits on the floor to remain flexible. I had to eat less and read more. I knew that if I could pass the first-round auditions, I then needed to complete a written "dance critique" paper for the second round. Writing was not difficult for me, but I had never heard of dance critique before. There were no teachers who could help me with this subject in Hohhot and I was not able to learn it in Beijing since I had to keep attending school. I knew that I could not achieve it without adequate information. So, I asked my father to buy some books written by academics from Beijing Dance Academy and asked him to help me with the useful information in those books.

I arrived at the Beijing Dance Academy for my audition. I walked into the imposing building that was full of dance studios. Suddenly I was not the best in the room. It was the first time that I felt an increasing anxiety and became downcast when I realised that. The first

round comprised of three tests–first was physical ability which I was really good at, second was a dance of my choice–I chose a Mongolian dance as that was my strength, third was improvisation which was a little difficult for me. I hardly had any real experience improvising my dance routines. My teacher back home had always told me what to do. In the moment, all I could do was listen to the music, feel the emotion and then move my body. It all went quickly and I waited outside expecting my number to show up in the list of second-round invitations. Finally, I was led to another building with classrooms inside for the second-round examination. Since I was not exactly sure if the dance critique information my father gave me was correct or not, I was even more nervous. It proved to be correct, because I was accepted to Beijing Dance Academy where I stayed for seven years – four for a Bachelor's degree and three for a Master's degree. After the audition, I went back home to finish my secondary school study and participated in the General College Entrance Examination like all my classmates did.

Everything was ready, and all I wanted to do before I left my hometown was go to the grassland one more time. In China, whenever people talk about Inner Mongolia, the first thing comes to their mind is the grassland. It is not only because the Inner Mongolian prairie area is vast and beautiful, but also because it is the place where Mongolian ancestors lived. Strangely enough, I had only been there, reluctantly, no more than three times in the past nineteen years. I did not know why I wanted to go there at that very moment, but I just did.

Embodied Knowledge

It is a few days before Nina leaves her hometown for college life in August 2009, she sets foot on the grassland again. It is a midsummer morning. The grassland looks like a soft, green carpet. Nina takes her shoes off, stepping into the grass with her eyes closed. Taking a deep breath, she slowly transfers the weight of her body from one foot to the other as she can

truly feel the grass between her soles and the earth. The sun rises and the river sings. Nina feels as if she is entering a place like dreamland, a stark contrast to the clamour of the city. Bathing in the golden, warm sunshine, Nina opens her eyes a fraction. Numerous kinds of wild flowers are in bloom, and wisps of smoke are rising continuously from the yurts scattered on the grass. With her right hand up, Nina shifts her weight lower by flexing her knees outward. She moves the left leg forward with her left big toe touching the ground. From shoulders, elbows, wrists, knuckles, to fingertips, she raises her left arm up into the air and puts her right arm down onto the grass at the same time. Then she shifts her weight up and turns moving into the depths of the grass. When the gentle breeze brushes against the grassland, herds of horses and cattle and flocks of sheep seem to rock and envelop Nina in a big cradle. Nina curves her upper body, touches her hands in the grass, and kneels her knees onto the ground. She sits tight, and she lies satisfied as she twists her body inch by inch deeper into the grass. Nina feels that she is part of this beautiful land. At that moment, she realises that she has missed an important part of her life. She senses somewhat connected to her ancestors and carries their bravery and peace within her.

Figure 2: My dance community in Hohhot.

Act Three

Time: 2009-2016

Space: Beijing

Cultural Embodiment

I settled in Beijing in 2009. This was the first time I left home to live alone. I enjoyed campus life but missed my parents so much, even though they were just 500 kilometres away from Beijing in Hohhot. I video-chatted with them very often. I felt helpless and lonely when I realised that my parents had gradually ceased helping me with my life's decision making. Luckily, I had a number of close friends from my secondary school. They were elites in different university disciplines studying also in Beijing. I now acknowledge those friends were important to me, and they had had a significant impact on my way of thinking and behaviour. I once lost my way in year 10. I became a trouble-maker in classes and I disappointed people around me during that period of my adolescence. Some of the top performing students in my class who became my best friends later on never gave up on me. They not only helped me with my academic studies, but also influenced my thinking and my early conceptual values of life. It was these friends who constituted and created the main force pulling me out of my adolescent quagmire. What I learned from them were the values of being kind and helpful, as well as hard-working. They made me recognise that I needed to improve myself, find my confidence and in turn to help others. This was also what my father had taught me. I and my friends were in different universities and studying different disciplines. We formed new friends and lives in Beijing. We got together when we were tired and we supported each other when difficulties emerged.

As an undergraduate student in an arts dance specialisation, I dedicated myself to both theory and practice, choreography and performance, dance science and aesthetics,

contemporary, classical, western and eastern dance. I learned as much as possible. There was a national library within walking distant of our campus. The librarians were friendly experts with linked contacts in nearby Universities such as Peking University and Tsinghua University. The national theatre was easily accessible by bus or by subway. I also presented at an international conference in Dunhuang, China during this time. I obtained several scholarships which were awarded according to general achievement and taught dance in different contexts.

After studying at the Beijing Dance Academy for four years, I realized that there were many dance performers but fewer dance researchers, especially researchers of dance history and legacy. I also learnt through dance that there are thousands of cultural and ethnic groups in the world, and that people have different values and beliefs. I noticed that people moved and danced for different reasons. I familiarised myself with Classical Chinese dance values and their unique aesthetic characteristics of Xing (outer shape), Shen (inner spirit), Jin (power), and lv (rhythm). I also learnt that people needed to dance with their knees in a flexible position when presenting Tibetan dance; Uyghur dance was more cheerful and energetic; some sequences in Dai dance evolved from the movements of peacocks. Dance has had a very long history. Since there were people, there was dance. One person's cultural history should not be limited by where she or he was born, or be confined within which country geographical physical space that she or he was living in. There is a wider more complex and sometimes unfamiliar world behind each. I formed the belief that dance, or kinaesthetic awareness and engagement can be a wonderful guide to open up diverse worlds. I was eager to search and to see if I could turn these possibilities into realities, I decided to stay with Beijing Dance Academy and conduct research into dance history.

As mentioned earlier, I am part Mongolian. It was during this period of my life I began to realize how sad it was for me that I could not write, speak, or even understand

Mongolian. I knew so little about Mongolian culture. I began to study, research and tried to perform a significant dance in Yuan Dynasty (founded by Mongolian ancestors) which had been lost previously. I wanted to re-connect with myself by digging it out. I completed a literature review in the library and on the internet. I did field work in China's Mogao Caves, where much useful information linked to my topic is supposedly to be found. The caves are in the city of Dunhuang in Gansu Province. There were countless grottoes decorated with Buddhist statues and frescoes and most of the caves were created between the fourth and the fourteenth centuries. After much work, I became fixated on Cave No.465. I went inside the dark and bleak cave with a specialist in Dunhuang studies accompanying me. There was a double-stack stage at the centre of the cave. I examined the images carefully with a special torch which would not cause damage to this precious legacy. Suddenly, I found that one part of the picture on the wall was totally lost. I had wanted to see it in person so badly, so I travelled to the State Hermitage Museum in St. Petersburg in Russia to view this missing part after a few months of my visit to the cave. At last, much pictorial data had been uncovered with the help of the specialists in the field. My journey was partially successful as some of these were still not documented. During this research process, I felt that it was difficult to find archaeological data and to read and understand the original literature written in Mongolian. It was hard to understand without the language and kinaesthetic awareness. I gradually recognized even more the importance of sustaining and maintaining language and cultural heritage.

I made my final decision to leave Beijing to migrate to Melbourne in 2016 (I had been to Australia twice, 2014 and 2015 respectively). During my visit to Melbourne, I viewed performances with Chinese ladies moving their bodies in strange costumes at a number of formal events stating they were dancing the Chinese classics. I was confused and even felt embarrassed, I felt that these dances were not authentically executed or understood. I also met

more Chinese-Australian migrants and had a brief introduction to the Chinese community in Australia. In those moments, I felt that, to some extent, I shared the same experiences with them. China and Australia are both multi-cultural countries. I was born and grew up in China as a Mongolian in a minority ethnic group, just like migrants with different backgrounds living in Australia and other countries. Our desire of knowing self and others is awakened again and again when we step from familiar spaces to unfamiliar spaces (Chang, 2016; Hall, 1959). Certain events which make us feel disoriented and disconnected accelerate the cultural awareness process (Chang, 2016; Stephan & Aboud, 1999). Sometimes we are not aware of who we were, and sometimes we refuse to acknowledge who we were, however at a certain moment, point in our lives, we begin to spend time reflecting. We love to explore who we were and are. We inform others of who we were and we have a chance to know who they were. We all become proud that we have been in a space and time together and will continue to explore and understand who we are. Day by day, a little voice in my mind told me that I needed to do something. I might be able to provide a new generation with the possibilities to know themselves and empathize with others. I had the opportunity to offer this generation my experiences so they may not regret like me, or become confused when they grow up, similar to the Chinese migrants presenting hybrid and incorrect versions of Chinese dance.

Embodied Knowledge

Finishing her presentation at the final review in the meeting room, Nina races to her beloved studio in the Beijing Dance Academy. Imagining she is in the Mogao Cave No.465, she turns off the lights, draws the curtain, lights a candle, and walks straight to the centre of the studio. All the images and memories of the past move through her mind into her body. Breathing in, Nina steps leftwards with her hands positioned like a lotus flower. Breathing out, Nina bows with her right palm in front of her left shoulder and left hand beside her hip to show respect. She then performs the same but in a reversed combination. Following this,

Nina drags her right foot forward, raises her left leg with knees curved as she breathes in. She shifts her weight onto the right hip as she breathes out. After shaping a lotus flower image with her hands and inhaling, she goes back to the centre and puts forward her left foot with forearms crossed approaching her heart. Exhaling, she stands on her right leg, raises her left leg, and sweeps her left foot towards her left elbow remaining with her hands palm-to-palm over her head. Feeling the air on every inch of her skin, she goes back to the centre pose peacefully. She feels connected with the world. She is ready to go out to share and communicate.

Figure 3: The International Symposium on Dunhuang Music and Dance

Figure 4: With my students at Beijing Dance Academy

Act Four

Time: 2016-now

Space: Melbourne

Cultural Embodiment

After finishing my Master's degree in July 2016, I found it difficult to tear myself away from Beijing. As the day set for departure drew near, I told myself that I had to get ready for Melbourne. I got a chance, not long after I arrived in Melbourne, to attend a Community Language Teachers' Methodology Course in the Faculty of Education at Monash University where I met Dr Maria Gindidis, one of my future PhD supervisors. I was then invited to participate in writing the Victorian Certificate of Education (VCE) Senior Chinese Course-Chinese Language, Culture and Society. Meanwhile, I started to teach Chinese and dance in Melbourne. I taught my students Chinese language. I taught my students dance and the knowledge behind the dances in Chinese. I asked them to sing what they had learned as they were dancing. My students were happy feeling they had learnt a lot. I knew it was the

right time to make learning Chinese an embodied experience for students, to make it practical for teachers, and to create a rationale for principals and parents. Gradually, the idea of doing research about CLIL (Content and Language Integrated Learning) (Coyle, Hood, & Marsh, 2010), programs for Chinese second language and fusing the arts came into my mind.

Embodied Knowledge

It was my intention to leave the “embodied knowledge” section blank in act four. I know as the process of “cultural embodiment” is still ongoing, I need to keep learning, practicing, and researching to fulfil the “embodied knowledge” exploration and understanding and it is a part of the goal I set out to be achieved in my PhD journey.

Figure 5: With my students at community language school in Melbourne, Australia.

Figure 6: With my students before their performance for Chinese Teachers' Day at the Consulate General of China in Melbourne Australia

Findings, Continuation, and Conclusion

Now I can clearly see that my life consists of my complex, fluid, embodied personal identity and agency that is enacted through my dancing and my teaching of dance to others. My embodiment of different cultures, genres and styles is part of my construction of my sense of self as individual and as a member of my communities. I use the plural because I exist in different communities – I am Mongolian, I am Chinese, I am Australian. As I move forward through different times and spaces to find a home in my current research, I find myself reflecting on where I have been and who I am. My social identity is born of my heritage and the diverse cultural contexts that I inhabit which interweaves creating its own rhythm and

sometimes links with other cultures and spaces. The concept of Confucian "Self-cultivation," "Ren," and "Yi," and the practice of "to be good enough to help others" drove my personal journey. It offered me a strong sense of responsibility to conduct research. As a member of a minority group born in a provincial capital in an autonomous region of China, who then moved to the capital city of Beijing, then migrated to Melbourne, the changing of spaces and living contexts gave me opportunities to experience cultural diversity. These experiences lay the foundation of my social identity and made me focus my research topic on Chinese as a second language. My personal philosophy that dance is much more than a form of entertainment, but also an artistic language expressing cultural diversity for people to connect with the past, present and future was also a strong motivational force. Dance is a "bodily-kinaesthetic intelligence" which has the power to provoke other existing intelligences and allow new intelligences to emerge (Gardner, 1999, 2003). Dance can serve as a valuable tool for embodying learning another language and revealing the undeniable commonalities of the human experience.

I am experiencing my early settlement in Australia. Since my friends here in Australia found it was difficult to correctly pronounce my Chinese Pin Yin name, I gave myself an English name, "Nina" for their convenience. I did not suffer from identity and racial crisis in this country, although I have met and faced some challenges during this period. For example, I drove myself crazy by my lack of English sociolinguistic competence, encompassing knowledge about the appropriateness of form and meaning (Byram & Hu, 2013). I am still striving to know and learn from others, and to become the best version of myself as I can. I am a dance practitioner, so I "know" things through my body. I am a Mongolian, so I feel connection between myself, grassland and my ancestors. I am a Chinese, so I believe in Self-cultivation, Ren, and Yi. I am an Australian, but the knowledge to answer the why question has not yet been fully embodied. Ultimately, I am myself – just an ordinary person shaped by

the complex process of “cultural embodiment”’ who wants to make a contribution to the world by knowing herself and others and working hard.

Finishing this autoethnography, I feel relaxed and refreshed. I have never looked deeply into myself and people and things around me as carefully as I did during this process. Although it was challenging during the time of exploring this task, I re-discovered myself, my research intention and others better by doing this. I found this process explored different parts of me after collecting artefacts and writing all the vignettes that occurred throughout my life. I believe there will be new times and spaces that make up who I am when I reflect ten years or twenty years from now. I know I still need to move, experience and interpret dance. We acquire language, culture, and awareness through daily activities. As time goes and space changes, there are old routines discovered and that remain whilst new experiences appear, as Chang argues in her work on the research method of autoethnography (Chang, 2016),

Through annual, seasonal, weekly, or daily routines, people acquire language, customs, and traditions and become enculturated into patterns of a society. As society undergoes changes, some routines remain constant, others disappear, and new features emerge as new routines. Although personal and familial routines are not always synchronized with the rhythms of the broader society, their patterned routines of life are likely to reflect those of the culture in which individuals participate. (pp. 74-75)

The body however, can and does keep travelling as the human spirit must have a home. By autoethnographically exploring oneself, one can know the real self and others better. With authentic inner-cultural and inter-cultural understanding, mutual respect and cultural diversity, a society will become richer. In this global world, it is vital that we recognise and value the culture of others and one way in which we can do this is through

learning about the culture of other peoples, and one of the most effective ways of doing this is by learning their arts, particularly dancing.

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Chapter Five: A Community Language Case Study of a Greek school

This is a narrative chapter that is written in the form of an article for future submission to a journal and is entitled “Dance as a Linguistic and Cultural Bridge for Teaching Heritage, Community Languages”. I was invited to present this narrative chapter at the 4th UNESCO-UNITWIN Symposium under the theme of “Arts Education in and through a Time of Crisis: How arts education can contribute to resolving today's challenges” in May 2021.

This qualitative case study was undertaken in a Greek community language school located in suburban Melbourne, Victoria, Australia. Dance is a compulsory part of the school curriculum. Students attend the school once a week and they have explicit Greek dance instruction for 30 minutes each time they attend. Students also have a year-end dance and song performance, which all happen in Greek. Dance is also taught immersively throughout the other parts of the program to reinforce and extend Greek vocabulary. The school employs two dance teachers. One teaches younger students (3-8 years old), and the other teaches students in Years 3-6 (9-12 years old). Both also teach in mainstream schools and one of them is an expert in Greek dance.

This context was chosen, not only because of the accessibility of the data, but also because the community language the school taught, Greek, is the third largest LOTE (Languages Other Than English) used in the Greater Melbourne area, representing 2.1% of its total population. To explore the experiences and perceptions of teachers, leaders, students and parents regarding the role that dance plays in this large Greek community language school, semi-structured interviews and observations were carried out. Data were analysed thematically and influenced by phenomenological understandings (Eatough & Smith, 2006).

More details about the methodology have been included in Chapter Three, the Research Approach.

The most unexpected finding from this narrative article was that all participants held positive views about dance, recognised dance as significant, and could relate their argument to specific theories. The related themes that emerged concerned dance as supporting culture, as reinforcing language acquisition, and as nurturing learning. Another important finding was that one school leader participant perceived the challenge of engaging older students in dance. Even though the participant could not report specific ways to deal with this problem, they remained optimistic.

Finishing this case study, I realised that it might be a common phenomenon that language teachers would have to meet challenges when they integrate dance into their language classes. Together with the belief that dance has the potential to be a powerful approach that has a place in the learning and teaching of a second language program, the next narrative chapter, a case study of two teachers who teach second language programs in mainstream schools, was framed.

Dance as a Linguistic and Cultural Bridge for Teaching Heritage, Community Languages

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Abstract

The ability to interact and communicate with people in international contexts is increasingly viewed as a vital social asset. Linked to the notion of social diversity and equity, the acquisition, learning and maintenance of varied languages enhances people's intercultural capability and is important in multicultural societies, like Australia. The arts can enhance students' skills, learning and appreciation of a second language but dance has received significantly less attention. In this article, we posed the question, how do stakeholders in one large community language school situated in suburban Melbourne, Victoria, Australia understand the role that dance plays in the context of language acquisition, learning and teaching? This qualitative single case study sought the experiences of stakeholders including school leadership, students, parents and teachers using semi-structured interviews. Three overarching themes were identified: dance as supporting culture, dance as reinforcing language acquisition and dance as nurturing learning. We offer insights into the inclusion of dance in community/heritage language programs. We assert that dance has the potential to be

a powerful teaching and learning technique and that it has a place in the learning and teaching of a second language program.

Keywords: heritage/community language, second language, dance, the arts, intercultural capability, community/alternative school

Introduction

Including the arts in second language curricula enhances students' learning and appreciation of target languages and expands monolingual understanding (Parra, 2013). The performing arts can bring learners into the broader cultural narratives of a language (Barnes-Karol and Broner, 2010). The arts can increase transcultural understanding for learners and enhance their ability to comprehend and analyse cultural narratives expressed in different forms (Ad Hoc Committee on Foreign Languages, 2007). In this article, we explore the inclusion of dance in a language program in a community language school in suburban Melbourne, Victoria, Australia. We pose the following research question: how do stakeholders in one large community language school understand the role of dance in the context of language acquisition, learning and teaching?

Community Languages Schools (CLS) provide quality languages and cultural maintenance programs to 40,000+ students in 51 languages in Victoria (Community Languages Australia, 2021). As complementary providers of language education to mainstream schools, they offer linguistically diverse communities opportunities to maintain languages and cultures. Languages learning underpins social cohesion, supporting communication and respect across cultures. Creating a multilingual society through languages education delivers social and economic benefits (State of Victoria, 2011).

Community languages and community language schools in Australia

Immigrant languages are referred to as 'community languages' (Australia), 'heritage languages' (United States) and 'complementary languages' (United Kingdom) (Cummins, 2005; Clyne and Fernandez, 2008; Hornberger, 2005; Valdés, 2000). Heritage languages may encompass indigenous, colonial and immigrant languages (Deusen-Scholl, 2014; Fishman, 1999, 2001; Hornberger and Wang, 2008). Community languages in Australia do not include indigenous languages, due to the uniqueness and special status that first peoples emphasise (Clyne and Fernandez, 2008). Although argued that using the term heritage languages implied a 'loss' of language maintenance, it provided a way to break monolingual mindsets (García, 2005), being perceived as a neutral and inclusive alternative to the terms 'minority', 'indigenous', 'immigrant', 'ethnic', 'second' or 'foreign' language (Hornberger, 2005; Valdés, 2000).

Since European settlement, Australia's migration policy was first assimilationist enforcing the social, linguistic and cultural absorption of migrants (Ozolins, 1993) and demanding the acquisition of English and abandonment of first language (Clyne and Fernandez, 2008). By the mid-1960s, a limited range of languages were taught in mainstream schools (Clyne, 1964). From 1972, community languages in education were absorbed into Australian government policy of multiculturalism, a cultural pluralism with an associated focus on social cohesion (Clyne and Fernandez, 2008). Community languages programs were supported in mainstream schooling during the 1970s and 1980s (Seals and Shah, 2017). After-hours community 'ethnic' schools offered school-aged students instruction in community languages (Clyne and Fernandez, 2008). Community schools became a form of complementary schooling, supported by government funding (Baldauf, 2005).

In Victoria, Australia, the Victorian Directorate of Schools Education Ethnic Schools Secretariat (established 1992) oversaw ‘ethnic schools’ (Gindidis, 2013). In 1993, community language schools were recognised as indispensable complementary providers of language education (Ministerial Advisory Council on Languages other than English, 1996). Accompanying this was the recognition of community language learners’ funds of knowledge (FoK), seen in social activities and popular culture (Moll et al., 1992) in which dance is an important element.

Dance as a form of culture and language acquisition

One way to understand dance and its relationship to language is through the work of Mikhail Bakhtin. Whilst Bakhtin focuses on language, Kazan (2005) suggests that when viewing dance as text, movement of the body becomes Bakhtinian utterance. Each movement appears ‘in a particular situation, with a particular speech plan … already imbued with … expression’ (Bakhtin, 1986: 81 and 88), revealing the dancer’s individuality. Bakhtinian scholar, Holquist, expands on the notion of the body as encompassing a situated ‘point of view … embodied in a particular human at a particular time and in a particular place’ (Holquist, 1990: xxviii).

Movement, embodiment, time and space are significant elements of dance. Embodiment is situated in a physical movement that occupies time and space at a particular time and place. Barbour (2011: 88) noted that embodiment ‘encompasses an individual person’s biological (somatic), intellectual, emotional, social, gendered, artistic and spiritual experience, within their cultural, historical and geographical location.’ Embodiment comprises diverse personal and interpersonal experiences that afford individuals a ‘cultural, historical and geographical location’ when interacting with others (Barbour, 2011: 88). Embodiment is ‘contextual, enmeshed within the specifics of place, time, physiology, and

culture' (Hayles, 1999: 196). Evolving from Bakhtinian theory, the connection between body and embodiment parallels the connection between motor activity and perception in Howard Gardner's Multiple Intelligences Theory. Gardner (1983, 1995) initially delineated seven distinct modes of intelligence: verbal-linguistic, mathematical, visual-spatial, kinaesthetic, musical, interpersonal and intrapersonal. Kinaesthetic intelligence encompasses the ability to control body movement. Dance involves the sequence of actions (movements) and effective presenting of purpose (embodiment). A performer may present with the whole body, but even the tiniest variation of a finger may convey significant differences between specific cultures. An individual's motor activity (movement) is influenced by perception (embodiment) which is simultaneously affected by motor activity (movement) (Gardner, 1983). As body movement, embodiment and culture interrelate, the place of dance and culture in learning and expression is worth exploration. The learning process functions more effectively when several points of entry are used to explore specific content, thus accommodating students by utilising their different strengths (Gardner, 1983). Using kinaesthetic intelligence for learning, creating, composing or choreographing dance, encourages multiple solutions to a single problem and incorporates different multiple intelligences (Lai Keun and Hunt, 2006).

Terms used in the research

Often used interchangeably, the terms 'second language learning' and 'language acquisition' differ. Language learning is the formal learning of a language. Language acquisition implies less emphasis on formal training or learning (Krashen and Terrell, 1983). In teaching, language immersion is used to develop students' competence in a second language, immersing students in a target language by using it as a tool for instruction (Lindholm-Leary, 2011). The more time spent learning through immersion, the greater the level of proficiency (Genesee, 2004). Leaders and teachers interviewed employed Greek language immersion wherein language acquisition became a subconscious activity

accompanying more structured classroom learning. Dance classes afforded opportunity to acquire and consolidate learned language.

Research site: Athena Greek Community School (AGCS, pseudonym)

Founded in the 1980s, AGCS is a Greek community language school in suburban Melbourne, Australia with a current enrolment of approximately 600 children aged from three-year-old pre-schoolers to eighteen-year-old final year high school students. The backgrounds of the school population are diverse but most are third- and fourth-generation Greek-Australians. The school operates every Saturday from 9.00 am–1.00 pm. AGCS focuses on students' acquisition of proficiency and literacy skills in Greek as a second language. The school curriculum includes compulsory dance to extend the Greek language and culture, and students' intercultural awareness, knowledge and skills. Greek dance is taught immersively to reinforce and extend vocabulary. The school employs two dance teachers. One teaches younger students (3-8 years old), and the other teaches students in Years 3-6 (9-12 years old). Each class has a weekly half-hour of explicit Greek dance instruction. Students also have a year-end dance and song performance, all in Greek. At AGCS parents are included in professional learning seminars explaining bilingual research and practice.

Methodology

This is an inductive qualitative single case study underpinned by phenomenological understanding (Lewis and Staehler, 2010; van Manen, 2016). The specific phenomenon focused on was the lived experiences of those involved in the program of dance and language. Semi-structured interviews offered participants opportunities to share their lived experiences, and discuss and interpret their feelings, values, perspectives and understandings (Merriam, 1998). After ethical approval, all interviews were conducted at convenient,

familiar places at the school during school times. We asked about participants' background(s), past and present engagement with the dance and language program, and understandings of their experiences of the program. In phrasing the questions, we remained open, eschewing assumptions (Smith et al., 2009). With consent, conversations were audio-recorded and noted. Recordings were transcribed by the researchers and all participants were invited to confirm their transcripts.

Our data analysis strategy was thematic, influenced by phenomenological understandings (Eatough and Smith, 2006). We sought participants' personal thoughts, experiences, and understood meanings (Smith et al., 2009). In analysing participants' experiences, researchers try 'to make sense of the participant trying to make sense of what is happening to her/him' (Smith et al., 2009: 190). We acknowledge the significance of the researchers' thoughts, assumptions and perceptions (Rodham et al., 2015). Transcript analyses allowed the performance of the iterative hermeneutic circle. We individually noted emergent themes and, after robust discussion between ourselves, emergent themes were grouped into different categories under super-ordinate themes (Smith et al., 2009).

Participants

We interviewed 26 participants: two educational leaders, two teachers, and four parents. On the school's advice, we interviewed students in small groups: five Year 3 students, five Year 5 students, and eight Years 5-6 students.

Name	Position	Age	Background	Years teaching	Place of birth	Gender
LeaderI	Leader	30	Qualified primary teacher	12	Australia	Female
LeaderM	Leader	27	Banking Project Manager	10	Australia	Female
TeacherC	Teacher Yrs 3 - 6	57	Qualified dance teacher	35 10 at AGCS	Greece	Male
TeacherW	Teacher Preschool – Yr 2	31	Qualified early learning teacher	12	Australia	Male

Table 1. Overview of leader and teacher participants

LeaderI and LeaderM are educational leaders. A qualified primary school teacher, LeaderI is the learning and teaching coach in AGCS. LeaderI attended AGCS from the age of three, became a teacher's assistant, later a teacher, and now holds a leadership position. She believed that 'if you have access to [another language], especially if you've got parents who speak it, or you are lucky enough to be in a city that has a community language school, I think it would be a shame … culturally, to not learn it'. LeaderM is the coordinator of Years 1 and 2. She works at a bank on weekdays. LeaderM attended AGCS as a student from kindergarten to Year 12. A teacher's assistant since she was 15 years old, LeaderM began teaching at the age of 18. After ten years of teaching, she now holds a leadership position.

TeacherW and TeacherC are dance teachers. TeacherW, a qualified early childhood teacher, teaches dance to 3-8-year-old children. TeacherW was born in Australia with Greek parents. He thought he was 'quite fortunate' to have been brought up by his grandmother because that made him bilingual. He also learned Greek at AGCS then became a teacher and has been teaching there for 12 years. TeacherC teaches dance class to students from years 3-12. He is a teacher and a professional dancer. Born in Greece, TeacherC started dancing when he was in high school. He became a professional Greek dancer and performed in both Europe and Australia. After that, he studied in Australia. He has now been teaching Greek dance in

Australia for approximately 35 years and in this specific Greek language school for approximately 10 years.

Name	Number of children	Year level of children	Speaks Greek	Gender
P1	2	Kindergarten and Year 6	Yes	Female
P2	2	Year 3 and Year 5	Yes	Male
P3	2	Year 3 and Year 5	No	Female
P4	2	Kindergarten and Year 1	No	Male

Table 2. Overview of parent participants

P1 was born in Australia with parents who were born in Greece. P2 was born in Australia with Greek parents while P3 was born in Australia and so were her parents. P4 was born in Ireland and his wife is from a Greek background.

Name	Group	Age	Year level	Gender	Place of birth
YS1 YS2 YS3 YS4 YS5	Younger students	9	Year 3	F F M M M	Australia
OS1 OS2 OS3 OS4 OS5	Older students	11	Year 5	F F F F F	Australia
SL1 SL2 SL3 SL4 SL5 SL6 SL7 SL8	School student leaders	11 11 12 12 12 11 11 11	Year 5 Year 5 Year 6 Year 6 Year 6 Year 5 Year 5 Year 5	F F F F M M M M	Australia

Table 3. Overview of student participants

All students were born in Australia with parents also born in Australia. They all had at least one grandparent born in Greece.

Findings

Ultimately, findings are presented under three overarching themes with sub-themes in order of connection and priority (see Table 4).

Dance as supporting culture	1. Good thing 2. Different regional cultures 3. Important topics 4. Cultural maintenance 5. Social application of dance, highly desirable by community members who are culture bearers 6. Cultural identity
Dance as reinforcing language acquisition	1. Combining dance and language in one activity 2. Lyrics support vocabulary 3. Rhythm supports memory 4. Through using props 5. Functional language in immersion teaching 6. Non-verbal cues for language
Dance as nurturing learning	1. Includes the whole child (cognitive and physical) 2. Promotes motivation to learn (a different way, inclusive, and enjoyable) 3. Convenience for parents

Table 4. Overarching themes and sub-themes

The main findings emerging were dance as supporting culture, dance as reinforcing language acquisition and dance as nurturing learning.

Dance as supporting culture

Leaders saw cultural benefits for students in Greek dance lessons. They mentioned that Greek dance covers a whole range of topics that they could incorporate in teachings, such as Greek history, folklore and myths. LeaderI explained, ‘Greek dance … it’s all those

additional layers of culture, of heritage, of where we come from, of what the singer is saying, how they are saying it, the emotion of what they are saying.'

Regarding cultural maintenance, a very strong sense of the attrition of culture linked to knowledge of dances and songs, due to generational change was expressed. LeaderI noted that 'my Greek is not as good as my mum's and her Greek is not as good as my grandmother's,' as years go on there is a loss of the culture:

> My mother was so embroiled in the culture. But now if you look at the three-year-olds that we have, they do have a different type of parent. We have mixed marriages; we have not much Greek happening at home. And so, for their child to be able to know a Greek song, or their child to be able to know a really popular Greek dance, when they go to a wedding, I think that's beautiful. (LeaderI)

Another school leader stated that often students tell her that 'I went to a wedding and I knew how to do the dance … And I went to Greece and I knew how to do the dance and … say hello'. She expressed fulfilment seeing her students actually applying what they had learnt in the classroom in their own cultural communities. She continued:

> I think especially because we do have such a rich history of dance in the Greek culture, it's such an important part of their identity, and who they are in the community they belong to. And dance, plays a really big role in achieving that. (LeaderM)

One teacher saw culture present in the 'beauty of Greek dancing'. He had been always trying to do the 'right thing' by keeping the Greek dances he taught at AGCS as traditional as possible. As a child, he recalled experiencing Greek dances:

> I think if the teachers are born in Greece, the dancing teachers, they will keep it traditional. If they are born here … they don't … Greek dancing is by experience …

> I experienced my dancing with my parents, we got up and danced at the wedding and just danced … my dancing then became my passion. (TeacherC)

TeacherC thought dance was how people expressed themselves, to have a 'good time' and to enjoy a 'good life'. With his hand over his heart, TeacherC continued, 'it's all about here, we feel a lot with dancing'.

Greek dance has different regional cultures and dances. TeacherC studied over 400 types of Greek dance and explained,

> A Greek dance in northern Greece is different from one in southern Greece, a Greek dance from an island is different from the mainland. So the music changes, the instrument changes … if you go to the south of Greece which is towards Italy, then the music again changes, and even the lyrics and everything else. (TeacherC)

He thought third or fourth generation Greek students and adults 'don't understand much about Greek culture', but 'Greek culture is so rich, and we need to keep it strong … it's very important for the Greeks. Dance is very important'. He expressed that he wanted to pass on all the Greek dances that he knew to the next generation, so that 'they don't forget where they come from'. TeacherW considered dance, movement and drama an important part of Greek culture and language which was 'why it is quite common for our Greek school to teach dancing' (TeacherW).

Greek dance was valued by parents who wanted their children and themselves to be able to dance at events such as weddings and birthday parties, and also to communicate with extended family and older generations. One parent stated Greek dance was 'something they can use socially with other people who are also Greek'. Whilst another parent stated he thought the school concert allowed students to build up confidence:

> Each grade gets up and performs one or two dances … this gives the opportunity for their parents and particularly grandparents and relatives to observe and they get a sense of pride. Their grandchild is learning the dances they danced. (P2)

Parents also voiced concern for perceived cultural attrition of third and fourth generations of Greeks in Australia. One parent explained that the students, 'are now second-generation Greek … so, they don't speak Greek at home all the time like I used to'. Another stated that being able to participate in Greek dance made her children 'feel like they are one of the Greeks', and if they 'didn't have that they probably wouldn't feel that they could strongly identify with that'. Yet another parent noted they also saw cultural advantages in learning Greek dance that helped his children become 'young confident individuals that understand their own identity' so that they were not 'ashamed of it or embarrassed about it'.

Dance as reinforcing language acquisition

AGCS combines dance and language in one activity. They have a formal dance program in which they do Greek dance while singing the accompanying Greek song. Language acquisition is seen as reinforced by dance. LeaderI stated, 'I really do believe … that movement combined with language is extremely powerful … I don't think there is a teaching method or technique that is more direct from a learning perspective. I mean I have seen it work.' They also teach 'vocabulary to a tune, to a rhythm, and a lot of repetition' (LeaderI). LeaderI explained that 'when you are learning language if it is to a rhythm, or it is to a melody, or if it is accompanied with gesture, we are way more inclined to remember it, to learn it, and then to apply it.' LeaderI gave an example of using dance for language acquisition by describing how she taught the name of colours to students:

> If you're teaching little kids yellow, green and blue, it's a little boring to say OK yellow and then they are saying yellow. We would be saying yellow, green and blue,

> yellow de de de [singing]. And then before you know it, you have a tune happening. And then you can do a little bit more dance to it. You can be singing that song while they find yellow things and blue things and green things. Often that's how we introduce language, with some type of little song, or some type of … hook … especially when they are little, a movement, a dance step or a song. (LeaderI)

School leaders found dance provided 'immediate visual movement cues' for the learning of Greek as a second language. LeaderI used the examples of learning vocabulary:

> In preps [school Year 1] they are learning the rooms of the house, and so they know that the gesture for kitchen is this, we are pretending to cook something with our hands. The gesture for bathroom is … we are washing ourselves, we pretend we are in a shower. And that is an immediate visual movement cue for the language. So, if you walked into prep now and did this and the movement for washing, they would be able to say the Greek word for bathroom.

Some of LeaderI's colleagues found that it was not easy to deliver language with rhythm and movement to older students:

> But unfortunately, as they get older, I think … some teachers [think] that it does become harder to engage them in this way. I disagree … the older, the other end of the school, do tend to place less of an emphasis on movement, dance and song in the language program. However, they get the formal dancing slot every week for half an hour. There's not much of an overlap honestly in the older year levels. There could be more. (LeaderI)

Another school leader described that in AGCS, functional language was taught through the incorporation of movement, 'for a second language you can learn so much functional language through movement … up, down, left, right, things like that'.

TeacherC noted that dance helps with language because many of the dances that students learned had lyrics. He explained,

> I teach the lyrics to the kids. With the dance the rhythms they do, they create rhythm with the song and I give instructional, functional instructions. And sometimes we don't use music, we only … sing songs, lyrics, so they can do rhythm and dance with that. (TeacherC)

The use of props in dance provided opportunities to incorporate language. For example, one teacher used coloured ribbons in dance to reinforce the learning and revision of colour names in Greek.

Dance as nurturing learning

One school leader expressed a belief that the incorporation of dance used many areas of the student's brain:

> We know that there is a different part of the brain that lights up when we move, or when we speak, or when we are performing. So, if they [students] are moving and speaking at the same time and listening then it makes perfect sense that you're going to be using more of that child's brain, you are using more brainpower to learn language. (LeaderI)

Another school leader recognised dance as offering motivation to learn. She noted that teachers at AGCS were always trying to keep their students 'engaged at the highest level' by changing what the content 'looks like' every week and dance 'is really this beautiful thing that you can do'. She explained:

> We obviously want to teach new content but continuously revise what they [students] have already learned. So, for me, dancing kind of overlaps both, because

> they are learning something new in terms of the steps to an actual dance, but then there is also revision of really functional, instructional everyday language. So counting, for example, directions: left, right, up and down. (LeaderM)

One teacher stated that dance could bring some of his students to the 'highest peak of learning'. He explained that:

> When you are dancing, your blood is constantly moving, there is so much oxygen going into your brain. And that this helps focus and learning, it is the highest experience of learning for some learners … merely because of that movement because of the oxygen flow that's going on, your blood constantly going. They get so much out of dance without even realising it. (TeacherW)

Parents were conscious of the inclusiveness of dance. Parent2 explained that this was because 'everyone gets involved … [when] non-Greeks come into a dance, and even they don't know the steps, we actually encourage them as well … Maybe they get the steps wrong, but they are having a good time'. Another explained that at AGCS, no matter what the language level of the student was, they could participate in the program and feel connected to their Greek identity:

> there's going to be varying levels, obviously in terms of their ability with the language, but I think in dance you can be accepted and be good at it even if you are not. In general, in schooling, performing arts gives opportunity for those kids who are not academic to excel or do well at something. So, the dancing in the Greek school gives them that same opportunity. (P3)

For parents in this study, dance was understood as part of the curriculum that made their children's day easier. Parents overall found dancing to be beneficial culturally, linguistically and convenient as it was included in the Greek language program.

Student participants identified the physical benefits of dance and we found some commonality in their responses. These included not being lazy and sitting all day, getting fit and active, chances for refreshment and relieving stress. Students also found that dance was enjoyable. The most frequent word used was ‘fun’; others ‘liked’ dance and some of them applied the word ‘favourite’ to dance. One student described the dance as an ‘overpowering thing’ emotionally emphasising that ‘I wouldn’t want to stop Greek school even though yes, it’s Saturday I want to be home relaxing ... I don’t want to stop Greek school cause I want to be a speaker like mum and dad’ (OS4).

Discussion

Being involved in the dance and language program at AGCS provided opportunities for leaders, teachers, students and parents to experience the advantages of dance linked to the learning of a second language such as Greek. Dance (movement and embodiment) and language both reside in the domain of culture, supporting each other through the medium of cognition which encompasses ‘all forms of knowing and awareness, such as perceiving, conceiving, remembering, reasoning, judging, imagining, and problem solving’ (American Psychological Association, 2021). Using an iceberg metaphor created by the authors, expressive forms of culture such as movement in dance and utterance in language are above sea level, being most evident and discernible when learning a language. Yet underneath are the connections of cognition, embodiment in dance and ideas such as identity in language and culture (Figure 1).

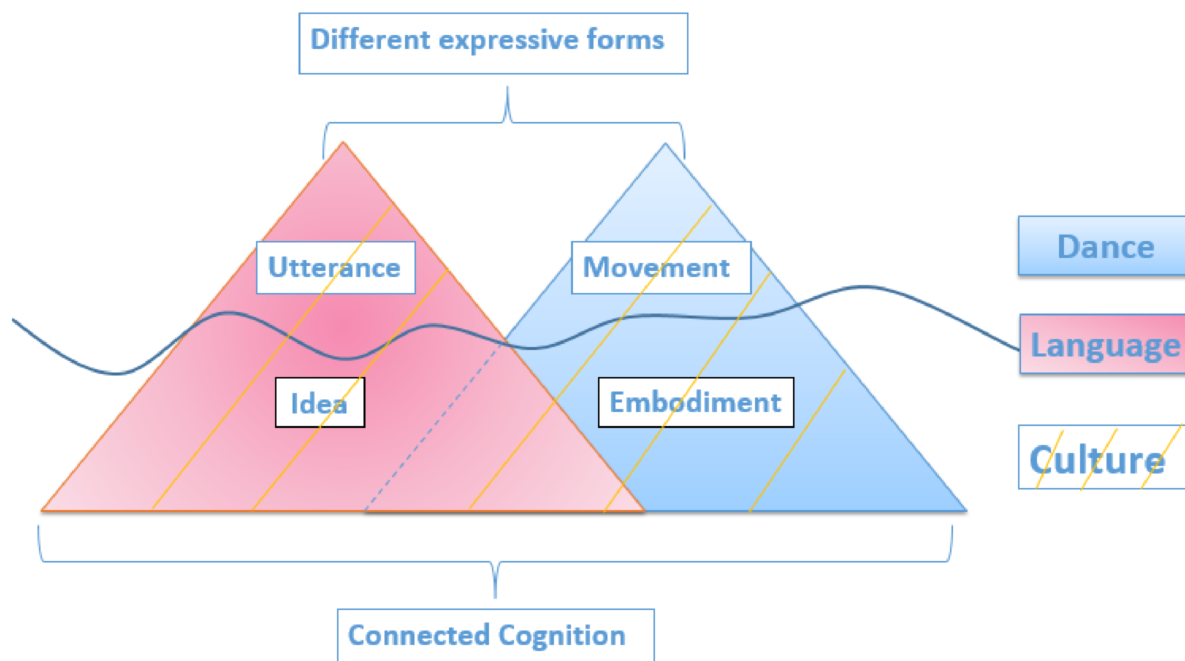

Figure 1. Culture iceberg metaphor

Embodiment rarely coincides exactly with body movement, because embodiment is individually articulated, and there is a 'tension between it and hegemonic cultural constructs' (Hayles, 1999: 197). These tensions have the potential to be channelled effectively through acquisition and learning, resulting in valuable learning outcomes. For example, the students knew the Greek words 'up and down' through moving, dancing and singing because they knew specific movements and utterances shared the same meaning. In this study, children embodied Greek culture (embodiment) through learning the movement of Greek dance which influenced language acquisition. This is the subconscious process similar to how children develop ability in their first language (Krashen, 1982). We acquire our first language via immersion which involves trial and error. Dance in a second language program offers opportunities for both acquisition and learning, allowing learning physical movement and embodiment while simultaneously acquiring the language through immersion in instructions and non-verbal cues. Students in this study acquire Greek by experiencing it like their first

language. If they do not understand, they use the cues of body movement as performed and modelled in dance class.

A cultural dimension of particular interest to this study was the understanding of CL learners' funds of knowledge (FoK) – "the historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being" (Moll et al., 1992: 133). Such examples include social activities, cultural identity and values, and popular culture. Dance classes such as those described here, incorporated core systems and structures of language (grammar and verbal expressions) through the modelling and command of registers and genres (Potowski and Carreira, 2004). Emerging from the findings was the positive view that dance was beneficial for student participants, providing opportunities for exploration of culture. It was a social activity that promoted, developed and formed notions of cultural identity for the students.

Third and fourth generation Greek children in this study came from homes where their immigrant culture and second language were important yet different to their first language and everyday Australian culture. The theory of FoK focuses on students' competencies (Esteban-Guitart and Moll, 2014) and offers a case for building on the skills and knowledge such as students acquire in their families, communities, peer groups and through social media that may not be recognised by mainstream culture or schools. Drawing on students' FoK can enhance students' school engagement (Gonzalez et al., 2005; Llopart and Esteban-Guitart, 2017) and help them connect with new learning (Subero et al., 2017). Some researchers have focused on non-academic outcomes, such as confidence and empowerment of students (Ordoñez et al., 2021; Poole, 2017; Subero et al., 2017). Through participating in Greek dance, participants identified themselves as being 'Greek' and expressed a love of Greek culture and a love of learning all things related to the culture, including the language. Dance in the community language school became a vehicle where

Greek culture decreased the gap between school and home by drawing on the knowledge and skills that students acquire in their families and communities and supporting their learning (González et al., 2005; Hogg, 2011).

Conclusion

Although the sample size of 26 may be considered small, the diversity of 'voices' (parents, teachers, school leaders and children) and the use of a phenomenological method of inquiry allowed the researchers to deeply explore the research question. The three emergent findings overlap each other. Exploration of how dance worked in AGCS to reinforce second language acquisition, learning and support culture, can offer insights into the incorporation of dance in other learning contexts. Understanding the role that Greek dance played in this specific but not unique Australian community language school can contribute to a broader understanding of how community dance supports language acquisition, of how movement (an expressive form) builds up learners' embodiment (a form of cognition), affects ideas and consequently influences language as another expressive form of culture. Dance has the potential to be developed into a powerful second language teaching and learning strategy. Whilst this study was limited to a single case of one Australian community language school, further research in programs in school second language programs that use performing arts, particularly dance and movement, to teach, extend and/or enrich second language learning could contribute to the field.

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Chapter Six: Chinese as a Second Language Case Study

This chapter explores the lived experiences of two teachers who integrated dance into their Chinese second language program. It is also written in the form of narrative that will be submitted to a suitable journal in the future. Like the previous chapter, this chapter reports on the experiences and perceptions of participants regarding the role of dance in language teaching and learning. What is different is that this chapter focuses more on the teacher's perspective because I wanted an in-depth understanding of the challenges that language teachers may face when they apply dance in their practice. The research context is also changed from a community language school program in the previous chapter to two separate mainstream school second language programs. The language investigated in the present chapter is Chinese Mandarin, which is the most used LOTE in the Greater Melbourne area, representing 4.3% of the total population.

Underpinned by a phenomenological framework, this qualitative case study employed semi-structured interviews to collect data and a thematic approach for analysis. Findings revealed that teachers recognised that dance is beneficial for language education and the extended educational context. Dance offers a new approach to second language education that can extend students' language skills, intercultural understandings, and other general capabilities in innovative, flexible and inspiring ways.

A more important finding is that without dance experts' continuous support and cooperation, which teachers have in the setting reported in the previous chapter, second language teachers do face challenges when they integrate dance into their practice. Even though one of the participants in this case study had some dance-related professional physical education experience and the other participant regularly attended Chinese dance classes in a private dance studio, they felt powerless as they move to a more complex stage of using

dance to teach Chinese as a second language. Participant teachers discussed the lack of support in enabling them to confidently use dance as an approach in their language classrooms. Although participants did not provide specific solutions, the results about the clarification of the challenges make this study pivotal, as they pointed the way for the next study in Chapter Seven.

Learning Chinese as a second language through dance: A phenomenological study

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Abstract

Language represents significant cultural capital in this increasingly interdependent world. In Australia, learning Chinese language is considered an important learning area for school-aged students but the dropout rate has been high. This may be due to an underdeveloped pedagogy and the greater time required to master a language that is very different from English in both grammar and vocabulary. The arts can support second language (L2) teaching and learning, particularly in the context of Chinese. In this study, we explore the lived experiences of two Chinese teachers in Melbourne, Australia, investigating how dance can benefit second language teaching and learning functionally and innovatively; and what are the challenges for L2 practitioners to incorporate dance. Underpinned by a phenomenological framework, this qualitative case study employed semi-structured interviews and thematic analysis of data. We present our findings under three main themes: language learning and teaching-related benefits, general learning and teaching benefits, and challenges. We argue that dance offers a new approach for L2 learning and teaching, that can extend L2 learners' language skills, intercultural understanding and other general capabilities in innovative, flexible and inspiring ways.

Keywords

Second language learning, dance, embodiment, intercultural capability, creativity

Introduction

In an age of globalisation, languages are implicated in all aspects of migration, information sharing, and new kinds of mobilisation (Lo Bianco, 2014), driving a burgeoning demand for learning a second language (L2) which affords a significant cultural capital in this increasingly interdependent world (Zeszotarski, 2001). The ability to interact and communicate in local and international contexts is viewed by more and more people as a desirable asset and social accomplishment. English is the largest and Chinese is the second largest language in the world in terms of the total number of native and non-native speakers. Counting only the native speakers, Chinese accounts for the most first-language speakers (Ethnologue, 2020).

There are Chinese-speaking communities in almost every country in the world (Australian Curriculum Assessment and Reporting Authority [ACARA], 2020b). The tradition of those communities is particularly strong in Australia, South-East Asia, Canada, the USA, and some European countries. There have been Chinese-speaking communities in Australia since the mid-1880s, and the history of Chinese teaching and learning in Australian schools can be traced back to the 1950s. In recent decades, the interconnections of trade, investment, education and research between Australia and China witnessed the rapid growth of both the Chinese population and the demand for the Chinese language in Australia (ACARA, 2020b). In the Australian Curriculum, where the cross-curriculum priority of 'Asia and Australia's engagement with Asia' is given special attention, the Chinese language is considered an important learning area for school-aged students to develop the knowledge of "how Australia is situated within the Asian region, how our national linguistic and cultural identity is continuously evolving locally, regionally and within an international context" (ACARA, 2020c). Nonetheless, the dropout rate of Chinese language learning has been extremely high and a significant number of students have given up before reaching higher

levels of proficiency. This is primarily due to the greater time required to become proficient in Chinese compared to other languages, particularly for Australian students whose first language is English, and the "still underdeveloped pedagogy and resources for making learning Chinese an intellectually stimulating educational experience" (Orton, 2016, p. 369).

This issue calls for a space for innovation in which more effective strategies are applied to engage Australian students to better learn the language that is very different from their first language in terms of the grammatical and vocabulary systems (ACARA, 2020b). Evidenced by depiction of the benefits of visual arts (Abdelhadi et al., 2020) and singing (Ludke, 2018), L2 education is facilitated and enhanced by incorporating the arts. This potential to embed the arts in L2 teaching and learning has been drawing educators' attention (Barnes-Karol & Broner, 2010; Parra, 2013). Dance, an important art form, has been very much neglected (Snowber, 2007) with scant attention paid to dance in language teaching and learning, particularly in the context of Chinese.

We sought to address this issue by exploring the lived experiences of two Chinese teachers in Melbourne, Australia, examining their work and responses to dance as a method for teaching a second language. Research questions that drove this study were:

1. How can dance benefit second language learning and teaching?
2. Are there any challenges for second language teachers to incorporate dance in language classes?

This study adds to our knowledge of how dance can innovatively work in L2 teaching and learning and implicates the needs for teacher professional development and further classroom-based research in similar areas.

Making sense of dance and its relationship with language

Mikhail Bakhtin’s study is a good way to understand dance and its connection with language (Bakhtin, 1986). Though not mentioning dance, Bakhtin’s study traverses closely related transferable ideas that could uncover the essence of dance, and the reverberations it has on the education in languages. According to Bakhtin (1986), language is made up of utterances, both oral and written. Communication has diverse aspects that develop heterogeneous and relatively stable patterns of utterances, that Bakhtin called the “speech genres” (p. 60). There are two kinds of speech genres, primary (simple and related to real utterances) and secondary (complex). Arising from the primary, secondary genres (for example novels and drama), are more complex and “comparatively highly developed and organized cultural communication” (Bakhtin, 1986, p. 62). Any utterance has its individual style, especially those genres of the artistic literature where the “individual style enters directly into the very task of the utterance, and this is one of its main goals (but even within artistic literature various genres offer different possibilities for expressing individuality in language and various aspects of individuality)” (Bakhtin, 1986, p. 63).

Dance is made a reality through forms of movement. If we consider dance as another form of communication, then movement becomes Bakhtin’s ‘utterance’. Thus, the diverse aspects in life that are embodied in an individual would be the embodiment, a significant element of dance, which we will later discuss. Different kinds of dance are referred to as genres, which may be easy (simple) and complicated (complex). The easy genres of dance would be those with simple elements and very restricted requirements for technique, such as a gesture or a movement. The complicated genres of dance would be sequences of movements with complex elements and technique requirements. Individuality is also reflected in all dance genres, but particularly in those complicated ones, which derive from the more complex cultural communication. This connects dance to language in terms of using simple dance elements to understand simple utterances and using complex dance to develop

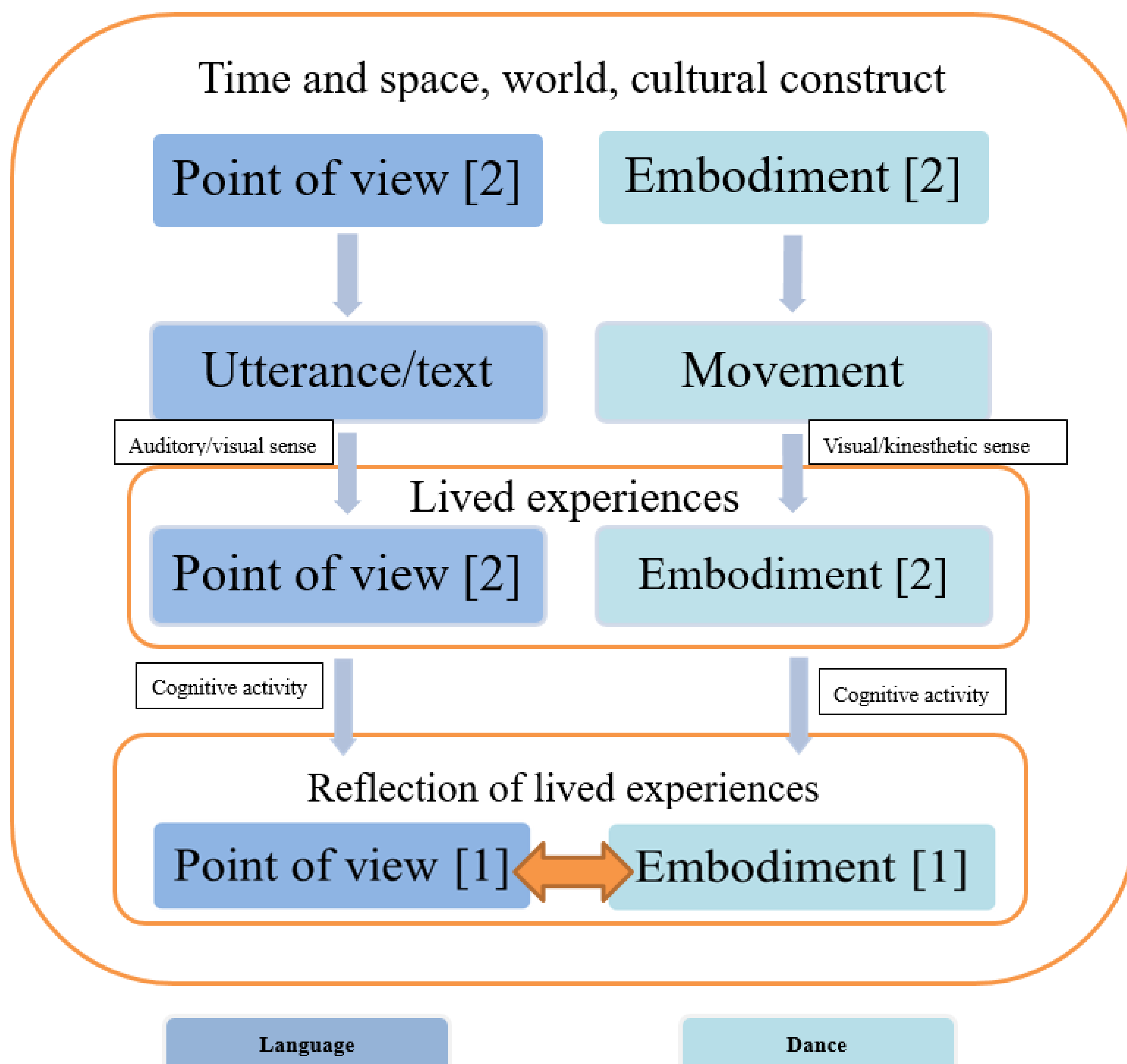
intercultural capability and build sentence structure into a more complicated text. In the work of Bakhtinian scholar Holquist (1990), individuality is developed into the point of view. With this development, body and cognition are more deeply involved in the discussion of language, making dance a further step towards language learning and teaching. Holquist (1990) stated that,

> Everything must be approached from the point of view [1] of— point of view [2]. And point of view is always situated. It must first of all be situated in a physical body that occupies time and space, but time and space as embodied in a particular human at a particular time and in a particular place. (p. xxviii)

Holquist's reasoning concerning language transfers to dance the full logic of the embodiment and its relationships with the other components of dance: movement, time and space (see Figure 1, created by the authors). Embodiment is inclusive of both an individual's personal and interpersonal experiences that are acquired through dancing (kinaesthetic sense) and/or watching the dance (visual sense) at particular times and in particular spaces (Barbour, 2011; Zhang, Gindidis & Southcott, 2020). Interpreting Holquist's statement, an embodiment which is aligned with "point of view" (Holquist, 1990, p. xxviii) is the time and space that are embodied in a particular physical human body and situated in movement(s) accomplished by that body occupying time and space (Holquist, 1990). Experience (point of view [2] or embodiment [2]) is not the same as the reflection on experience (point of view [1] or embodiment [1]) (Bakhtin, 1986; Holquist, 1990). The latter, which is also called "perception" (p. xxi), or "cognition" (p. xxiv) is also understood by Holquist (1990) as the individual making sense of experience. Perception exists in dance by individual's making sense of the embodiment [2].

Figure 1

The Framework of Dance, Language and Their Relationship



Hayles (1999) considered embodiment as contextual, but in contrast, body movement is an abstraction. Embodiment hardly ever coincides exactly with the body because embodiment is individually articulated, and there is a "tension between it and hegemonic cultural constructs" (Hayles, 1999, p. 197). Thus, the embodiment is "inherently destabilizing with respect to the body" (Hayles, 1999, p. 97). Holquist (1990) understood the process of perception as the individual involved in making sense out of the world by "fixing the flux of its disparate elements into meaningful wholes" (p. xxiv). Thus, we consider that such tension is significant as it may also be reduced to learning outcomes in second language settings

through engaging the cognitive activities, the reflection of embodiment. With learning outcomes, as Bakhtin (1986) suggested, to know a learning outcome it needs to be expressed. The expression can be by dance or by language. When we use the subjective movement, or utterance, to express the objective perception, we are expressing the reflection of reflection which is further understood as the subjective expression, itself another reflection of reflection which "through another's reflection to the reflected object" (Bakhtin, 1986, p. 113).

As utterance and movement are both expressive forms of the perception, and dance and language share many similarities. The influence that dance may and could have on language learning and teaching is worthy of exploration. However, the point of view in language and embodiment in dance are expressed and received through different systems involving Multiple Intelligences (Gardner, 1995). Gardner (1995) delineated eight distinct modes of intelligence, bodily-kinaesthetic, verbal-linguistic, mathematical, spatial, musical, interpersonal or social, intrapersonal and naturalistic respectively. As part of an individual's birthright, but in varying strengths and combinations depending on the individual's genetic makeup and experiences in a given culture, these intelligences are tools for learning, problem-solving and creating (Gardner, 1999). Gardner (1983) stated that the learning process functions more effectively when different points of entry are used to explore specific content. It offers insight into researching what dance brings to the learning experience and coincides with the "general capabilities" required by the Australian Curriculum that encompass intercultural understanding, critical and creative thinking, information and communication technology (ICT) capability, personal and social capability, literacy, numeracy, and ethical understanding (ACARA, 2020a). In Australia, all teachers, regardless of their specialisation, are expected to assess and teach this set of "general capabilities" to prepare young Australians to learn and live successfully in and outside of school in the twenty-first century.

Bodily-kinaesthetic intelligence encompasses the ability to control one's bodily motions and the ability to handle objects (Gardner, 1983). Whilst, particular motor activity (movement) is influenced by the individual's perception (the reflection of embodiment), and in the absence of feedback from "motor activity, perception cannot develop in a normal way" (Gardner, 1983, p. 211). As well, an individual's perception (the reflection of embodiment) is also affected by the motor activity (movement) (Gardner, 1983). This further explains the interrelationship between movement and perception.

Methodology

Underpinning by a phenomenological approach, this qualitative case study employed the purposive sampling to recruit participants, semi-structured interviews to collect data and a thematic approach to data analysis. Verbatim quotations were constantly used to give voice to our participants (Pringle et al., 2011).

Case study

In this research, we undertook a case study which can be defined, explained and justified in terms of its suitability in addressing the 'how' questions posed with regard to "a contemporary phenomenon within a real-life context" (Burns, 2000, p. 460). When such questions need to be addressed within a specific context, a case study is apposite. This case study can be described as a "bounded system" (Merriam, 1998, p. 19), or an "integrated system" (Stake, 2000, p. 2) that bounds the phenomenon being studied within real-life context of two Chinese teachers. The study is descriptive but transcends that to become interpretative. The explanatory case study approach is often used to generate a new theory or to test an existing one (Yin, 2003). In this case, the theory being tested relates to factors such as the impact of dance and explicit teaching on second language success.

Purposive sampling

Following ethical approval, two Chinese teachers, Chen and Wen, who had the experience of implementing dance into their Chinese as second language classes were recruited. We chose purposive sampling considered by Welman and Kruger (1999) as the most important kind of a non-probability sampling to identify the primary participants. We selected the two participants based on our judgment and the purpose of the research (Babbie, 1995; Greig & Taylor, 1999; Schwandt, 1997), looking for those who “have had experiences relating to the phenomenon to be researched” (Kruger, 1988, p. 150). We used pseudonyms for both teachers (Chen and Wen) and the three schools they worked in (Brimmer School, Windsor School and Haynes School). Both of the teachers were provided with written information about the study and the opportunity to withdraw at any stage within 30 days after their interviews.

Context

Chen is 38 years of age. He received his first bachelor’s degree in physical education (PE) in China and has worked as a PE teacher in international schools in Hong Kong and then in Beijing for nine years in total. After Chen got his second bachelor’s degree in Chinese language and literature at Beijing Normal University, he moved to Melbourne in 2015. He got his first job as a primary Chinese teacher at Brimmer School, an independent school in suburban Melbourne, while doing a Master of Teaching degree course online with Swinburne University. After two years with Brimmer, he moved on to his next job as a full-time primary Chinese teacher with Windsor school, another independent school in Melbourne.

During the time Chen worked in Brimmer School, he implemented a PE Chinese Content and Language Integrated Learning (CLIL) program where dance is part of the PE curriculum, thus he had used Chinese to teach dance for six weeks. Since the program was quite successful, he was also invited by another independent school to set up a similar

program. In Chen's six weeks dance and Chinese CLIL program, the accompanying music chosen was mainly from western popular songs. Chen then choreographed the movements and created the lyrics by himself to incorporate the vocabularies and structures in the target language.

Wen is 31 years of age. She completed a Bachelor's degree in China, majoring in teaching Chinese as a second language. Then she went to the University of Melbourne to pursue her master's study in applied linguistics. After that, Wen and her husband decided to settle down in Melbourne and she started the Master of Teaching (primary and secondary) to be able to teach in Victoria. Wen was offered the full-time primary Chinese teacher position last year in Haynes School, a government primary school in suburban Melbourne, where she has been trying to incorporate dance into her Chinese classes for students from pre-primary to year six. This is the third year for Wen to teach in mainstream schools, but she has been teaching in a community language school for about 9 years since she arrived in Melbourne. Wen loves Chinese culture very much. She is good at Chinese classical literature and visual arts. Besides, in recent years Wen has been learning Chinese dance and traditional instruments in her spare time.

Wen explained how dance worked in her Chinese classes at Haynes School:

> We follow the Australian Curriculum. It outlines the vocabularies and sentence structures that students need to obtain. But we usually just pick up part of them, because it is not feasible to include all of them. Then we create topics that could cover those words and sentences and then find dances to deliver.

Wen did not have many choices and had to find dances which could cover the curriculum content through the internet. The dances she used might be simple movements with traditional Chinese nursery rhymes in Chinese, but sometimes movements accompanied by a

simple melody with English lyrics that introduce a Chinese festival were also used in Wen's class.

Data collection and analysis

Two separate semi-structured interviews were arranged with Chen and Wen at mutually agreed times and places. Interview questions were open-ended, minimising any assumptions, so as to encourage participants to share and reflect on their experiences on dance and language as much as possible (Smith et al., 2009). Both interviews were conducted mainly in Chinese with some key words emphasised in English as the participants preferred. Interview transcriptions were transcribed and translated by one of our researchers who is fluent in both Chinese and English.

Data were analysed thematically. There are two basic approaches for conducting Thematic Analysis (TA), namely 'Small q' and 'Big Q' (Terry et al., 2017, p. 20). Big Q TA was chosen as it is the approach that operates within the qualitative paradigm and is more flexible in the process of coding and theme development (Kidder & Fine, 1987). Big Q TA is always inductive and acknowledges the subjectivity of the researcher as integral to the analysis process (Braun & Clarke, 2006). Researchers undertaking Big Q TA need to immerse themselves in the data to generate good coding. Instead of just absorbing the information, we actively engaged with the data, listening and re-listening to the audio recordings, then reading and re-reading transcriptions, asking questions that related to the general research question to generate provisional analytic ideas. In this first phase, we moved through the entire dataset that was released from the semi-structured interview while keeping notes, we also synthesised notes into ideas and insights related to the dataset as a whole. As we developed an overall sense of the dataset, segments containing meaning related to research questions were identified and labelled with a few words that capture their meaning

and the codes were generated (Evans, 2018). Themes emerged while we were coding and working with the data and codes. Then emergent themes were reviewed and grouped into different categories under "super-ordinate themes" (Smith et al., 2009, p. 99). Following this, the sequence of the super-ordinate themes was discussed, and unrelated items were deleted. Finally, we had the findings presented under three main themes with sub-themes in orders of connection and priority: language learning and teaching-related benefits, general learning and teaching benefits, and challenges (Table 1).

Language learning and teaching-related benefits	1. Linguistic skills (listening and speaking skills, reading and writing skills) 2. Cultural understandings
General learning and teaching benefits	1. Benefits for students (enjoyment, exposure, concentration, motivation, inclusiveness, well-being) 2. Benefits for teachers
Challenges	1. Language teachers' limited knowledge of dance 2. Students' differentiation

Table 1. Main themes and sub-themes

Findings

Language learning and teaching-related benefits

Both Chen and Wen described dance as helpful for language learning and teaching and the incorporation of dance contributed to their students' linguistic skills development. Wen was surprised by both students' acquisition and retention of the relevant vocabularies and sentence structures. She repeated several times during the interview that "dance made it easier for my students to acquire" the language, and "not that easy to forget", and "it always leads to better outcomes". Chen also talked about the advantage of dance that he believed leads to the improvement of students' speaking and listening skill gains:

> Language and dance never get separated, because when you are teaching dance and language they are always combined, when you are teaching dance you are actually simultaneously using the second language to explain the movement … This is almost imperceptible. Kids are like sponges, they absorb so much out of the language environment you created. They get sizable vocabulary gains even before they become aware of it.

Chen asserted he used one hundred per cent Chinese in his second language classes. He continued with an example, making it clear that it would not be necessary for teachers to use students' first language when the dance is incorporated:

> I will give you a quick example: chop, chop [in Chinese, with his whole body moved like chopping vegetables but in a more artistic way and with some rhythm happening]. I would teach students the word, and I would tell them this action is called the "chop" [in Chinese]. Then we do "da, da, da" [continue doing chopping] with rhythm, we can do it quickly or we can do it slowly. I would probably tell them a bit slower in Chinese, then we do "da … da … da". I would also tell them a bit quicker in Chinese, then we move a bit quicker. In this process, dance was actually helping students to understand the second language.

This also connected to the notion of inclusiveness, Chen continued:

> And the point is, students now and then miss what the teacher says in the second language … and it doesn't matter even if second language learners know nothing about Chinese or the target language, because they would get teacher's visual demonstration, and then they would identify the connection between the language and movement.

Wen recognised not only the advantage of dance that led to students' listening and speaking skill gains but also the potential it has to be integrated into other activities and tasks, such as research, presentation and reading comprehension, which in turn promoted reading and writing skills:

> It might not be limited to Chinese second language learning, for example when we talk about minority with students, we mention the population in China. Because year six students need to do research, they could emphasise the communities of the country they research. And then there would be presentations and performances following … [F]or example, when focusing on reading, we are actually analysing the language, it wouldn't be … This might be part of the so-called dance culture. It's not only about movement. If we integrate dance here [reading], then the learning aim would be reading comprehension.

Chen also considered culture as an important part of language education. He stated,

> In this process, in addition to teaching and learning the language, we are actually interacting with what we called the Chinese culture, it's part of the language education. Because listening, speaking, reading and writing skills are only parts of the learning aims, understanding the culture of the target language is actually also an important thing. So, I think it is acceptable even if there is no second language

> introduced at the beginning, even if we teach Chinese culture in English. But it would be perfect if the teacher can use the Chinese language to teach Chinese dance.

When asked about the opinion on teaching Chinese dance in the Chinese language class, Chen asserted,

> Wow! Two birds, one stone! It helps my students to understand Chinese culture, for example, there are different dances in different places and communities, aren't there. Dance is a very good way to express. We say how do we express ourselves, right? Language is a way of expression, but I can also dance to express myself, this is a very good thing. When we talk about dance, we use movements to express ourselves, including the understanding of different communities, right? The origins of the dances, and what they want to express, right? So, this is about understanding Chinese culture.

General learning and teaching benefits

Both Chen and Wen noted that dance is important because it enabled students to move. Wen took advantage of the opportunity dance provided to create an environment to optimise students' exposure to the second language. Her students kept practising the dances after leaving the Chinese classroom. This continued even out of school and back at home, she believed this repetition was for the sake of enjoyment and pleasure. Wen asserted,

> Kids like to move, primary students should not be made to sit there all the time. So we incorporate dance to give opportunities for them to move. When they are moving, they are happier. They learn gestures and they learn dances. And they get performances. Every year we have Grandparents Day, and our students perform. It's so beautiful. Because those activities we do with students are catchy and full of movements, students would be happy and keep doing it at home… There are not so

> much Chinese language happening in their everyday life. But with dance integrated, they can use the language.

Chen found his students were more focused when they were moving:

> I think with this generation, it actually would be more challenging to keep them sitting, even for five minutes, right? Traditional language teaching indeed needs students sitting there doing reading and writing and repeating the words and sentences again and again. But it would be totally different when the dance is incorporated. Students are constantly moving throughout the whole learning process… It actually helps students to concentrate. So, I think dance allows students to actually acquire the language while moving. So, I think this is a very… another advantage, right?

Chen extended the conversation by mentioning students' motivation and engagement:

> I think it would be a huge advantage to incorporate the performing arts. If we teach in a language-only manner, the children would definitely lose the purpose, they don't have the ownership of the learning … Why do I have to learn the language. Because this is motivation. If the students could not find a reason for the thing, if the students could not find out why they have to do it, it would be hard to keep them doing it … But when performing arts are incorporated, students will identify that learning the language helps with their learning of the dance, and it helps acquire the language when learning how to dance.

Chen also stated that he once offered a dance and Chinese program at lunchtime for a group of year six students who loved dance. He described this as offering opportunity for learners to use their interest to benefit their language learning and explained,

> For those students who love dance, we can make full use of their interest in dance to help them learn the language. This is actually offering children an option. They can choose things that they are willing to do to help their language learning. I think this is a very important thing. The advantages are obvious.

Improvements in students' well-being were also included. Chen stated:

> Another thing is that students always dance and perform in a team … This provides students with another opportunity to socialise in the classroom and at school. So, the whole process of language education is not only about teaching the language, it's quite beneficial for students' well-being, mental health, social skill, time management, right? Plus, the language and the dance. So, I think this is a very good thing.

Accessing dance benefited the teachers as well. Teaching the language became easier since dance kept Wen's and Chen's students engaged in learning. Wen said, "Time went by faster in my classes". Chen mentioned, "there were no classroom management challenges at all". Wen regretted the opportunity to connect with cultural dance and said, "Unfortunately, I did not have any chance to learn those dances when I was little. But now this is an opportunity for me to make it up". This kind of limitation leads to the next part of the findings, the challenges for language teachers to functionally integrate dance into their lessons.

Challenges

Although Chen and Wen both recognised, apart from movement, dance also involves culture and therefore was potentially able to boost cultural understanding for language learners, they both admitted their limited knowledge of dance restricted them to exploit its potential. Chen struggled,

> Regarding language education, it would be good that we incorporate Chinese cultural dance. But personally speaking, I am not really an expert in Chinese dance … If I teach that myself, I would … I actually … I need to invite a Chinese dance teacher to do incursion in my Chinese language class. It's a good thing, not only about language but also culture.

Wen talked about this disappointedly,

> Because I could not see the big picture of dance, namely like a frog in the well. This is a challenge for me to make full use of the power of dance … Culture is definitely included in dance, but I don't really know about it … See, teacher's limited knowledge of dance restricted the implementation.

Besides, Wen thought the resources that she could access were "extremely limited", she wished that there could be more and asked if the researcher could create some for her.

A challenge that both Chen and Wen mentioned was being able to differentiate for students. Wen said that "it's easier to do with younger students", whilst "you need to avoid babyish dance lessons" with older students. Similarly, Chen stated,

> It might depend on the students' personality. Younger students are more engaged. They love to dance more … Older students might be shyer. They are more conscious about what they look like and might be a little bit hesitant. And not that easy to be engaged in that way.

Extending the discussion from differentiation related to age, Chen also mentioned learners' interests. He said that for older students, "it would be easier to teach those who love dance … But for those who do not like dance, they would probably show some sort of classroom misbehaviour, because you can't engage them".

While Wen was confused talking about incorporating dance with interdisciplinary areas of the curriculum, she said that

> older students are more demanding in ICT (Information and Communication Technology, one of the general capabilities outlined in the Australian Curriculum) capability development, so dance and ICT … (shrugged and looked confused) They interact more with computers, the way of learning is changing differently.

Discussion

This study has explored the potential of dance as a medium for second language education and how second language teachers might develop more innovative teaching practices. We have set out a rationale for dance and dance-incorporated language teaching and learning. We have analysed and explored the experiences of two Chinese teachers who had been actively employing dance in their teaching practices. Substantial listening and speaking skill gains were recognised and expressed by the teachers, which they linked to the creative use of language in dance dominated activities. We have found that dance not only led to students' listening and speaking skill gains but also has the potential to enable teachers to extend students' reading and writing capabilities and cultural understandings of the target language. Dance as stated by the teachers in this study also increased students' motivation and exposure to the language due to the enjoyment it brought to them. It was clear in the data that the medium of dance was positive for teachers to further enrich their students' language learning experiences although some challenges were also expressed by the teachers interviewed and need to be further explored and researched.

As illustrated in this study, there are 'simple' and 'complex' genres applicable to dance. Movements of simple dance genres can be directly matched with second language teaching and be used and implemented in the relevant utterances. This is what the teachers in

this study used, they used simple directional language coupled with instructions for dance which built and extended Chinese vocabulary such as left, right, hand, head, slow and quick. Movements in more complex dance genres necessitated more complex language and this took longer, however, dance afforded children the chance to use non-verbal cues watching the dance steps from the teacher and making meaning. Teachers in this study noted that those dances whilst seemingly taking longer would be linked to meaning that was also culturally rich (Holquist, 1990). This is expressed by researchers such as Bakhtin (1986) when he stated similar range of contexts for language,

> An actively responsive understanding of what is heard … can remain, for the time being, a silent responsive understanding (certain speech genres are intended exclusively for this kind of responsive understanding, for example, lyrical genres), but this is, so to speak, responsive understanding with a delayed reaction. Sooner or later what is heard and actively understood will find its response in the subsequent speech or behavior of the listener (Bakhtin, 1986, pp. 68-69).

And that in most cases, complex dance genres involving "cultural communication are intended precisely for this kind of actively responsive understanding with delayed action" (Bakhtin, 1986, p. 69). What both teachers struggled with were those complex dance genres of dance, which for language learning possess greater potential in terms of enriched language learning experiences.

The findings suggest that language teachers can offer benefits for their students using dance to teach a second language as long as they can dance, perform and move with them. We found that the movements of the simple dance genre led to better language learning and teaching outcomes, or at least were able to engage more students to learn the second language. The findings suggest that for younger students, using simple dances allows for

language that is easily understood and simultaneously creates an energetic and movement class that appeals to this age group. For older students who enjoy dance and are interested in learning the second language, using dance could be worthwhile. For older students who enjoy and are good at the dance but are uninterested in the second language, dance can be used to engage and help them learn the second language. In other words, teachers could create opportunities for those learners to use their advantages and strengths of the intelligences involved in dance, kinaesthetic, spatial, musical, interpersonal and intrapersonal to assist second language learning (Gardner, 1983). Older students not interested in dance but interested in second language learning could also benefit from the integration of dance. They learn the dance for the purpose of language revision, improvement and richer understanding of the cultural meaning-making (Hayles, 1999).

The findings further suggest that rather than focusing only on teaching a limited range of linguistic skills of listening and speaking with simple dance, more complex dance genres are both beneficial and possible for language practitioners to further develop learners' broader range of language skills, knowledge and general capabilities, including but not limited to the intercultural understanding, the critical and creative thinking, and the personal and social capability, in more innovative, flexible and inspiring ways (ACARA, 2020a). This, in turn, reinforces more language learning.

Conclusion

In this study, we offer a rationale for dance to underpin a pedagogy, which emphasises the development of and support for innovation in the second language, specifically Chinese, teaching and learning. What our teacher participants understood from their lived experiences illustrated that movement and utterance are both expressive forms. Their students acquired specific utterances of the Chinese language by learning the

movements of dance and reflecting on the embodiment. The teachers also talked from their point of view about the potential to enable students making meaning of the more complex "extraverble reality (situation)" (Bakhtin, 1986, p. 83) of the language through accessing the more complex dances and the subsequent cognitive process which were simulated by the diverse elements included in those dances.

We recognised that this study was based on the exploration of only two Australian primary school Chinese teachers' experiences. Even based on such a small sample, we assert that supporting resources suitable for second language learners should be created and introduced, while professional development with theoretical and pedagogical demonstrations is of great importance for language teachers who wish to employ this approach. We recommend future classroom-based researches with a greater sample inclusive of different year levels as those could have the potential to lead to a greater understanding of how dance can be effectively used to teach a second language.

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Chapter Seven: Dance and Second Language Learning: A Case Study of AIM in a Victorian School

This chapter is the last chapter written in the form of narrative for future submission to a journal. The narrative, which is entitled “Dance and second language learning: A case study of AIM in a Victorian school”, also explores the important role that dance plays and the challenges encountered by teachers when using dance in a second language education context from the teacher's perspective. This case study investigated the lived experiences of a teacher who leads a Chinese second language program in a private school in Melbourne. In the program, teachers use the Accelerative integrated method (AIM), in which dance is claimed as an important component in its official documents.

The same data collection and analysis techniques were employed as the previous study in Chapter Six. The leader teacher participant was interviewed online with open-ended questions as the city was in lockdown due to local government regulations during the COVID-19 pandemic.

Interesting themes emerged after analysing the data. The finding of “meaningful language teaching” contributed to the enrichment of the Languages Dance Approach. Findings related to challenges were more detailed than they were in the previous chapter, which was critical for the provision of pedagogical suggestions and implications in the last chapter of the whole thesis. Another important result relating to the participant’s ignorance of the contribution of dance in her practice provoked some solutions to the challenges and a more comprehensible and comprehensive rationale that will be outlined in Chapter Nine Discussion and Chapter Ten Conclusion.

Dance, movement and second language learning: A case study of AIM in an Australian school

"In dance, I found a world where I could express myself and use my imagination…Dance was not only physical and athletic, it was also expressive." —Nancy Lemanager (Nathan, 2008, p. 191)

Abstract

Integrating dance into second language learning curriculum necessitates a rich use of the second language to communicate in a variety of contexts and for a variety of purposes. Accelerative Integrated Method (AIM) is a language-teaching methodology that combines second language use with gestures, music and dance/drama. AIM attempts to boost students' oral fluency from the beginning of second language. Over the last decade, several schools in Victoria, Australia have used AIM for second language instruction. Nevertheless, only a small number of researchers have researched the method (Bourdages & Vignola, 2009; Carr, 2001; Mady et al., 2009; Maxwell, 2001; Michels, 2008). This case study focuses on one Chinese teacher's lived experiences and investigates their use of AIM dance and movement in their classroom, using thick, descriptive, heuristic-language. Findings showed that whilst AIM routines and strategies were used this teacher exercised their agency, often replacing the explicit teaching of dance and movement with song.

Keywords

Accelerative Integrated Method (AIM), second language, dance, movement, storytelling

Introduction

With a paucity of research relating to the place of dance and movement in second language education, very few researchers and educators (Asher, 2009; Maxwell, 2001) have published and demonstrated specific, significant connections between language and body movement. Total physical response (TPR) is a method of teaching and learning language or vocabulary concepts by using physical movement to understand verbal input, developed by Asher (1966), a psychologist, in the late 1960s. Asher positioned TPR physical movement as central to an accelerated acquisition of a second language. The process for Asher aligned with the way that infants acquire and mimic their first language, arguing that this has the effect in a second language teaching and learning context of reducing student inhibition and lowering stress (Krashen, 1982; Krashen & Terrell, 1983).

Asher (2009) asserted that speech and cognitive knowledge of the second language are results of acquisition or internalisation. The second language in TPR is introduced in the form of commands and instructions accompanied by physical actions modelled by the instructor (Byram & Hu, 2013). Students do not repeat the command orally but only observe, copy, and respond with physical movements until the language is internalised. Then the language emerges freely and students begin to speak (Asher, 2009). Asher (2009) also suggested that practice before learning is detrimental to the retention of information. The second language expected to be internalised should be structured and understood so that the high-velocity information processing mechanism of the brain can validate the incoming raw data. After this, the sensory input is converted into information with exposure and placed into long-term memory storage. Demonstrating the cause-effect relationship, specifically the command-physical response relationship in TPR, is the way that Asher establishes the comprehension and acceptance of the second language.

Although there are studies that suggested ways of using TPR for intermediate and advanced students (Seely & Romijn, 2002), a common criticism of TPR is that it is only suitable for beginners. In a more recent article regarding TPR, Krashen (2015) suggested expanding the use of movement in the classroom to include other forms beyond TPR. Krashen (2015) stated that the core idea of TPR is the use of movement to make input comprehensible and engage students, but that the method should not be limited to merely standing up.

Accelerative Integrated Method (AIM)

Accelerative Integrated Method (AIM) was initially launched in Canada by Wendy Maxwell who documented the method using action research (Maxwell, 2001). This second language teaching method synthesises approaches including TPR, dance, drama, storytelling, gesture and music to attain both the linguistic and general learning goals of the language learner (Jewel, 2011; Maxwell, 2001). AIM considers all of Gardner's (1983) multiple intelligences "in its use of visual, musical, maths/logic, kinaesthetic etc. making the language accessible for all types of learners" (AIM Language Learning Australian and New Zealand, 2022c). Maxwell (2001) compiled a list of "vocabulary and grammatical structures that arise most frequently in spontaneous communicative situations and which contain the minimum components necessary" to achieve basic fluency and communicative skills in French "as quickly and effortlessly as possible" (p. 15). Maxwell (2001) believed that functional and meaningful second language learning could be realised by immersing students in stories (rather than themes) and embedding the context with verbs (rather than nouns). Maxwell states, "we live in a kinetic universe, where everything from atoms to galaxies is in constant movement", and verbs that "drive and connect" nouns and adjectives "express this kinetic energy" (Maxwell, 2001, pp. 58-59).

AIM posits that students can acquire a second language spontaneously when meanings are fully internalised. AIM attempts to boost students' oral fluency from the beginning of second language learning (Maxwell, 2006). There is a general order of steps in the process to follow: memorisation, oral comprehension, oral comprehension/expression, reading/written expression, and creative written/oral expression. With this process, Maxwell (2001) demonstrated that in a second language program, a natural progression from "context-embedded", "cognitively-undemanding" activities to "context-reduced", "cognitively-demanding" (p. 13) activities would encourage the development of communicative skills and acceleration of the second or target language. The method was originally designed based on the belief that second language students need to experience language aurally, visually, and kinaesthetically for the internalisation of the second language to take place.

Research into the validity of these claims for AIM has been inconclusive. The use of AIM high-frequency vocabulary, introduced with gestures and contextualised in stories, provides students with opportunities to achieve oral and aural proficiency. Some AIM students out-performed curriculum expectations (Carr, 2001), or their non-AIM counterparts (Michels, 2008), on oral interview protocols, while larger-scale quantitative and mixed method research suggested that merely using AIM does not make students significantly more proficient in French (Bourdages & Vignola, 2009; Mady et al., 2009). This emphasis on oral/aural development is suited to students at an age where they are still developing literacy in their first language.

AIM was developed initially in French and is now taught in Spanish, Mandarin, Japanese and English as a second language (AIM Language Learning Australian and New Zealand, 2022a). Jenny McKinney is a teacher of Languages other than English and is also currently the licensed chief presenter of AIM Australasia and director of AIM Language

Learning in Australia and New Zealand (AIM Language Learning Australian and New Zealand, 2022b; Jewel, 2011). After attending a workshop run by Wendy Maxwell in 2004, Jenny McKinney implemented AIM for her students from Foundation (the level preceding Year one in Australia) to year eight. She became “not just one of the first teachers to introduce AIM to Australia but an advocate for the method across New Zealand and Asia” (Jewel, 2011).

Dance, movement, cognition, and language

Dance is the “culturally patterned sequences of nonverbal body movements that are purposeful, intentionally rhythmic” (Gardner, 2004, p. 222). Dance is also seen as a sociocultural phenomenon that contributes to “the most active spiritual and practical perception of reality” (Oparina et al., 2020, p. 733). In this article, dance refers to both the basic, simple, or easy form emphasising kinaesthetic movements, such as gestures, and the complex form involving culture.

Dance and movement are increasingly researched in education. In a study conducted by McMahon et al. (2003), the impact of movement on literacy skills for first graders had a significant positive impact when arts, particularly dance were integrated into reading and literacy programs. The program used was called Basic Reading through Dance (BRD), which integrated movement and dance into reading activities for students.

Hanna (2008) described the link between dance, brain function, and language stating “Areas in the brain that control the hands and gesture overlap and develop together with the areas that control the mouth and speech” (p. 494). She further stated that the “process of making a dance engages some of the same components in the brain for conceptualization, creativity, and memory as do verbal poetry or prose” (p. 494). Dance can engage students,

provide a direct link between physical movement and abstract concepts, and promote creativity.

Dance is an art form that combines multiple elements, including but not limited to kinaesthetic movement and culture. Kinaesthetic ability is described as a significant cognitive process of detecting and processing meaningful information in proprioceptive sensation (Schneider & McGrew, 2018). It is essential to accomplish movements, such as gestures. Besides kinaesthetic movement, culture is a significant integrated component of dance (Hanna, 2008). Culture is a process that provides an avenue for perceiving, interpreting, feeling, living, and being in the world (Robinson-Stuart & Nocon, 1996; Robinson, 1991, 1993). It is one of the indispensable components layered in dance and language for making meaning of the world (Caroline, 2009; Celce-Murcia et al., 1995; Novack, 1990; van Ek & Trim, 1991). Individuals communicate meaning through movements and words in particular cultural contexts. It is also these cultural contexts that contribute to the construction of the dance and language (Hanna, 2008; Liddicoat, 2004).

An individual can discover and constitute dance vocabulary by analysing and combining varied forms of objective kinaesthetic features such as speed, direction, distance, intensity, special relation, and force, and the relatively subjective cultural aspects such as intention and personality. The objective kinaesthetic sphere of dance can be discovered in the interaction between the weight and force of the body, and the time and space. Individuals can use the kinaesthetic "gesture, stance and facial expression to enhance meaning and negotiate" in the second language (Victorian Curriculum and Assessment Authority, 2021a, p. 27). The abstract cultural sphere of dance can be found by exploring the context, or ecology, in which specific communities or individuals are situated (Hanna, 1979, 2008). Individuals can learn culture through fields such as dance history, dance anthropology, and dance sociology to

build intercultural competence that enables them to communicate, work, live and accomplish meaning together with people from a variety of cultural backgrounds (Crozet & Liddicoat, 1999; Kasper, 2006; Liddicoat & Scarino, 2013). Dance is “like many new languages, all of which expand one’s flexibility and range.” (Baryshnikov & Swope, 1976, p. 10).

There are robust links between dance and language, either receptive or expressive. Dance and language are both related to cognition (Marigliano & Russo, 2011; Walton, 2014). The link between the simple form of dance and language is obvious, but the one between the more complex form of dance and language is inconspicuous. Once the kinaesthetic movements (also visual movements) and pronunciations (also written words) are paired, students acquire two ways of making sense of their experiences and expressing their thoughts. This connection “encourages children to recall and use descriptive language and discover new types of movement” (Marigliano & Russo, 2011, p. 46). This research explores the use of dance and movement in an AIM Mandarin second language class, interested in discovering any influence dance may have on second language learning. The question that drives this research is: How does one language teacher understand the dance and movement in AIM and how much of AIM activities using these are implemented?

Methodology

This is a phenomenological qualitative case study. Qualitative researchers consider the world as not objective, rather it functions according to personal interaction and perception (Merriam, 1998). Qualitative research is “intense, engaging, challenging, non-linear, contextualised, and highly variable” (Bazeley, 2013, p. 3), allowing educational researchers to understand the complex nature of teaching and learning that might be overlooked through other approaches (Cooley, 2013). In qualitative case studies, researchers explore “a program, event, activity, process, or one or more individuals” (Creswell, 2014, p. 43) in detail. It helps

researchers to investigate and understand how participants make sense of their lived experiences and the factors influencing these constructs within their personal and social contexts (Baxter & Jack, 2008; Creswell & Poth, 2016; Lichtman, 2013; Rossman & Rallis, 2003; Yin, 2003).

In February 2021, a school in Melbourne Australia using AIM to teach Chinese (Mandarin) language was identified from their school website. Researchers contacted the teacher Jing (pseudonym) overseeing the AIM Chinese program. After attaining ethical approval from Monash University, Jing accepted the invitation to participate in this current study through e-mail. Email correspondence included the Explanatory Statement, which clearly outlined the study, and the Consent Form, in which permission for participation, recording and use of data were requested. The email also included a few semi-structured sample questions for consideration prior to the scheduled interview. These questions were: Could you give some background information about yourself? How long have you been teaching Chinese using AIM? Do you think there is a role for dance and/or movement in AIM? Where do you see culture in AIM? In your opinion are there any challenges using the AIM method? All the research data have been de-identified. We do not provide the school name that Jing worked in for the purpose of masking participant identity. The school is located in southeast Melbourne, catering for students from early learning to Year twelve. It is a co-educational independent school where parents pay a substantial tuition fee.

Once the Consent Form was signed and returned via email, the authors arranged a mutually convenient time with the participant for the semi-structured interview. A qualitative interview can be conducted either face-to-face or at a distance (Saarijärvi & Bratt, 2021). The semi-structured interview in this study was undertaken online using the Zoom platform, due to the Covid-19 global pandemic and the local Victorian government strict lockdown restrictions. The web-based video interview was recorded and allowed both audio and visual

communication. The semi-structured questions for the interview were used flexibly during the process as "the participant is probed on areas arising" (Smith, 2017, p. 303). We asked questions in a conversational manner as we endeavoured to gain an in-depth understanding of the participant's lived experiences (Smith, 2017). We honoured the phenomenological requirement to establish the trust to allow our participant to share her practice and understanding (Bassey, 2003). After the interview, the research team discussed what we observed. We listened and re-listened to the recording to begin discussing in depth Jing's responses. The recording was then transcribed for analysis.

We report on the current research as a single case study (Yin, 2003). Undertaking the case study allowed us to focus on our participant Jing's lived experiences and understandings in her real-life context, and to inform the readers of the understanding of this case using thick, descriptive, heuristic language (Burns, 2000; Yazan, 2015). Interview data were coded thematically, underpinned by a phenomenological understanding. The thematic analysis offered "a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex, account of data" (Braun & Clarke, 2006, p. 78). The application of thematic analysis aligned with the intention of using a case study in that we sought our participant's lived experiences and thoughts (Cooper et al., 2012; Eatough & Smith, 2006; Pietkiewicz & Smith, 2012; Willig, 2013).

We read and re-read the transcription to develop an overall sense of the data. After making marginal notes on similarities, differences, echoes, amplifications and contradictions, the codes were generated, simply, and without interpretation (Evans, 2018). Themes emerged whilst we interrogated and clustered the codes in terms of the research purpose and question (Bazeley, 2013). The text was further reviewed documenting any emergent themes (Biggerstaff & Thompson, 2008). Identifying connections and emergent themes were grouped into different categories under "super-ordinate themes" (Smith et al., 2009, p. 99).

Following this, we discussed the sequence of the super-ordinate themes, and unrelated items were deleted. Finally, the findings were presented under super-ordinate themes with sub-themes in order of connection and priority (Smith et al., 2009). We present the findings using direct quotes from our participant Jing (Pringle et al., 2011).

Findings

Our participant, Jing, had been working in the Australian school context for over 24 years. She attended university in China, majoring in English. She was not keen to be a teacher and twice rejected the offer of working as a university teacher after graduation. After Jing came to Australia, she still did not want to teach, this changed however after her first child. She began to feel that she could relate to children. Jing took up a course and started her career as a teacher. For the first 14 years, she taught in a public school. After that, she joined an independent school in suburban Melbourne, Australia, where she has been using the Accelerative Integrated Method (AIM) to teach the Chinese language to second language learners of Mandarin Chinese. At the time of this interview, Jing had been working in her current school for eleven years. She states, “I find myself actually believing, I was meant to be a teacher now.” The findings are presented using three super-ordinate themes with subthemes as shown in the following table.

Meaningful language teaching

- Pared Down Language
- Story-based
- Incorporation of the Arts

- Engagement

Challenges

- Distinctions between students of different Chinese language proficiency
- Distinctions between students of different ages
- Provision of training and resources
- Inclusion of technology
- Teaching writing in a conventional way

Refusal of other methods

Table 1. Findings

Meaningful language teaching

Although Jing received her teaching qualification after graduating from an Australian university, she notes, “I have never had proper teacher training ... I learnt nothing, and it was not taught to me well to teach primary children a second language.” Prior to using AIM, Jing had been teaching Chinese for 14 years, but she recalls, “I just took up whatever others were using. Teaching topics by topics. By the end of year six, after I had taught them (students) for seven years, they could hardly speak anything or understood any Chinese.”

Responding to prompts about the effectiveness of second language teaching, Jing suggested AIM as a “more meaningful” and “natural” method designed to support students to “learn and use” and “understand” the target language. Jing states: “the whole philosophy (AIM) is like you are going to teach in a way that children can accept.” Jing consciously exposes her students to an extensive list of “high frequency” verbs, nouns, and expressions for initial language acquisition. Jing explains, “You have to teach language in a very simple manner,” and put emphasis on “teaching verbs,” so that “children can understand, it is called pared down language. AIM is a “story-based” method”.

Jing lists several elements specific to AIM that she considered useful and essential. She noted; “there are lots of activities designed to repeat the language used, [and] recycle the language without children being aware of it.” Jing explained, “they had this (AIM) started in Canada by Wendy Maxwell. She was the founder. Jenny McKinney took it. She was a French teacher. She took it from Canada, learnt the method, and spread it in Australia, and started teaching French, the Chinese program was not included in AIM originally”. Jing further explained that it was by chance, she and Jenny McKinney met each other.

“She found me, and I found her. So there we go. We created seven kits, story kits.” Jing explained how the story is implemented in her Chinese language program “they [students] have three half-hour sessions. [For] two half-hours we learn vocabulary, the story.” Children learn the story they perform as a dramatic play, “we have just learnt about the Chinese new year,” Jing gave her students topics to explore such as “what the Chinese zodiac animal story is, [and] what the ‘年’ story, what the monster ‘年’ story is.” Jing began by introducing stories to students and by the time comprehension tasks are introduced, students could already “understand those words.”

Incorporating the story is just one part of the whole method, the arts is also a very important element in AIM. When Jing was teaching about the Chinese New Year program with her year four, year five and year six students, (10 -12-year-old students) they explored “how people like [to] celebrate the Chinese New Year, like Lion Dancing.” They also performed rituals to find out what people would do during the Chinese New Year. These are cultural elements that we consider as one part of the complex dance as discussed earlier in this paper. For instance, Jing mentioned a group project which she did with her year five students and said, “I gave them topics like what do they do to prepare for the Chinese New Year, and what do they do to celebrate like ‘红包’ – giving out the red pocket.”

Jing incorporates gesture, which we consider as a basic form of dance as indicated also earlier in this paper. She explained, “I will do the gesture, [and] children will follow me. And we talk about all sorts of things like the weather, like whatever happening in the class … So very important you use gestures.”

Drama is also a very important element in AIM. Students acquired language and knowledge whilst they simultaneously performed. Jing describes an example:

> I do not want them to present. They have to perform. So, each group, we went through brainstorm[ing] the language. They were not allowed to use English at all in their performance. For instance, the preparation group, they must act it out. One person be the mum, and she is telling the children [to] go to swipe – ‘去扫地’, ‘去放东西’ – put up decoration. There are also other groups doing cooking, making dumplings. They must speak a bit of Chinese when they perform … They dressed up, performed and then we recorded it. Then we watched the video, we were proud [of] what they could do.

There was also some incorporation of the simple forms of music in Jing’s classroom. She explained in detail:

> We use a lot of raps and performances, and lots of things like those songs. They make up their own raps, and that is the variety in class … Just find the rap beats online, sometimes we use YouTube, there are rap beats for ... those instruments … so some song. Years ago, I’ve been using those popular songs, pop music, and use the instrument.

Jing used cultural music whenever possible. For example, they played Chinese cultural music when “they were doing the Lion Dance” and played the Chinese New Year Song when participating in the Chinese New Year performance.

The incorporation of the story and the arts promoted students' engagement in language learning. Jing did not have classroom management issues because in her opinion "they [students] love it [Chinese language learning] and they know they are able to speak the language." Jing believed that her students understood the second language and demonstrated a feeling of achievement, as she states, "if they feel they achieve something, they will keep their interest up, a sense of achievement improves students' engagement". Jing explained, "Some of them [students] had learnt a little bit [of] Chinese. They learnt for about five or six years." She continued, "When they came to our school, usually after one week, they were telling me they had learnt more Chinese in one week than learnt in the last five or six years."

Challenges

Although Jing believed AIM for second language learning was "essential," challenges did exist. Jing had students who spoke Chinese at home and students who have no background in Chinese language learning all learning in the same class. She notes, "It is a very difficult situation. It is difficult, and it is challenging." Jing continued:

> Because up till year four, we have children starting from prep … (Preparatory year, first year of schooling – 5-year-old) Now we have a large group of Chinese speaking background students … [In] most of the classes, we at least have one-third of students who speak Chinese, go to Chinese after-hour schools, [and] speak Chinese at home. They learn to read and write … For the [year] five, and [year] six classes it is getting more complicated. More background students are coming in speaking Chinese, together with children who do not speak English at all, they have migrated recently and speak only Chinese. And then in year five … we have a whole class of Chinese students with no Chinese learning experience at all.

Students must speak Chinese exclusively when doing activities in the AIM story-based and the arts-incorporated Chinese second language program. "So that includes the new students

as well". Even though there were students of different levels of Chinese language proficiency mixed in the same class. Jing explained, "they (students) are all engaged … so, it was fun, and it was really engaging."

Jing made distinctions regarding the effectiveness of the program between students of different ages. The best year level groups in her opinion would be year two, year three, and year four. Students in these year levels "wanted to talk, they wanted to speak Chinese with you most of the time" because "they have accumulated some language, and they were not at the age where they were self-conscious." Even year five students, Jing notes; "can engage from the first minute to the last, no problem with that." But "depending on the year level, in some years you get more able students," and "at some year levels there are children who cannot." Things were different in year six, especially at the end of year six, as Jing states, "They are not in the same bracket, I cannot speak for them." She continued, "Maybe they just feel pressure. They do not want to open up their mouths, speaking in front of the others. So it is very hard to get them to talk, which is understandable." In response to this issue, Jing used more cultural elements to engage year six students. A specific example was offered: "last year when I taught year six … we did lots of character writing. We did a topic about researching Chinese cities. They shared information. They need those real-world things."

AIM resources were another challenge. Jing explains, "Because they did not have the Chinese AIM originally, we actually helped create the AIM resources". But they "probably do not use the AIM method stories published by AIM" because "it can be overwhelming, the story can be very long, and children find that they are learning the same story for a year. They just turn off." There were language resources online, but not in Chinese. Jing used them to recreate Chinese resources. She explained, "We found shorter stories. We have created some stories using animations, also with additional online animation stories. We added the Chinese, to teach them that way. Still good."

According to Jing, the provision of teacher training was essential for using the AIM story-based and the arts-incorporated method "because you cannot just … throw up a story. There are ways." Jing asserted that most language teachers in Australia were still teaching in the traditional way because they "were not taught any better." Jing discussed the difficulty that AIM training was facing, "Many [teachers] found AIM training was very expensive, so they did not come to training, which is a shame." She continued, "I hope that everybody can use it. Because the topic way of teaching language is simply not working, it is not a natural way of speaking Chinese."

Jing found that the inclusion of technology was another challenge. She felt that the students that teachers faced were always changing and said, "you have to grow because children these days are different from the children five to ten years ago. Because they are very digital-savvy. So, it is very difficult." The ever-changing situation is challenging, but Jing thought that "it is OK. We love this." She explained, "We are lucky in our team we have young teachers. So they are very technology savvy." She continued, "we put up Kahoot. We create the quizzes. We put links on Canvas. Children can just learn the vocabulary. We use Quizlet live. Those are used once they learn vocabulary. There are lots of fun things as well".

Jing was still teaching reading and writing in a conventional way, which was not part of AIM. Jing taught characters thirty minutes per week. She wrote on the pad and asked students to follow her, "so they know those basic ones like mountain, sheep, and fire. Those very basic ones." Then she taught students to make a short sentence by combining those characters such as using three characters to build "羊上山 [sheep goes up the mountain]." Then she asked students to put another character in the front to make a longer one, "so 小羊上山 [little sheep goes up the mountain]. And maybe we are going to say 小羊上火山 [little sheep goes up the volcano], just put fire in front of it." Gradually, students understood that "they are not single characters. You can develop characters, [and] make characters into other

characters" and built longer sentences. Jing explained, "AIM is good because I don't show them how to read and write first but they get the pronunciation right. If they do not get the pronunciation right in their heads, they will read very oddly." Jing also taught students about Pinyin finals and Pinyin initials to "get them to read. And then when we give them comprehension tasks to do after we introduce the story, they know how to write them in Pinyin".

Refusal of other methods

Jing did not think that she needed to use methods other than what she was using to draw students' attention. Years ago, Jing had been using "popular songs and pop music." By the time of the interview, she found "we do not need to get [students'] attention that way, so I do not use pop music at all now." Jing refused to incorporate art in her class and said, "No, why art? We are teaching language. We have art teachers, they are professionals." She considered incorporating craftwork in a second language class as a waste of time for both students and teachers and said, "It really hurts me to see we still have those workshops and network meetings giving out crafty ideas. This should be crossed out in the university program."

Jing admitted that dance played an important role in the original French AIM, "but I do not think this is important for the Chinese class." She continued, "I am not a good dancer, so … we never used too much dancing." Dance was unimportant for Jing in the AIM Chinese program, because "I tried using dancing to the children, children are not very interested." She added, "They can follow the dance a bit, but to learn the steps, it takes a lot of time. We do not have that much time. It is a luxury for us." She thought speaking the language was the big thing and "children are engaging enough, so I don't need the dance to motivate them." She concluded that people could incorporate dance "if you are a dance teacher or you are really keen to use dance by all means, but it is not in my planning or teaching."

Discussion

Storytelling, the arts and engagement

Like other second language teachers, the teacher in this study seemed to consider AIM to be a pragmatic resource for their pedagogy, picking and choosing whatever procedures or techniques worked for them and helped to realise learning objectives or solve problems in their classroom (Bell, 2007). The method that Jing applies to her Chinese language program is story-based. Storytelling is one of the most "personal and intimate things" (Stone, 1996, p. 3) of human beings that "embraces the very essence of person-to-person communication, weaving a sense of personal and collective welfare with the community and the universe as a whole" (Lawrence & Paige, 2016, p. 63). Storytelling is a human trait that should underpin teaching and learning. With the story, we can "touch the heart and soul, stimulate imagination, help express emotion, and foster a better understanding of the processes of life's unfolding" (Maxwell, 2001, p. 59).

Many dances have contexts. There are storylines in dances where choreographers "seize the imagination", and "stir the mind" (Brinson, 2005, p. 21), and consider communicating the understanding as the principal task. Whilst some simple forms of dance, such as single gestures, only have simple meanings but no contexts or storylines. Language teachers can optimise the effect of simple dances by including contexts with storylines. Thus, narrative dances that accommodate storylines themselves, and simple dances where gestures and movements describe song lyrics can be innovative alternatives for language teaching and learning. By integrating story-based dances, language teachers are taking the opportunity of offering students explicit emotional components that have a significant impact on memory (Buchanan, 2007; Sprenger, 1999). Jing's lack of confidence with dancing is juxtaposed with

her understanding that whilst she does not use it in the Chinese program, AIM developed it in the original French method.

According to Bell (1997), there are several compelling reasons to integrate dance into the language learning classroom. It provides engaging ways in which students can gain functional control of language by emphasising phonological chunks, sentence stress and intonation, conversational rhythm, gesture and body movement, and other paralinguistic features. Bell (1997) also stated that dance and gesture can combine to provide powerful kinaesthetic connections for vocabulary development, it was as a force to unify the community of the classroom, to enact and visualise language learning objectives, and by so doing lower affective/emotional factors in the classroom.

Jing only incorporated basic elements of the arts in her Chinese second language program. The nature of dance is such that it is similar to music regarding “rhythm and melodic interpretation”, to drama regarding “mime and story”, and to art regarding spatial configuration as depicted in the choreographic patterns and the forming and reforming of group shapes” (Bloomfield & Childs, 2012, p. 11). Incorporating dance in second language teaching and learning builds students’ confidence and self-esteem and can promote students’ engagement as well (Pinter, 1999; Zhang et al., 2021).

Phonological skills and reading

Dance activities have the potential to build learners’ phonological skills (Walton, 2014). Increasing evidence indicates that the right hemisphere of the brain activated during dance or movement is constantly involved in the early language learning and acquisition (Genesee, 2000). To understand a new word at this early stage, students have to integrate information from multiple sources. Sources include acoustic input, but also “visual information, tactile information, memories of the immediately preceding context, emotions in

short, a range of experiences that define the initial meaning of a word and refine that meaning over time" (Stiles and Thal, as cited in Elman et al., 1997, pp. 309-310). In this case, Jing emphasises stories with gestures and elements of performing, to address beginning language learners' needs for the "context-rich, meaningful environments" (Genesee, 2000, p. 5).

Like the first language, success in the reading of a second language is linked to oral language proficiency that has been brought into the literacy space (Gottardo, 2002; Gottardo et al., 2001; Quiroga et al., 2002; Schaefer & Kotzé, 2019). The building of oral language proficiency has a success factor when literacy is introduced and the link between language learners' phonological skills and reading skills development is consistent and robust (Ehri et al., 2001; Kamil et al., 2010). When reading skills are introduced to Jing's students, they learn the Chinese characters and break the codes in later years. AIM students according to Jing say the Chinese words using correct pronunciation, and simultaneously they also know the meanings of these words. AIM students engage with and are immersed in the story-based and the arts-incorporated (including dance) activities gradually internalising linguistic elements in their early acquisition of the Chinese language (Asher, 2009; Maxwell, 2001).

Challenges

In terms of reading and writing, Jing is still teaching in a conventional way that does not seem to be part of the AIM method. She also finds it challenging to use story-based and arts-incorporated activities to engage older students. Jing had helped to create seven story kits for the AIM Chinese program, but those story kits are not suitable for Jing's Chinese second language students and so she does not use them. It ends up that she creates and develops other resources using ideas accessed online, which also makes Jing feel challenged. Jing mainly uses those "context-embedded", and "cognitively-undemanding" basic elements of the arts

and has little access to “context-reduced”, and “cognitively-demanding” (Maxwell, 2001, p. 13) story-based and dance/movement-based activities.

One of the key reasons behind those challenges might be that AIM was initially designed to engage students in “communicative activities” to achieve “the most basic” of “communicative skills” (Maxwell, 2001, p. 15), but not to focus on the intercultural competence of the second language. In the AIM program, communicative skills are not the goal of second language education (Bolten, 1993; Crozet & Liddicoat, 1999; Liddicoat, 2002; Liddicoat & Scarino, 2013). Intercultural competence, the ability to acknowledge the complexity of culture, and to function, think and act appropriately across cultures is also important for language learners (Byram & Hu, 2013; Leung et al., 2014; Liddicoat, 2004; Santos, 2010).

We suggest that the inclusion of all forms of dance is both relevant and important to second language learning and the AIM method and learning principles. On the one hand, our participant Jing mentions that older students need more cultural topics and “real-world things”. Teachers may guide students to perform or create dances. Teachers may also encourage students to discuss the choreographers’ and dancers’ intentions and the audiences’ interpretations of the dances. Intentions and interpretations, which fluctuate according to people’s experiences of the world, are informed by how the elements of dance, materials, skills, and processes. As students progress through the language program, they may also dig deeper into choreographers’, dancers’, and audiences’ concerns in terms of “philosophies and ideologies, critical theories, institutions and psychology” (Victorian Curriculum and Assessment Authority, 2021b). As students engage as dancers, they begin building an understanding of culture from different perspectives, times, and spaces. Complex dances involving culture have the potential to build students’ intercultural competence and

consequently become effective language users (Crozet, 1996; Kasper, 2006; Kern & Liddicoat, 2008).

Jing finds that older students are more self-conscious and reluctant to speak Chinese in front of people. After a few years of schooling, students' abilities of different intelligences have been developed (Gardner, 1993) and they become less right hemisphere-oriented when learning and acquiring a second language (Genesee, 2000). At this stage, students' preference for learning style and interest in content type may be a matter of individual lived experiences and "individual differences in the hardwiring of the brain and, thus, beyond individual control" (Genesee, 2000, p. 5). Meanwhile, older students begin to know more about who they are and become very focused on their own ideas, and may think others are watching them and the things they do, which leads to a sense of "imaginary audience" (Elkind, 1985, p. 218). So, it is not an easy task to engage older students in activities that they are not confident in and might feel self-conscious about.

We should not expect all upper year level students to perform in the arts-incorporated activities. Apart from teaching the actual steps to students, teachers may invite them to watch performances by professional dancers or even watch dances in the form of video. Observing someone else perform actions "activates the same areas of the brain in observers that would be involved in performing that action themselves — almost as if the brain learns by mentally rehearsing the action" (Woolfolk, 2021, p. 385). Content and activities such as the appraisal and criticism of dances that involve cultural elements would more likely to ignite curiosity, stimulate critical thinking, and allow the transfer of meaning-making through kinaesthetic, visual and linguistic symbol systems (Bond & Deans, 1997; Deans, 2016; Wright, 2012). Thoughtful use of dance at the cognitive level requires more than just the movements and the surface of dance. Students need to know the underlying culture, principle, or concept, which is the "mindful abstraction" (Woolfolk, 2021, p. 397) of dance (Bereiter, 1995; Bransford &

Schwartz, 1999). Students need to learn and identify the main idea or philosophy that is not only tied to one specific dance but could also apply to the target language and culture (Chi & VanLehn, 2012). Such transferable knowledge acquired during structured dance activities becomes part of older students' "metacognitive knowledge" (Woolfolk, 2021, p. 397), has potential to help older students acquire new vocabularies, comprehend new messages, establish internal representation, deal with many other aspects of the target language, and guide further learning and problem solving (Freeman & Freeman, 1992).

Refusal

Second language teachers may face challenges when trying to integrate dance (Gardner, 2016). Even though AIM as a language teaching method has a strong basis for dance, our participant Jing incorporated few elements of dance in her practice. Jing does not recognise it and refuses to acknowledge the contribution of dance in her Chinese second language program. Despite all its possibilities, Jing does not want to use dance. She also rationalises that the students are not interested in dance. We argue that a teacher can drive student interest (Finn & Schrodt, 2016; Mart, 2013). It may be that Jing's views of dance are related to "fear provoking thoughts to the cognitive processing for self-efficacy" (Garvis & Pendergast, 2010, p. 30), which creates a pattern of avoidance behaviour. Jing's ignorance of dance appears to be more about her sense of self as a confident dance user than about her teaching practices (Kaufmann & Ellis, 2007; Renner & Pratt, 2017; Russell-Bowie, 2013).

Conclusion

In this study, we have explored how one language teacher understands her approach and practice of teaching Chinese second language in relation to dance. Our findings revealed that the incorporation of the story and the arts fosters meaningful language teaching and promotes student engagement. As a language teacher who ignored dance, our participant Jing was unaware that dance was part of the arts and based on AIM needed to be included in her

practice. She even asserted that dance would not be in her future planning. Whilst we argue in this study that as an AIM teacher Jing demonstrated her autonomy (Kumaravadivelu, 2001), the study highlights that teachers can continue to deliver non-AIM activities and/or use their teacher-made resources in an AIM-like manner (for example using AIM gestures, connecting to the play, etc.). Jing believed she was optimising her students' learning of Chinese by using AIM, rather she engaged in a dialectical relationship with AIM, welcoming some practices imposed by the method and constructing others based on their own sense of plausibility.

Dance in our study is seen to be a valuable application for second language teaching and learning. This research offers the opportunity to consider and explore the cognitive, linguistic, and cultural benefits of the integration of dance in a second language classroom using the AIM method, where the objective was to support and increase student competence in second language use. Dance has the power to transform our notions of classroom space. When teachers begin to make use of the open spaces of the classroom, large classes can become much less formidable and remote than they appear when arranged in rows behind desks. Dance also helps expose language learners to the culture which underlies the second language. Dance liberates language learners from the silence and stillness which pervades many language classrooms, thereby helping to prepare the body (and the mind) for the more cognitive demands of language learning (Bell, 1997).

Our study contributes to the current evidence that dance should be acknowledged and deserves more attention as an innovative second language education method and a consideration for learning. Dance accommodates the storyline and the other forms of the arts. Dance can respond to challenges that Jing encountered in her practice. Dance as an approach has incredible potential to improve students' competence in a second language. Teachers who want to adopt this approach must take individual differences in learning styles into account.

This can be realised by providing alternative instructional materials ranging from simple to complex dances, and incorporating a variety of activities such as performance, choreography and appraisal of the dances. Integrating dance to teach and learn a second language is rewarding but often overlooked and undervalued. Opportunities for training and resources should be provided, and commitment should be made.

The data reported in this study were collected via a semi-structured interview with one participant. As a result, it is not representative of all the perspectives of second language teachers. Whilst the depth of the qualitative study was fully recognised (Creswell, 2014; Smith, 2017; Smith et al., 2009). We offer a nuanced insight into a language teacher who uses dance but hesitates to acknowledge its importance. Our study offers our participant the opportunity to share experiences and reflect on her practice and understanding. We give voice to, interpret and make sense of the "concerns of participants" (Larkin et al., 2006, p. 102), which is situated in the understanding of dance as an application for second language education and the broader learning and teaching context. Future studies could focus on the understanding of other second language teachers in diverse language genres. Student, parent, and educational leader perceptions towards dance as a consideration in language teaching and learning are worth exploring as well.

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Chapter Eight:

Integrating Dance and Language Education: A Pedagogical Epiphany

This chapter contains the second published journal article included in this thesis with publications. This study was completed last after finalising the data collection and analysis in Chapters Four, Five, Six and Seven. This article is entitled "Integrating Dance and Language Education: A Pedagogical Epiphany", and was published in *The Qualitative Report*, 26 (10), 2021 (Zhang, Southcott & Gindidis, 2021).

As the benefits of integrating dance into second language education were confirmed and challenges teachers encountered when utilising dance in practice were outlined in the previous four case studies, this chapter looks into the specific topic: How can dance education and language education be integrated? The methodology assembles autoethnography and educational connoisseurship and criticism. In this journal article, I investigate my own experiences of using dance to teach Chinese as a second language, which offers pedagogical insights for teachers who want to employ dance as an approach to teach a second language. I generate descriptive narration about the lessons I taught and interrogate reflective analysis. Then I evaluate my understanding of my own experiences and reflections critically with my supervisors who are both education experts.

The discerned themes such as communicative and intercultural competence, language acquisition and immersion, and multiple accesses complement the findings of the case studies in the previous chapters, and offer empirical evidence for the benefits that dance activities can make to students' second language competence development. It is in this article that the most influential finding, cognitive learning transfer, emerged. It rationalises the whole thesis

and enables the method discussed throughout the whole thesis to be granted a title in its own right: the Languages Dance Approach.

Integrating Dance and Language Education: A Pedagogical Epiphany

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Abstract

Dance fulfils several educational purposes, particularly in the context of second language teaching and learning. Nevertheless, challenges to implementing dance as an approach to teach and learn a second language do exist. For teachers, it is essential to develop varied pedagogical approaches to suit different student cohorts. But it is not reasonable to expect that every language teacher is a born expert and connoisseur of dance or every dance teacher a born expert and connoisseur of the target language. Moreover, we have not seen studies focus on the development of the pedagogy of using dance as an approach for teaching and learning a second language. In this article, we assembled autoethnography and educational connoisseurship and criticism to investigate Nan's experience through the process of generating descriptive narration, interrogating reflective analysis, evaluating understandings, and discerning themes. The themes discussed were communicative and intercultural competence, language acquisition and immersion, cognitive learning transfer, and multiple accesses. This study offers empirical evidence for the benefits that dance activities can make to students' second language competence development and affords pedagogical insights for teachers who want to employ dance as an approach to teach a second language.

Keywords

autoethnography, educational connoisseurship and criticism, movement, Chinese cultural dance, second language education

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Introduction

Nan is a dancer, teacher, and researcher originally from China, now living in Melbourne, Australia. In this autoethnography, Nan offers four stories about herself as a teacher, first of dance, second of language, third of occasional language immersion, and fourth of intentional language immersion. Nan's depictions are detailed, taking the reader into the world she inhabits and revealing the benefits of dance as an approach to develop students' second language competence. We then interpret and evaluate Nan's lessons, providing empirical pedagogic insights for teachers who are willing to employ this approach. When we use first person singular pronouns, it is the voice of Nan; when we use plural pronouns, we refer to our shared research endeavour.

Autoethnography

This article adopts an autoethnographic approach concerning Nan's time teaching dance and/or language in Beijing and Melbourne. We saw this constructivist study as a social phenomenon rooted in lived experiences. Consequently, we assembled autoethnography and educational connoisseurship and criticism as a means (Southcott & Crawford, 2018) to investigate Nan's experience through the process of generating descriptive narration, interrogating reflective analysis, evaluating understandings, and discerning themes. If autoethnography offered a route into us and contributed to our understandings about teaching and teacher education (Hamilton et al., 2008), then educational connoisseurship and criticism afforded us a rigorous well-structured framework to evaluate what we found (Vars, 2002).

Autoethnography is a qualitative research methodology in which the writers describe, interpret, and systematically analyse their personal lived experiences to make meaning of certain aspects of the culture that those experiences link to (Reed-Danahay, 1997). Autoethnographers seek to share their lived experiences, embrace self-reflection (Dhokai, 2012; Duncan, 2004; Ellis, 2009), and report evocatively on the understandings to provide opportunities for themselves to reshape the envisaged futures (Custer, 2014). Readers are afforded the opportunity to synthesize and find resonance with aspects of the study and new meanings of the phenomena (Chang, 2016; Ellis, 2004). Epiphanic moments of the writer's life are valued in autoethnography (Ellis et al., 2011; Ellis & Bochner, 2000). Autoethnographic reflection of personal experience, professional practice and educational processes has the potential to uncover the writers' perspectives, hypotheses, and beliefs (Chang, 2016; de Bruin, 2016; Hamilton et al., 2008). Addressing our own educational experiences enabled us to interrogate what we have understood about Nan and her students as she merged dance and second language teaching and learning (Karpiak, 2010).

Educational Connoisseurship and Criticism

Driven by the autoethnographic praxis, we applied educational connoisseurship and criticism to dig into Nan's experience of using dance as an approach for second language teaching and learning which simultaneously led us to reflect, interpret and report new understandings (Kramer, 2015). Through this process, we developed "rich nuanced feeling for and understanding of" (Hansen, 2017, p. 9) the captured educational phenomena. Educational connoisseurship is "the art of appreciation" of educational phenomena (Eisner, 1976, p. 141) and helps connoisseurs to see more and think about more of the qualities of educational phenomena. Being artistic, idiographic, and context-determined, educational connoisseurship can encompass a diversity of beliefs, values, interests, and abilities (Moroye et al., 2014), which accords with the tenets of autoethnography. Educational connoisseurs are expected to be aware and foster understandings of the complex engagements that occur in teaching and learning, and the subtleties of certain educational experiences others may overlook (Eisner, 1976; Eisner, 2002). Such appreciation, including awareness and understanding, underpins educational criticism (Conrad & Wilson, 1985; Eisner, 1976; Eisner, 1985).

Educational connoisseurs' awareness and perception alone have little use in the education context; they need to be illuminated and critiqued (Moroye et al., 2014). Educational criticism is "the art of disclosure" (Eisner, 1976, p. 141) of the teaching and learning phenomena. In educational criticism, connoisseurs describe, interpret, evaluate, or appraise what they see, and discern themes (Eisner, 1976). They firstly identify, characterise and portray the relevant educational qualities using "literary vignettes" (Moroye & Uhrmacher, 2009). Interpretation is an empathic journey into the life of others with others to understand the significance that certain actions have for people in certain contexts (Eisner, 1976). The evaluative aspect of educational criticism is to make judgements about what occurs with respect to educational significance (Moroye et al., 2014). This requires the

connoisseurs' rich knowledge and experience to reveal the values implicit in the situated activities (Eisner, 1976). Through the development of themes, educational criticism leads to constructive results (Eisner, 1998) that potentially reveal lessons to be learned (Moroye & Uhrmacher, 2009) and guide inquiry and understandings in other contexts (Moroye et al., 2014; Southcott & Crawford, 2018).

Between us, we bring the knowledge to support educational connoisseurship and criticism. As a Chinese dance practitioner, researcher and educator who has also been smitten with second language teaching and learning, Nan has been actively engaging with Chinese language practitioners and learners in Melbourne, Australia for a few years. Jane is an expert music educator and Maria is an expert language educator. Both are also expert autoethnographers, educators and researchers. Nan offers four stories of her teaching in her first-person authorial voice. Data were collected from both Nan's past and present experiences. For the first three stories, Nan used her personal memories as the primary source to gather data. She created a list of previous events happened in her life relevant to the topic of this study (Chang, 2016). We then selected the most typical three. Following this, Nan screened through her memories and expanded the database, creating literary vignettes of the three events (Moroye & Uhrmacher, 2009). Whereas the research process had already started when the fourth story happened, Nan mainly employed Chang's (2016) strategy of Interactive Self-observation to capture factual data as they occur. Nan took notes immediately after the classes, recording herself, students, as well as the interactions between Nan and the students. Nan wrote reflective dairies of all the four lessons, which involved introspection and self-analysis. We then brought together our understandings in the process of interpretation, evaluation, and construction of themes. This process was focused on the five major dimensions of schooling: the intentional, the structural, the curricular, the pedagogical and

the evaluative (Eisner, 1998; Moroye et al., 2014). All data describing others were deidentified.

In qualitative study, it is always necessary for researchers to address the issue of trustworthiness, which involves multiple aspects including but not limited to "selection and deployment of the multiple and often conflicting data collection/generation techniques and analytical procedures undertaken, the connection of empirical material to larger theories and discourses, and the ways in which these aspects of the research are interwoven with one another" (Rose & Johnson, 2020, p. 4). In this study, different data sources, such as personal memories, field notes, field diaries, old photos, lesson plans, emails of communication with teachers and schools, and program information packages, were used to ensure comprehensiveness and consistency of the database. The rich, thick description of the four stories increased both researchers' sense of embeddedness, awareness and understanding, as well as readers' sense of realism and empathy of those educational phenomena (Rose & Johnson, 2020). Data were first analysed by a single researcher after team discussion and were then supported and reviewed by the other two researchers. We incorporated multiple theories when analysing data. These procedures increased the trustworthiness of analysis (Campbell et al., 2013; Denzin, 1978). Increased attention to providing anticipatory, pervasive themes offered possibilities to guide inquiry and understanding in other similar educational contexts and thus supported catalytic validity of the study (Moroye et al., 2014; Rose & Johnson, 2020). Meanwhile, regular, video-recorded team meetings were conducted to maintain effective communication between researchers (Creswell, 2014; Saldana, 2013).

In this article, we explored how dance might be practised in second language settings. We examined the potential efficacy of using dance to teach and learn a second language. We explored how dance as an approach can be put into practice to better facilitate second

language teaching and learning. Our research question was, how can an expert teacher integrate dance and language education?

Nan's Experience

Story 1: Teaching Dance in Beijing

At the age of 23, I had already been taught varied types of dances, including classical Chinese dance, folk Chinese dance, ballet and modern dance at Beijing Dance Academy, Beijing, China. I continued to practice and research dance by doing a master's degree there. When I was studying at the Beijing Dance Academy, I chose a teacher-training course in the electives. After completing the course and passing the examination, I got the qualification, and I was excited to be one of the lucky ones chosen by the Beijing Dance Academy to be a teacher of its weekly extra-curricular Chinese dance program. The program was developed to encourage, engage, and reward students aged four and above based on thirteen grades of increasing difficulty and each grade includes about ten dances. Overall, this syllabus is a progressive structure for dance teaching, learning and achievement. The syllabi consist of three dance disciplines: movement and song – movement combination with accompanying recitative or nursery rhyme; classical dance – a dance genre underpinned by traditional Chinese aesthetics, the foundation, and the most important part of the syllabus; folk dance – the theatrical presentation of national dance using original ethnic dance and music. The program has been popular — initially no online registration was offered, we could always see numbers of eager and excited parents queued up overnight outside of the office to get a spot for their children.

This is one of the busiest Saturdays of my graduate school life. I have been teaching in this program for almost two years and already know what I am doing. I wake up at 7am. It is indeed difficult to get out of the bed so early on a Saturday morning, but things are

different if what wakes you up is your passion, even if you have not yet realised it. After quickly tidying myself up and getting ready for a whole day's dance teaching, I rush out of my dormitory and head next door to the office to sign in. Then I walk towards the teaching building in which there are a variety of different professional studios ideal for different types of dances. The first class will start at 8.30am. Although it is a 4-year-old beginner class, I know I need to control the learning outcomes as I am teaching an examination-led syllabus and every parent looks forward to seeing their child getting a certificate at the end of the school year. At the same time, I do not want to achieve this goal by being like some teachers I observed when I was a pre-service teacher in the program. Those very traditional teachers were extremely strict, just making the students repeat the movement combinations again and again, whether the students enjoy it or not. On the contrary, I would like to teach like some other teachers I observed who taught in a more inspiring and pleasant way. They were a bit more flexible and accommodating. They smiled at the students very often. Even if they were aware that some students needed to work harder, they patiently encouraged those students.

Consciously, I slow down my pace as I approach my studio in case that my students get anxious by encountering a teacher who appears slapdash. Passing the back door, I glimpse some early birds already running around in the studio. Having the dances to teach in my body and mind for quite a long time, I can focus more on their living bodies from the moment I glimpse the first student or the parent, or even when I hear the first squeals of excitement from the very end of the corridor. I can have one less thing to worry about at the same time while I am smiling, observing, thinking, responding, and adjusting the strategies accordingly.

I become a hybrid of dancer and teacher. I step into the studio through the front door elegantly with a nice smile on my face. Walking across the studio towards the audio system, some students stop running and say good morning to me. I stop and respond with caring eye contact and greetings. Meanwhile, more students troop into the studio one after another. After

putting my props, notebook, and water bottle there, and pairing my mobile phone with the system to make sure it is ready to play the music for the first warm-up, I go back to the side of the front door and stand beside the piano. We are in a spacious and bright studio about 200 square meters with a high ceiling. There are big windows on both sides of the wall and full-length mirrors at the front. The fixed wooden barres are all around and the floor is professional with a beautiful non-slip finishing layer. There are about 25 children in the class today. Only two of them are boys, the others are all girls. Some are already in their position waiting for me to start the class. Some are still running, wriggling, lying on the floor, and laughing. Some are practising the dances we had learnt previously with the help of their parents. Most are energetic but a few looks fixedly and vacantly at me with their eyes wide open. A few just arrive and do not want their parents to leave and begin to cry. Immersed in the dance of sounds and actions of dozens of living bodies, I observe, I listen, I feel, and I react. Everything that happens in this 90-minute dance must be improvised around a clear plan in my head. I perform and adjust my part to support, stimulate and coordinate with the other parts, making all of us into a pleasing whole and walking them by the hand towards the learning and teaching goal. Improvisation in this dance does not mean that I have nothing in my mind and body and suddenly can do anything I want. I already have a goal that is the teaching and learning outcome, and I then dance together with my partners which are my students and their parents, to find and/or build the pathway towards that goal.

As the class is about to begin, I wave to the parents who are still hanging around the doors reassuring them that their children are all good with me and they can leave. Then the pre-service teacher who assists this class helps to close the doors. I turn on the music. The radio system is good enough to let even the most excited child hear the music so that I do not need to shout in a large space. I just stand there looking at them and smile. The students know what this means because I start every class like this. The inharmonious sounds gradually

disappear. Once the students are all in their position, we begin to do the first warm-up and greeting dance. After we finish three or four more dances, it is the time for the first break. They hydrate themselves and go to the toilet. When the class resumes, I begin to introduce today's new dance. I use a lot of metaphors to describe and explain the movements that I am demonstrating. Then single movements are concatenated into a story which I made up earlier. A few repetitions later, I gradually stop the kinaesthetic demonstration and just tell the story verbally as a cue. Most of the students can do the movements on their own. As my students in this class are just four years old, they need another break for water and toilets. And after that, we focus on the details of skills that today's new dance requires. This is the most difficult part in terms of engagement in a dance class as it requires some kinaesthetic repetition to build up the children's bodies. As is my usual practice, I create varied games to incorporate different movements. While in movement games, the students get excited again, practising, moving, running, laughing, and sweating. In the excitement of the game, they forget they are building muscle memory and adding a new skill to their repertoire. The 90 minutes pass quickly. The students reluctantly go back to their position, and we do the final cool-down and reverence. I end the class here, full of pleasure. Packing up all my gear, I must leave, and another four 90-minute classes await me that day.

I have chosen to talk about this lesson because I had been doing this for about two years, I was experienced in teaching this program and I knew what I was doing. This specific lesson was in the middle of the learning year, and I wanted to capture what happened in the studio and what became our routine way of learning and teaching. There was always a formula in the class. We started with some warm-up. Then I needed to do something to remind and get the students back into what we were doing last week because I taught once a week and it had been seven days since the last class. Then we did something new, and I try to practice new things in different ways with the students. At last, we did some stretches and

cool-down. This is how I spent my Saturdays of graduate school life. This is my first job as a teacher and I just would not want to stop it, even though I was sacrificing my Saturdays. I kept teaching for this program until I left Beijing and moved to Melbourne about five years ago.

Story 2: Teaching Chinese Language in Melbourne

Not too long after I arrived in Melbourne, I found myself a job at a Chinese community language school — also as a teacher, but a Chinese language teacher this time. Prior to my commencement, I was sent a detailed lesson plan for each week of the following two terms. The lesson plans outlined what activities I needed to do and what contents of the textbook I needed to cover in every class. To some degree, I could still decide how to teach, but I had a plan of what I would teach.

Once again, on a Saturday morning, I step into the classroom and meet my year-two students (aged 6-7 years). The classroom is filled up with desks and chairs. The 28 students in my class are from varied backgrounds and possess different Chinese language abilities. The class comprises three 50-minutes sessions. The first session starts at 9:30 am. We review the vocabularies and sentence structures that we learned last Saturday and do a dictation exercise in order to test and develop the ability of students to hear and write correctly. Engrossed in the activity, we are interrupted when a whistle indicates a 10-minute outdoor break. Another whistle and the children stride back to the classroom, I begin to introduce the new contents from the textbook. In the last session, the students do exercises on a worksheet which the school provides for them to practice and enhance today’s learning. Over the first thirty minutes, as each student finishes, I check their work and make comments. After that, I spend twenty minutes, talking to all the students in the class and giving the correct answers and explanations.

With hindsight, I think I endeavoured to apply all the teaching strategies I learned and developed during my time teaching at the Beijing Dance Academy to my Chinese language class. But I still felt that I could not completely expend all my energy and share all my knowledge with the students. Simultaneously, I knew the degree to which I expected to use my dance advantage would not be encouraged in the language school. I left the community language school and started to teach in a private dance studio in Melbourne.

Story 3: Teaching Dance and Language in a Melbourne Dance Studio

In this private dance studio, I could decide on both what and how to teach the programs that I ran. The students aged between 3 and 11 were grouped into different classes according to students' ability to dance, as well as parents' and students' attitudes to learning dance. Most of the students have a Chinese background. Some of them were born in China, some of them were born in Australia. They all have at least one parent born in China. They were all attending English mainstream schools. I spoke both Chinese and English with their parents, depending on their preferences. I taught the classes in Chinese, except when I needed to introduce specific ballet terminologies. In every 90-minute class, I taught both Chinese dance and ballet, hoping that my classes can offer students insights into both Chinese and local culture. In term three and term four, we also learned a dance to perform at the end of the year. Sometimes it was a Chinese dance and sometimes we did ballet.

This year we choose a Mongolian dance, a regional Chinese folk dance. The accompanying song is in the Mongolian language. Twenty students from two different classes are going to perform this dance together. They have practised several times separately, and today is their only chance to rehearse together in the studio before they go up to the stage and perform. The song offers a vision of Mongolia. The first rays of sunlight filter through the summer green leaves and pour into the windows of the studio. The students

are already in their beginning position, leaning and squinting as if they are still in a sweet dream. The sun rises, the river sings, and the little dancers wake up like golden morning sunshine, drawing us into the vast Mongolian grassland. The music is on, the children's choir begins to sing the Mongolian lyrics. "Hang on, is it from the music player or my students?" I cannot believe what is happening and I ask myself. Finally, they surprised me with not only dancing but also singing along with the music in Mongolian all the way to the end. "Oh, what did I do with them? Is what they participated in a dance class or a language class?" I did not teach any Mongolian words. In fact, I know nothing about the Mongolian language (even though I am Mongolian) and neither do their parents. But if you had closed your eyes at that moment, you would swear that the students were learning a language.

That moment was a marvellous epiphany for me where all my experiences brought something more than themselves and led to my further practice and research in dance and language education.

Story 4: Teaching Dance and Language in a Melbourne Primary School

Set in well-resourced grounds, with plenty of green spaces, this primary state school in suburban Melbourne, Australia offers Mandarin Chinese as its additional language course. There were two Chinese language teachers in the school and a volunteer Chinese teacher from the Confucius Institute[1] who had been working with them for a year. The school decided to hold a celebratory Chinese Culture Day as the extended component of their Chinese language class in which an atmosphere full of Chinese culture was expected. The school's inclusion of dance in its program concurs with the Australian and Victorian curricula (Australian Curriculum Assessment and Reporting Authority, 2020b; Victorian Curriculum

[1]The Confucius Institute in Melbourne supports the work of Chinese language teachers, Chinese language competitions, and cultural arts programs for Victorian schools.

and Assessment Authority, 2019) that include the teaching and learning of dance from a range of world cultures.

I was invited to prepare a 50-minute lesson to teach each of the four classes in year one (students aged 5-6 years) a Chinese Dance and make some of the students perform it at the end-of-day assembly. Although Chinese culture is usually understood as the Han culture, there are different ethnic communities living in China and there are different cultures that exist in those communities. Although most familiar, Lion Dance and Dragon Dance are only part of the rich traditions of Chinese Dance that include classical dance and cultural dances from different communities in China. I knew what the school expected a performance to be, but what I planned to do was much more than that. I chose a peacock dance from the Dai community to form the basis of the lesson.

I was excited to utilise dance activities to achieve the goal of immersing students in Chinese, both the language and the culture. I expected to engage the students and see them acquiring the language through dancing and discussing. I was eager to reflect on how the students might explore and make meaning of the dance and the connection among dance, language, and culture.

On 29 November 2019, I visited the school. Everyone in the school is wearing some so-called Chinese red — a red T-shirt, a pair of red shoes or a red ribbon in the hair. I walk into the Chinese language classroom where the teachers are already there waiting for me. One of them walks me through the other door of the classroom into a hall. This is where I am expected to have four lessons with the year one students. The hall is empty, only a few chairs and a whiteboard inside, as I required.

It is almost time to start class. An apparently multicultural mix of approximately 20 students gather in after their room teacher into the hall. The room teacher introduces me to

the students, “Ms Zhang will teach you a Chinese dance today, be quiet, concentrate, and be good, OK?” This is the first time I meet these students. Sensing their unease, I relax myself and try to behave naturally. Appearing excited, I tell them, “Oh, actually what I am going to do is to play with you, we are going to have some fun today!” Simultaneously the students bounce up and down excitedly. I sit down on the floor, and they copy me. I ask them to share what they know about China. As I anticipated, they give me names of food (dumplings and noodles) and the iconic panda. I seize this opportunity to utilise and promote intercultural capability with their enthusiasm, “Similar to Australia, lots of different people live in China. They created different foods, songs, and dances. China encompasses at least 56 community groups; Dai is one of them. Dai community originally mainly lives in Yunnan Province in the southeast of China, very close to Thailand.” I showed them on the map. I continued, “You may find their cultures are very similar, the food and the dance for example. Just like Australians love koala, the peacock is important for the Dai community in China, although for different reasons. Peacock symbolises happiness and auspiciousness. Peacock dance is very popular in Dai community.” The ten-minute talk is long enough for some year-one children to lose their patience, I can see some of them starting to wriggle on the floor. I have a picture of a peacock ready to show them, but I decide to do something different.

Abruptly, I stand up. With my knees bent repeatedly I count, “One, two, three, four, five, six, seven, eight; two, two, three, four, five, six, seven, eight…” Some of the students follow me immediately. When all the other students join us, I continue to lead the movement but begin to count in Chinese. Gradually, the hall has become suffused with the voices of children counting numbers in Chinese. Similarly, I incorporate the Chinese words of “left,” “right,” “quick,” and “slow” while we are learning the other movements of the legs, knees, and feet of the Dai peacock dance. Beads of sweat are dripping down the students’ faces.

I stop moving, ask whether they have ever seen a real peacock and ask them to describe it. I appreciate all the students' statements but highlight those who give answers of "a sharp, pointing peak," and "beautiful feathers on top of the head." Then I invite some representatives to come up to the front and draw a peacock on the whiteboard. Again, I am positive about all their pictures but highlight those with a sharp peak and feathers on top of the head. Then I ask, "How many ways can you make a peacock with your hands?" After the students twist and play with their hands for a while, I demonstrate the important gesture with my thumb and index finger together like a pointing peak and the other three fingers separate like the feathers on a peacock head. This is a meaningful gesture for the Dai community, but I decide not to explain it to the students this time, because I believe it is too much for those year-one students who learn Chinese as a second language. When the students are trying to imitate, I announce, "I would like to perform a peacock dance for you. Please tell me how many peacocks there are in total." I feel all the students are watching me dancing silently with rapt attention. After students give me different answers, I dance one more time and simultaneously sing a song, which I created the lyrics and fitted into a western melody, "One little peacock, two little peacocks, four little peacocks, six little peacocks." Then I repeat the dance and song and more and more students join me spontaneously, both singing and dancing. Without so much as a pause, I begin to sing the song in Chinese with the same melody. Just after a few seconds of silence, they restart to sing and try to mimic. "OK, who is smart enough to tell me what do I mean by '一只小孔雀'?" A girl shouts out the correct answer in English excitedly, "one little peacock!". Another boy asks hurriedly, "Is '四只小孔雀' means four little peacocks?" I confirmed the boy's answer. "I know six little peacocks in Chinese is 六只小孔雀!" says another student, although not a hundred percent phonetically accurate. The students cannot wait to dance again. Some are dancing and singing by themselves already. I turn on the traditional Dai music and start dancing and singing, all of us

merge into one. At the students’ request, we do the whole dance and song with the accompanying music for one more time. Then there is not enough time left for us to dance more. I ask what Chinese words they have learned today. And we end the class with students scrambling to say “one,” “two,” “three,” “four,” “five,” “six,” “seven,” “eight,” “left,” “right,” “slow,” “quick,” “little,” and “peacock” in Chinese.

Most of the students were so passionate, active, and engaged. They were keen to dance and sing with me, answer my questions, and participate in the discussions. Everything went smoothly during the lessons. The students were happy, and they were able to dance and match the specific Chinese words with meaning and/or English promptly and spontaneously. Among the approximately eighty students in year one, only one student from the last class I think was not engaged. Some of the students said they would miss me and wanted to see me again.

It is indeed easier to include younger students to learn movements and acquire movement-related vocabulary. Younger students also need things that are more cultural, and they need to be cultivated, though this is not easy to accomplish. When teachers attempt to promote students’ intercultural capability, they need to be very careful, fully prepared, and flexible. They need to introduce the culture via dance at appropriate points and in ways that younger students would recognise and be interested in.

The Study

In this increasingly interdependent global world, the learning and maintenance of diverse languages is becoming more and more important (Lo Bianco, 2014; Ludi, 2010; Zeszotarski, 2001). Nevertheless, research shows that challenges for languages programs do exist. For example, a significant number of students give up before moving onto higher levels of second language learning and proficiency (Norton, 2013). As generations pass, there is

also an increased challenge for the speakers of many immigrant languages to assist children to acquire their heritage, cultural, and intercultural understanding (Fishman, 2001). Supported by the literature, we recognised the potential that dance could contribute to address those issues in second language teaching and learning (Ashley, 2002; Hanna, 2008; Maxwell, 2001). It is always seen as a desired educational accomplishment to build links between theoretical understanding and practice (Vars, 2002). Nevertheless, challenges to implementing dance as an approach to teach and learn a second language do exist. For teachers, it is essential to develop varied pedagogical approaches to suit different student cohorts. But it is not reasonable to expect every language teacher is a born expert and connoisseur of dance or every dance teacher a born expert and connoisseur of the target language. Moreover, we have not seen studies focus on the development of the pedagogy of using dance as an approach for teaching and learning a second language. This study accordingly offers empirical evidence for the benefits that dance activities can make to students' second language competence development. We offered pedagogical insights for teachers who want to employ dance as an approach to teach the second language.

Discussion

These four autobiographical stories addressed Nan's teaching of Chinese dance and Chinese language in different educational settings and offer ways in which second language teaching and learning can be enriched by dance and movement. The first story was not about teaching Chinese language but teaching Chinese dance, and the second story offered an example of teaching a second language without dance. The third story reveals Nan's epiphany, that during dance activity, a second language can be acquired in an immersive context, revealed through happenstance. The fourth story proves Nan's realisation, that dance can be an effective way to support second language acquisition.

Communicative and Intercultural Competence

Every human being can acquire one or more languages at almost any time across the life span (Wode, 1981). The demands for second language teaching and learning are driven by social context, political policy, economic imperatives, and the phenomenon of globalisation (Byram & Hu, 2013). With the increasing emphasis on multiculturalism across the globe, second language theory has mainly focused on three approaches – second language acquisition; interlanguaging – which is viewed "as a continuum which learners move along as they progress from knowing only L1 [first language] to gaining more skills in L2 [second language]" (Byram & Hu, 2013, p. 356); and then verbal interactions between native speakers and non-native speakers in the second language. Nan's three stories situated in Australia encompassed all these but particularly in the last she describes verbal interactions between native and non-native speakers in Chinese language. Admittedly this was limited but the children were young, and Nan only had a short time with each group.

Byram and Hu (2013) insisted that:

> It is necessary to study second language acquisition as a social and cultural activity. It is appropriate to think of the acquisition of a second language as a social accomplishment, keeping the point of view of learners who have to be conceived as social actors. The relationships between the learner and the social have to be conceived in terms of relations of power, of identity negotiation and of communities of practice. (p. 612)

This captures what Nan sought to do, integrating Chinese language, dance, and cultural context. In the last recounted lesson attention was paid to promoting communicative competence which relied on developing model phrases learned through imitation and/or building certain utterances serving specific functions in specific contexts (Byram & Hu,

2013). This lesson offers a way in which a teacher can focus on learners' intercultural competence: the ability to use the utterances and speech patterns of the target language to communicate, negotiate and interact with their interlocutors from the target language-related culture (Australian Curriculum Assessment and Reporting Authority, 2020a). Even though a very simple exchange, there was the germ of some intercultural competence and if the opportunity had been there, it would have been a basis for establishing "fluid relationships at the interstices of different and multiply-determined identities whilst having a purpose or task in mind" (Byram & Hu, 2013, p. 346). Intercultural competence of the second language "combines notions of communication and interaction across languages and cultures" (Byram & Hu, 2013, p. 346).

Language Acquisition and Immersion

Ultimately, there were two distinct ways of developing second language competence in Nan's third and fourth stories: language acquisition and language learning (Krashen, 1982). Language acquisition is a subconscious process like the way children develop ability in their first language. Other ways of describing acquisition include implicit learning, informal learning, natural learning and picking-up language. The second way to develop competence in a second language is by language learning. It refers to conscious knowledge of a second language, explicitly learning the rules and grammar. To enact this approach, language immersion programs have been proven successful (Maxwell, 2001; Swain & Lapkin, 1982).

Its success stems from the fact that immersion programs, in many aspects, parallel first language acquisition (Maxwell, 2001). Nan's third and fourth lessons were based on dance (content)-led activities that focus on the message and meaning, thus large amounts of

input that students receive are comprehensible, then the acquisition of the second language occurred naturally (Krashen, 1982; Krashen & Terrell, 1983).

Cognitive Learning Transfer

Engagement in the arts is an effective modality of learning that engenders important learning outcomes (Eisner, 2002; Fiske, 2000; Fleming, 2008; Sinclair et al., 2009; Wright, 2012). Encompassing space, time (Cunningham, 1992), force and flow (Laban, 1963), dance is an art form rich in kinaesthetic intelligence (Gardner, 2004; Hanna, 2001). Dance can be powerful nonverbal communication which has a vocabulary (for example, steps and gestures), grammar (for example, justifying how one movement follows another), and meaning (Hanna, 2001). Dance is rich in culture, it is not one, it is geographically dispersed and aesthetically distributed (Kowal et al., 2017).

Many prominent dance scholars illuminated a wide range of values of learning through dance, including but not limited in physical, cognitive, social, emotional, and aesthetic skill development (Ashley, 2002; Bond & Deans, 1997; Bond & Stinson, 2007; Davies, 2003; Hanna, 2015). Few consider the connections between second language learning and dance. Dance leads to embodied thinking, stress-free and creative problem solving, and aesthetic decision making while developing self and relational sensibilities (Deans, 2016). Dance is not merely an independent domain but can afford cognitive learning transfer that enabled Nan's students to "learn dance, learn about dance," acquire and reinforce the second language "through dance" (Hanna, 2001, p. 24). Dance as a form of nonverbal communication integrates mind, body, emotion and cognition, the incorporation of dance thus contributed to students' intellectual growth in the second language subject and Nan's educational goal achievement in second language education contexts (Hanna, 2001).

Multiple Accesses

Dance as a kinaesthetically rich art form also has the power to activate other existing intelligences and allow new intelligences to emerge (Gardner, 1999, 2003). Integrating dance into the second language education context allowed Nan to provide opportunities not only for students with highly developed linguistic intelligence but also for those who are advanced in kinaesthetic and other kinds of intelligence. Multiple accesses were offered to develop the competence of the second language. For example, by encouraging students to draw what they would dance later the whiteboard in the fourth story, dance activities allowed Nan to motivate students linguistic, kinaesthetic, visual, spatial, and interpersonal intelligence.

In second language education, it is reasonable to regard linguistic, communicative, and intercultural competence as complementary, they enable learners “to understand what they need to understand and to say what they want to say in certain situations in relation to specific topics” (Byram & Hu, 2013, p. 48). Dance encompasses movement (kinaesthetic aspect) and culture (cognitive aspect; Gardner, 2004; Hanna, 2001). The kinaesthetic and the cultural work together allowing the development of linguistic, communicative, intercultural competence of a second language. Practitioners who use this approach to teach a second language should consider both the movement and culture aspects of dance, rather than only movement, to enrich students learning experience and ensure more satisfactory learning outcomes. Cultural aspects should be introduced progressively and gently, in an age-appropriate manner that permit connections to be made and curiosity ignited.

What a child does from the very first moment is to breathe the air. Gradually more and more movements come. Movement is basic to children’s functioning. When they start to receive formal schooling, they can already move and speak. They enter school with repertoire, with established neural pathways for both systems, and with vocabularies extensive of movement. By the intentional teaching of dance to support language acquisition, we are connecting neural pathways. For some young learners, their kinaesthetic intelligence

may develop ahead of second language learning, thus using dance to teach culture and language takes advantage of different learning abilities. Teachers should take the opportunity to harness movement as a foundational manner of child engagement.

One limitation of this study is that not all teachers are confident dancer users who can implement dance as an approach to teach languages immediately although most of them can move and many can dance. With opportunity and commitment, teachers can acquire dance, culture and language skills, so that they too could implement dance-based cultural and language teaching and hopefully become themselves connoisseurs and critics. Future classroom-based research in this area is of great value for improving second language education outcomes and developing a better understanding of how and why dance can contribute to the development of competence in a second language.

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Chapter Nine: Discussion

This chapter presents a synthesis of the findings and discussion from the five journal articles included in this thesis. The main findings discussed in each of the five journal articles in this study are presented first. Following this, a discussion of the synthesis of the themes that emerged from findings is presented under four overarching themes: Linguistic Benefits, Cultural Benefits, Benefits Applicable to General Learning, and Implementing the Languages Dance Approach Theoretical Framework. Then, I present the theory of Funds of Knowledge (FoK) as a theoretical construct that underpins both the data and findings. This includes presenting relationships between overarching themes and sub-themes, and the delineation and interconnectedness between these and the theoretical construct mentioned above.

Findings and the conceptualisation of the FoK theory come from and are related to the main research question of this study. Whilst the research questions in all articles were different, themes emerged from each of them directly linked and related to the main research question and sub-questions of this thesis. Table 9.1 summarises the main research question, sub-questions of the thesis and research questions found in each of the articles.

Table 9.1

Summary of Research Questions

Article/Chapter	Research question
Main research question of the thesis	
What is the impact of including dance in second language learning and teaching programs, in schools and alternative educational contexts?	
Sub-questions	

<table>
<tr><td colspan="2">Can the inclusion of dance support the learning of a second language?
Does dance facilitate students’ improvement in cultural and/or intercultural competence?
What challenges are there for second language teachers to integrate dance?
How do teachers overcome such challenges?
What strategies enable second language teachers to confidently integrate dance into their practice?</td></tr>
<tr><td>Chapter Four
Article One
Published with The Qualitative Report</td><td>Dancing My Way Through Life; Embodying Cultural Diversity Across Time and Space: An Autoethnography
What are my research motivations?
How do I focus my research topic on performing arts in languages learning and teaching?</td></tr>
<tr><td>Chapter Five
Article Two
(Narrative chapter)</td><td>Dance as a Linguistic and Cultural Bridge for Teaching Heritage, Community Languages
How do stakeholders in one large community language school understand the role of dance in the context of language acquisition, learning and teaching?</td></tr>
<tr><td>Chapter Six
Article Three
(Narrative chapter)</td><td>Learning Chinese as a Second Language Through Dance: A Phenomenological Study
How can dance benefit second language learning and teaching?
Are there any challenges for second language teachers to incorporate dance in language classes?</td></tr>
<tr><td>Chapter Seven
Article Four
(Narrative chapter)</td><td>Dance, movement and second language learning: A case study of AIM in an Australian school
How does one language teacher understand the dance and movement in AIM and how much of AIM activities using these are implemented?</td></tr>
</table>

Chapter Eight Article Five Published with *The Qualitative Report*	*Integrating Dance and Language Education: A Pedagogical Epiphany* How can an expert teacher integrate dance and language education?

Table 9.2 (below) summarises detailed information about participants in the articles included in this thesis.[2] In my research, I sought experiences and understandings of different stakeholders in different second language settings on the use of dance as an approach to acquire, learn and teach both language and culture. There were 30 participants in total including myself in the first and last articles. Table 9.2 is included to demonstrate that I explored the use of dance as an approach to teach and learn second languages from different cultures (Greek and Chinese), settings (community language school, government mainstream school, and independent mainstream school), and lenses (teachers and teacher leaders at different stages of their careers; students and student leaders of different ages; parents; inclusive of myself as researcher).

Table 9.2

Participants

Name	Position	Age	Background	Years teaching &/or learning	Language taught	Birthplace	Gender	Chapter
Nan	Researcher	27	Qualified dance teacher	5	Chinese	China	F	4
LeaderI	Leader	30	Qualified primary teacher	12	Greek	Australia	F	5

[2] Those articles not accepted or published at the time of submission will be described as narrative chapters.

Leader M	Leader	27	Banking Project manager	10	Greek	Australia	F	
Teacher C	Teacher Yrs 3-6	57	Qualified dance teacher	35 10 at AGCS	Greek	Greece	M	
Teacher W	Teacher Preschool-Yr2	31	Qualified early learning teacher	12	Greek	Australia	M	
YS1	Younger student	9		4	Greek	Australia	F	
YS2	Younger student	9		4	Greek	Australia	F	
YS3	Younger student	9		4	Greek	Australia	M	
YS4	Younger student	9		4	Greek	Australia	M	
YS5	Younger student	9		4	Greek	Australia	M	
OS1	Older student	11		6	Greek	Australia	F	
OS2	Older student	11		6	Greek	Australia	F	
OS3	Older student	11		6	Greek	Australia	F	
OS4	Older student	11		6	Greek	Australia	F	
OS5	Older student	11		6	Greek	Australia	F	
SL1	Student leader	11		6	Greek	Australia	F	
SL2	Student leader	11		6	Greek	Australia	F	
SL3	Student leader	12		7	Greek	Australia	F	
SL4	Student leader	12		7	Greek	Australia	F	
SL5	Student leader	12		7	Greek	Australia	M	
SL6	Student leader	11		6	Greek	Australia	M	
SL7	Student leader	11		6	Greek	Australia	M	
SL8	Student leader	11		6	Greek	Australia	M	
P1	Parent		Speaks Greek		Greek		F	
P2	Parent		Speaks Greek		Greek		M	
P3	Parent		Non Greek		Greek		F	
P4	Parent		Non Greek		Greek		M	

Chen	Teacher	38	Qualified Primary teacher	5 at an independent school	Chinese	China	M	6
Wen	Teacher	31	Qualified Primary teacher	3 at a government primary school 9 at a community language school	Chinese	China	F	
Jing	Teacher		Qualified primary teacher	14 at government school 10 at independent school	Chinese	China	F	7
Nan	Researcher	30	Qualified dance teacher	8	Chinese	China	F	8

Across all findings in the articles, the data revealed the integration of dance in varying levels and degrees for the purposes of language teaching and learning practice by 30 participants. One participant only stated that she did not use dance but failed to acknowledge the fact that she had already to some degree used elements of dance as her second language Chinese program, Accelerative Integrated Method (AIM), had a strong basis of including dance throughout the course. The above table of participants illustrates a wide range of teaching and learning experiences and reflective understandings of experiences where the use of dance in language programs is included. In some cases, participants offered data that were not rich enough to form a theme in its own right but contributed to the building of themes with other participants. Table 9.3 illustrates the merging and relocation of several emergent themes from the articles into overarching themes and sub-themes, and the interrelationships between them. For clarity, the four overarching themes have been colour-coded. As is

evident, articles may have addressed more than one of these themes, adding to the cohesion of this thesis including published work.

Table 9.3

Merging and Relocation of Themes into Overarching Themes

<table>
<tr><th>Article/Chapter</th><th>Emergent themes from articles</th><th>Overarching themes and sub-themes</th></tr>
<tr><td rowspan="3">Dancing My Way Through Life; Embodying Cultural Diversity Across Time and Space: An Autoethnography</td><td>Personal identity: commitment</td><td rowspan="2">Linguistic Benefits
• Language immersion and acquisition
• Linguistic competence
• Communicative competence</td></tr>
<tr><td>Social identity: cultural heritage and cultural diversity</td></tr>
<tr><td>Dance philosophy: an artistic language expressing cultural diversity</td><td rowspan="2">Cultural Benefits
• Cultural diversity
• Cultural heritage and Cultural identity
• Intercultural competence</td></tr>
<tr><td>Dance as a Linguistic and Cultural Bridge for Teaching Heritage, Community Languages</td><td>Dance as supporting culture
• Good thing
• Different regional cultures
• Important topics
• Cultural maintenance
• Social application of dance, highly desirable by community members who are culture bearers</td></tr>
</table>

	• Cultural identity	
	Dance as reinforcing language acquisition • Combining dance and language in one activity • Lyrics support language • Rhythm supports memory • Through using props • Functional language in immersion teaching • Non-verbal cues for language	Benefits Applicable to General Learning • Learning through dance • Multiple intelligences • Positive emotion
	Dance as nurturing learning • Whole child (cognitive and physical, engage more parts of the brain, focus) • Motivation (different way of revision, inclusive, enjoyable) • Convenience for parents	
Learning Chinese as a Second Language Through Dance: A	Language learning and teaching-related benefits • Linguistic skills (listening and speaking skills, reading and writing skills) • Cultural understandings	Implementing the Languages Dance Approach (LDA) Theoretical Framework

Phenomenological Study	General learning and teaching benefits • Benefits for students: enjoyment, exposure, concentration, motivation, inclusiveness, well-being • Benefits for teachers	
	Challenges • Language teachers' limited knowledge of dance • Students' differentiation	
Dance, movement and second language learning: A case study of AIM in an Australian school	Meaningful language teaching • Story-based • Incorporation of the basic elements of the arts • Interest and inclusiveness • Simplified, high-frequency linguistic elements • Cyclical pattern	
	Challenges • Provision of training and resources • Inclusion of technology • Teaching writing in a conventional way	

	• Distinctions between different ages of learners	
	Commitment	
Integrating Dance and Language Education: A Pedagogical Epiphany	Linguistic, communicative and intercultural competence	
	Language acquisition and immersion	
	Cognitive learning transfer	
	Multiple accesses	

Participants reported their experience of dance as an effective approach that offered Linguistic Benefits, Cultural Benefits, and Benefits Applicable to General Learning, which form the first three overarching themes. These three interconnected overarching themes are all related to the benefits that the dance brings to second language contexts. Under Linguistic Benefits, I will discuss Language immersion and acquisition, Linguistic competence, and Communicative competence. These are the most evident and discernible benefits that dance affords second language learners. As discussed in the literature review in Chapter Two, culture is an important part of the language (Halliday, 1993). Cultural Benefits are listed as a separate overarching theme because a plethora of data and findings related to culture emerged during the research process. Three sub-themes will be discussed under Cultural Benefits: Cultural diversity, Cultural heritage and Cultural identity, and Intercultural competence. There were strong data that emerged related to benefits engendered by dance in second language contexts and were applicable to general learning context(s), including Learning through dance, Multiple intelligences, and Positive emotion. I will discuss these findings in the overarching theme of the Benefits Applicable to General Learning. Participants also reported experiencing challenges using dance as an approach to teach language and this leads

to the fourth overarching theme: Implementing the Languages Dance Approach Theoretical Framework.

Finally, I will discuss my findings on the use of dance as an approach to acquire, learn and teach a second language, connecting these and comparing them with existent knowledge and theories that I have identified as relevant. By doing this, new knowledge in this under-researched field will be presented on the benefits of integrating dance into second language education and alternative contexts, as well as supporting teachers to implement the Languages Dance Approach. I will begin my discussion with the first overarching theme, Linguistic Benefits.

Linguistic Benefits

All participants in four out of the five articles cited linguistic benefits for students as the most direct and obvious contribution of incorporating dance into their second language teaching and learning program. All except one teacher participant shared understandings about Language immersion and acquisition, Linguistic competence, and Communicative competence, implicating dance as an effective approach to support language education. The only participant, Jing in Chapter Seven, who denied such efficacy still incorporated movement into their language teaching.

Language Immersion and Acquisition

As was explained in the literature review (see Chapter Two), although often used interchangeably, the terms ‘second language learning’ and ‘second language acquisition’ differ. Language learning is the formal learning of a language, whilst language acquisition

implies less emphasis on formal education (Krashen & Terrell, 1983). Language immersion is a teaching approach used for developing students' competence in a second language and emphasises immersing students in the target language by using it as a tool for instruction (Lindholm-Leary, 2011).

From the beginning of this study in the first autoethnographic publication, dance was recognised as an artistic language (see Chapter Four). This supports the long-established understanding that dance is much more meaningful than just a form of entertainment (Ashley, 2002; Cunningham, 1992; Hanna, 1979, 2001, 2015; Kowal et al., 2017; Laban, 1963), and extends knowledge on the links between dance, communication and language (Hanna, 2008; Stevens & McKechnie, 2005) by exploring these ideas in second language education settings.

Participant specific examples in this study further prove the existence of this link, creating an environment of language immersion (Campbell et al., 1985; Genesee, 1987; Hummel, 2014; Lindholm-Leary, 2011) with dance activities in schools and educational settings. There is a clear demonstration of the possibility and potential efficacy of linking dance with language classes from the data collected in this study. For example, TeacherC led formal Greek dance classes in the Greek language, teaching students different genres of Greek dance accompanied with famous Greek music or Greek songs sung by students, and organised students' end of year performances (see Chapter Five). Nan used Mongolian music with Mongolian lyrics to teach Mongolian dance (see Chapter Eight). TeacherW, LeaderI and LeaderM demonstrated how teachers can incorporate dance in language classes by embedding dance practice into the Greek language curriculum, incorporating specific vocabulary and expressions, song lyrics together with movements to rhythm(s) and tune(s) (see Chapter Five).

One participant (Chen), evidenced the possibility of incorporating more complex dance in language classes by choreographing dances according to songs that are popular among students, and teaching Chinese second language learners movements with instruction completely in the target language (see Chapter Six). Accessing the internet, another participant (Wen), incorporated simple dances accompanied with songs using Chinese lyrics that simultaneously covered the expected syllabus vocabularies, or used dances with the songs in English introducing particular topics of Chinese culture (see Chapter Six). These examples illustrate how language teachers incorporate dance when it is not possible to create or adapt dances independently. Nan demonstrated how beginner level second language learners can be immersed in the target language by adapting target vocabularies to a melody that learners are familiar with, then changing to Chinese cultural music to facilitate Chinese language and dance teaching (see Chapter Eight). The above instances illustrate unique ways that teachers use dance to generate a language immersive environment.

Data collected from teacher participants contributed additional details about innovatively harnessing the power of dance to create a complete language immersion context for students. This was accomplished by incorporating elements other than lyrics and rhythms, which naturally exist in dance activities. TeacherC introduced traditional Greek instruments used in the accompanying dance music and provided traditional dance costumes for students for their end-of-year performances (see Chapter Four). TeacherW incorporated props such as coloured ribbons into dance to deliver colour related Greek vocabularies (see Chapter Four). Nan designed a dance hand gesture drawing activity to revisit the learnt Chinese vocabularies with her students (see Chapter Eight). These examples show the power of dance to anchor students in a language immersion environment (Hanna, 2008) providing frequent opportunities for students to use the target language (Hummel, 2014).

Whilst there are references to action facilitating second language acquisition (Asher, 1966, 2009), little is mentioned about the reasons, other than for the cause-effect relationship hypothesis. Once students experience an immersive environment created by dance, they begin to feel less anxiety, and accept being exposed to the target language more easily and frequently (Goldschneider & DeKeyser, 2001; Koda, 2007; Krashen, 1982; Krashen & Terrell, 1983; Swain, 1985). Consequently, students acquire a range of knowledge and language skills in the language curriculum.

Practices of the teacher and leader participants in this study support the notion that students can acquire linguistic elements of a second language that are explicit and easy to understand with demonstrations using dance movements. Similar to first language learning, students "mimic" words to match movements or steps in dance, experiencing and understanding meaning-making with less stress. This phenomenon aligns with Krashen's Affective Filter hypothesis which explains that creating a learning environment with a low level of anxiety is more likely to lead to students' success in the acquisition of a second language (Krashen, 1982; Krashen & Terrell, 1983). Students in this study were provided with an embodied understanding of simple linguistic elements, such as instructional and directional vocabularies like "left", "right", "quick", and "slow", and often listened to lyrics that they understood from the meaning-making of dance. Participant Wen's students kept practising the dance and language integrated activities experienced during the classes after leaving the Chinese language classroom, out of school and back at home, on a voluntary basis. Wen expressed that the increased stress-free contact time to the second language contributed to students' vocabulary and sentence structure retention (see Chapter Six). This instance supports the existing knowledge related to frequency in the input as a key factor for second language acquisition (Ellis, 2002). There is an understanding that the more frequently the students are exposed to certain linguistic patterns, "the stronger the associative linkages

holding the corresponding elements together" (Koda, 2007, p. 10), and extends these ideas by innovatively involving dance.

Such links were also expressed by leadership in the community school researched. LeaderM and LeaderI mentioned the efficacy of using dance as the kinaesthetic and visual cue to deliver linguistic elements that are relatively abstract and cannot be experienced or understood directly (see Chapter Five). This evidences the idea that second language acquisition depends on the perceptual salience of the input (Goldschneider & DeKeyser, 2001). Teachers in this study extend the scope of the perceptual salience by including kinaesthetic noticeability of the immersion environment that in this instance dance provides.

Linguistic Competence

Teacher participants in my study demonstrated specific, perceived, dance engendered benefits for students across a range of areas of linguistic competence, which is, according to linguistics, the ability to use grammar, syntax and vocabulary of the target language (Chomsky, 1965; Richards, 2001). Their experiences collected from the data align with an existing knowledge that dance supports language acquisition (Maxwell, 2001) and details these benefits in specific linguistic competence areas. Participant Wen mentioned that using dance benefited her students in vocabulary uptake, sentence structure retention, listening skill improvement and speaking skill development (see Chapter Six). Nan accidentally created a Mongolian language immersive environment in her dance class, which led to dance learners' spontaneous acquisition of the Mongolian language (see Chapter Eight). TeacherW counted the beats of the movements with students whilst they were dancing, noting that his students acquired the number-related vocabularies without having this explicitly taught (see Chapter Five). Participant Chen described one of the phrases in his dance as chopping vegetables to

provide an avenue for students to acquire the Chinese vocabularies of “quick”, “slow”, “chop” and so forth (see Chapter Six). Nan intentionally arranged the repetition of a dance phrase when choreographing her dance lesson to incorporate the variation of the expected grammar elements, which finally led to students’ acquisition of the sentence structure with Chinese measure words. Chinese measure word refers in the Chinese language specifically to a word used between a number and a noun to classify the object (see Chapter Eight).

Communicative Competence

Dance is seen as a complex interaction between the dancers, the steps, and the environment that can illustrate language development as emergent from the interaction between the learners, the language, and the environment (De Bot & Larsen-Freeman, 2011). Although I discuss linguistic competence and communicative competence in this section under two different subheadings, they are not separate (Byram & Hu, 2013). As mentioned in the literature review in Chapter Two, the notion of communicative competence was first coined by Hymes (1972) in response to the perceived inadequacy of linguistic competence. Following on from the work and research of Hymes, linguists working in the field have developed varied models emphasising different components of communicative competence (Bachman, 1990; Bachman & Palmer, 1996; Canale, 1983; Canale & Swain, 1980; Celce-Murcia et al., 1995). Linguistic competence is included as a part of communicative competence in all of these models. There are several descriptions of “communicative competence” outlining the skills that students need to acquire. Based on the adaptation and development of previous studies, a more recent model outlines five competence areas: linguistic competence, discourse competence, actional competence, sociocultural competence and strategic competence (Celce-Murcia et al., 1995).

In my participants' dance and language integrated classes, students' improvement was not only restricted to linguistic competence, they also constructed other areas of communicative competence. Those competencies emerge simultaneously and complement one another. TeacherW, TeacherC, LeaderI, LeaderM in Chapter Five, and Participant Chen in Chapter Six almost exclusively used the target language in their dance and language integrated classes. This enabled teacher-student and student-student conversations to spontaneously occur whilst involved with and practising dance activities. Rather than memorise the structures and the rules mechanically, students in those classes were engaged in the interactive, conversational, "pragmatic, authentic, functional use of language for meaningful purposes" (Brown, 2007, p. 241), both productively and receptively, in unrehearsed contexts (Brown, 2007). The above instances exemplify the application of discourse competence in communicative language teaching, which refers to the "selection, sequencing, and arrangement of words, structures, sentences and utterances to achieve a unified spoken or written text" (Celce-Murcia et al., 1995, p. 13).

Languages are not restricted to capturing and reflecting meaning, they are also designed to get things done (Littlejohn, 2009). In TeacherC's classes, older students regularly asked for clarification of the teacher's verbal and physical demonstration of the steps in Greek. Students also used the Greek language to persuade TeacherC to let them perform the dance one more time or to complain that they were tired and needed to rest (see Chapter Five). This highlights the application of both the strategic competence, which is the "knowledge of communication strategies and how to use them" (Celce-Murcia et al., 1995, p. 26), and also actional competence, which is the competence in "conveying and understanding communicative intent, that is, matching actional intent with linguistic form based on the knowledge of an inventory of verbal schemata that carry illocutionary force" (Celce-Murcia et al., 1995, p. 17), in the dance and language integrated class.

Cultural factors such as knowledge of life, traditions, and the history of a second language, are significant to successfully communicating in the second language with community members (Celce-Murcia et al., 1995). However, it is not an easy task to raise students' cultural awareness of the second language. Cultural rules and norms of the first language are deeply ingrained in students and the culture of the second language is based on a series of new knowledge (Wolfson, 1989). Dance offers an innovative alternative to achieving this goal.

Participant Chen uses both physical and verbal demonstrations in his dance and language integrated classes to ensure only Chinese language is used even when students had difficulties understanding some specific points. Employing this technique enabled his students to gradually use the language in ways that were situationally and socially appropriate (Hymes, 1972; Swain, 1985). An interesting fact found in the data was that all of the teacher and leader participants in this study have a cultural background of the language they are teaching as they themselves or at least one of their family members were born in China or Greece. They presented and practised Greek or Chinese sociocultural rules and norm patterns in the classrooms, which more or less influenced students' behaviour in the specific language context. Particularly, TeacherC and Nan, in Chapters Five and Eight respectively, incorporated Greek dances and Chinese dances, which are representatives of the Greek and Chinese cultures, as a communicative competence teaching strategy. In these examples and circumstances, cultural factors can be gradually integrated by students (Celce-Murcia et al., 1995). Such examples offer the probable possibilities of an application of sociocultural competence which refers to a "speaker's knowledge of how to express messages appropriately within the overall social and cultural context of communication" (Celce-Murcia et al., 1995, p. 23). Findings emerged from data in this study that reflected students benefitting greatly from learning about culture through dance, which overlaps with and

extends this culturally related branch of communicative competence. I will discuss this point further in the next section entitled Cultural benefits.

In addition, the use of authentic materials, which are not designed specifically for the classroom, is highly valued by communicative language teaching theorists and practitioners (Hummel, 2014). With dance-incorporated activities, teacher participants in my study spontaneously incorporated this type of material to teach their target languages. Such examples as mentioned were the costumes of the dances, the musical instruments of the accompanying music, and the lyrics in the famous traditional Greek songs, mentioned in Chapter Five and the Chinese language illustrated map in Chapter Eight.

This section evidences the fact that using dance offers the opportunity to immerse students in the target language and subsequently affords students the acquisition of this language (Maxwell, 2001; Swain & Lapkin, 1982, 1991). It is this immersion environment teacher and leader participants in this study created using dance that enabled real communicative situations to happen in the classroom and promised the induction of regularity in linguistic elements encountered (Ellis, 2007). The additional kinaesthetic and visual reinforcement and repetition generated by dance offered students opportunities to memorise the utterances and associations between language forms and construct linguistic competence and other areas of communicative competence.

The benefits dance contributes to second language education are not limited to linguistic skills and competence. I will further discuss culturally related second language benefits generated by dance in the following section.

Cultural Benefits

The culture of a second language is given great importance by linguists (Celce-Murcia et al., 1995; van Ek & Trim, 1991). Research in the field deems second language acquisition and second culture acquisition as inextricably tied. Every message in a second language is communicated in a particular cultural setting and it is this second cultural context that constructs the language structure and the ways in which people use that language (Liddicoat, 2004). The literature on culture provides a variety and plethora of descriptions. In this study, I share the perspective of Robinson (1991), Robinson (1993) and Robinson-Stuart and Nocon (1996) that culture is a process that provides an avenue for perceiving, interpreting, feeling, living, and being in the world. Culture is the part that is indispensable for meaning making.

Besides the kinaesthetic and visual advantages mentioned in the previous section, dance has context, or ecology, which relates it to humanities and social and behavioural sciences (Hanna, 2008). Dance reflects the culture in which a specific community is situated and thus culture is layered in dance and can be discovered through fields such as dance history, dance anthropology, and dance sociology (Hanna, 1979; Novack, 1990). Therefore, different aspects of the culture of the second language can be presented to both background and non-background language students through the medium of dance.

Participants' experiences reported in my study support the above definition of culture, and the interrelationship between the two, language and dance. Participant views and data collected extend these ideas by directly linking dance to culturally related second language benefits. Languages teachers, school leaders and parents noted that incorporating dance into language classes provided cultural benefits for students. Data revealed that students developed, maintained and reinforced awareness and understanding of cultural diversity, cultural heritage and cultural identity, and Intercultural competence, drawing on their experiences of making meaning through dance and language integrated activities.

Cultural Diversity

There is a wide variety of local, regional and global cultures existent in the world today (Australian Curriculum Assessment and Reporting Authority, 2020a). Participants' experiences in this study demonstrate the possibility that dance can contribute to language learners' understanding of cultural diversity. TeacherC in Chapter Five and Participant Chen in Chapter Six both mentioned different Greek and Chinese regional dances that enabled students to experience different regional cultures. TeacherC exemplified this by stating that he had researched over 400 types of Greek dance, teaching these dances to his students, and conveying the idea that people dance differently for a multitude of reasons. It is demonstrated in the first autoethnographic publication in Chapter Four that Nan constructed awareness of diverse Chinese regional cultures through using a lens for different Chinese regional dances, such as the Uighur dance, Tibetan dance, Dai dance, and dance of the Chinese Korean peoples. In Chapter Four, Nan also described how she further expanded and embodied understandings of diverse cultures of people who live in countries other than China by engaging with the dances of those people.

LeaderI and Participant Chen mentioned that dance covers a range of cultural topics in the second language curriculum that they taught, such as history, myths and important folkloric information (see Chapters Five and Six). Participants Wen and Jing both incorporated dance when introducing an important cultural part of the Chinese language curriculum such as the Chinese festivals, to their students (see Chapters Six and Seven). Participant Wen noted that she had taught her students a dance, which she learnt from YouTube, about the Dragon Boat Festival. Whilst Participant Jing used the lion dance to strengthen and deepen the cultural aspect of Chinese language learning. She gave students

topics, such as the Chinese New Year and the Lion Dance, to collect information and then perform. Students explored and performed the Lion Dance, and built both “feeling” and understanding of the cultural significance of Chinese New Year.

Cultural Heritage and Cultural Identity

Identity refers to how people understand who they are and their relationships to the world, how those relationships are constructed and reconstructed over time and across space, and how people understand possibilities for the future (Norton, 2000).

In the first autoethnographic publication in this study, Nan reconnected herself with the Mongolian culture through practising and researching Mongolian dance, expressing that dance provides the opportunity for people to “connect with the past, present and future” (Zhang et al., 2020, p. 101). Parent participants from Athena Greek community school in Chapter Five offered their opinion on the maintenance of cultural heritage, which refers to the cultural legacy of tangible and intangible heritage assets inherited from previous generations that are typically associated with a group or society (Logan, 2007; Zentella, 1997). Participants also mentioned that children who are second, third and even fourth generation Greek descendants have few opportunities to experience Greek culture. However, dance was seen as valuable to socially connect with their parents, extended family, the Greek community and for them an abstract place in the world other than where they were born, the country of Greece.

A number of parents further extend such ideas and relate dance with cultural identity, which is the form of identity shared by members of a particular culture that differentiates them from other members of other cultures (Victorian Curriculum and Assessment Authority, 2021c). They argued being able to dance with other Greek extended family members at

weddings and other Greeks when they went back to Greece helped their children identify and feel that they belonged, becoming confident individuals that understood their own identity and were not embarrassed by it (see Chapter Five). It was recognising and performing dances laden with culture and heritage that expressed who they were and where they came from. Student participants' experiences align with those expressed by the parent participants. Whilst showing me the dances during the interviews, one student excitedly said, "You know what, I went to Greece on my last holiday, I met my family, I can dance and speak with them!" (see Chapter Five)

Like most forms of identity, cultural identity is constructed by engaging with particular cultures, whether it is through speaking particular languages, appreciating particular dances, eating particular foods, or following and understanding particular value systems. Identity is multilayered and over time and across space fluctuates with intercultural interactions (Victorian Curriculum and Assessment Authority, 2021c).

Intercultural Competence

Integrating dance into language classes not only shaped and extended background students' awareness and understanding of their own cultural heritage and cultural identity, but also contributed to the intercultural competence development of all students, including background students in the community language school researched in this study and non-background students in mainstream school contexts in the study.

Communicative competence discussed in the previous section is not seen as the ultimate and/or only goal of second language education. Intercultural competence, the ability to acknowledge the complexity of culture, to function, think and act appropriately across cultures, is essential for students of the diverse twenty-first century to become effective

language users to communicate, work and live with people from different cultural backgrounds – at home or abroad (Byram & Hu, 2013; Leung et al., 2014; Liddicoat, 2004; Santos, 2010). To address both the insufficient opportunities for deeper cultural learning and the need for a more "interactionally grounded view" (Liddicoat & Scarino, 2013, p. 13) of communicative language teaching, researchers and practitioners in the field have researched and implemented the intercultural approach (for example Bolten, 1993; Crozet, 1996; Crozet & Liddicoat, 1999, 2000; Kramsch, 1993a; Liddicoat, 2002). An intercultural perspective of language teaching is more than the limited input of information in the culture of a second language, it emphasises more the identity and the enactment of self through language, and participants' joint accomplishment of meaning (Kasper, 2006; Kern & Liddicoat, 2008).

There is a mandated intercultural section across all subject areas inclusive of teaching and learning in both the Australian Curriculum and the Victorian Curriculum. It is a capability that all teachers need to embed in their teaching (Australian Curriculum Assessment and Reporting Authority, 2020a; Victorian Curriculum and Assessment Authority, 2021c). The *Melbourne Declaration on Educational Goals for Young Australians* (Curriculum Corporation as the legal entity for the Ministerial Council on Education, 2008) recognises the fundamental role that education plays in building a "cohesive and culturally diverse" (p. 4) Australian society. The intercultural capability curriculum addresses this role by supporting young Australians to become informed, active, and responsible citizens. Its skill set includes the ability to become more sensitively aware of and value Australia's linguistic and cultural diversity, recognise commonalities and differences, and develop connections and mutual respect across cultures at local, regional, and global levels (Victorian Curriculum and Assessment Authority, 2021c). Integrating dance into second language classes can be seen as assisting teachers to reach the goal of creatively and effectively embedding intercultural teaching in the curriculum.

Data in this study revealed that the intercultural elements found in dance enabled students to acquire a deeper understanding of another culture, compare cultures, explore cultures and find their own place between the hybrid spaces of culture, which when reading the research are also noted as the main goals of intercultural teaching and learning (Liddicoat, 2004).

When students communicate information in the second language and dance combined activities, they are immersed in a second cultural context. Culture and language form an integrated whole. Every time students speak, they present a particular cultural act (Kramsch, 1993a). This is a very different way to consider the relationship between culture and dance. Every time students move in the dance, they also present a particular cultural act. The dance and language integrated classes of my participants provided opportunities for students to spontaneously acquire the second culture, along with the grammar and vocabulary in the second language, and the movement, sometimes unique cultural gestures of the second dance. Examples of how students in the study acquired common cultural conventions of the language they were learning can be seen in the previous descriptions of the dance and language integrated classes in this chapter. This was evidenced where teachers incorporated cultural dances, such as the Greek dance in TeacherC's class in Chapter Five, Dragon Boat Festival dance in Participant Wen's class in Chapter Six, the Lion Dance in Participant Jing's class in Chapter Seven, and Dai dance in Nan's class in Chapter Eight.

The current cultural construct of one's first language is unconsciously embedded, even though they may be unaware of or unable to describe it. The goal of promoting intercultural language teaching through dance is not to assimilate students into the culture of the language they are learning and abandon their current culture (Byram & Zarate, 1994). Instead, in my study, opportunities were allowed for students to become aware of two cultures, and therefore further provided possibilities for students to compare them by

participating in the dance and language integrated activities. In Nan's example class in Chapter Eight, rather than immediately using the traditional Dai music as the accompanying music to dance with the students, she sang the lesson's Chinese language with them in a selected western melody of students' first culture. After familiarising students with the movements, and the vocabulary and grammar in the lyrics, she then changed to the traditional Chinese Dai music. This supports the existing understanding that effective intercultural language teaching practice should allow students to utilise their own culture, experiences, and insights to take place, and provide them with opportunities to become aware that different people in different cultures speak and act differently to achieve the same goal (Liddicoat, 2004). This example also provides a possible new perspective on utilising students' own culture to seamlessly introduce the second culture, and provide space for the subsequent exploration of both cultures through the dance and language integrated activities.

Since the cultures of students' first language and second language exist at the same time in the classroom, there are perceived similarities and differences. This student awareness can be seen as a building block for intercultural sensitivity. In Chapter Eight of this study, Nan seized such a learning and teaching opportunity when students mentioned the iconic Chinese panda. She noted, "Australian and Chinese people both have animals that they love, like koalas in Australia and pandas in China. It is the same when we talk about dance".

Following this Nan asked students to introduce the dances that they enjoyed. She then added that "Same as koala and panda, there are different dances that people live in Australia and China". It was at this intercultural juncture in the lesson that Nan began to introduce the Dai dance. This instance supports the already existent understanding that by "directing attention first to similarities, the tendency to exaggerate and generalize differences can be undermined with positive affective and perceptual results" in intercultural teaching and learning (Robinson-Stuart & Nocon, 1996, p. 432). This also illustrates how dance can foster

a comparative environment in the second language classroom and produce possible opportunities for the "synthesis of perceptions and joint understanding" (Robinson-Stuart & Nocon, 1996, p. 432) that allow space for subsequent exploration of the cultures.

Data in this study revealed new ideas on incorporating dance into second language classrooms for students to explore cultures. Although unable to practise these ideas at the time of being interviewed, LeaderI mentioned that it is possible to further unpack and analyse additional layers of dance with older students for Greek language research purposes in the future (see Chapter Five). Similarly, Participant Wen did not yet have an opportunity to let her students research the language and culture through dance, but she was confident with this idea and believed it was absolutely feasible (see Chapter Six). Luckily, Participant Jing's experience described in Chapter Seven verifies the assumption of LeaderI and Participant Wen. Participant Jing's students in Years five and year six (approximately 10-12 years of age), researched the Chinese Lion Dance and explored why Chinese people like to perform it during Spring Festival. This provided an opportunity for students to further reflect on this information, festivals and dances of their own culture, and the reasons behind them.

After requesting that students notice and reflect on the differences between their own culture and the new culture they were learning, they may respond positively or negatively (Liddicoat, 2004). Data in this study indicated that most students enjoyed the new culture introduced through dance. In TeacherC's class described in Chapter Five and Nan's class described in Chapter Eight, all except one or two students were observed as being highly engaged, enjoying the new culture in the dance and language integrated activities. For those one or two students who were reluctant to participate in the activities, "respect" (sevasmos in Greek), was the word TeacherC and other students constantly said to them, which referred to being naughty during the class and this was not encouraged. Peer pressure and teacher expectations demanded that by participating they were showing their respect to the Greek

culture. This instance demonstrates that strategies could be implemented in dance and language integrated activities to provide opportunities for second language students to reflect on “the consequences of choices about their communicative behaviour in the light of their new knowledge” (Liddicoat, 2004, p. 21). These opportunities are necessary for students to further become aware of the responsibility that they should have to respect other languages, cultures and people (Liddicoat et al., 2003a). In effect, that is the goal of intercultural understanding.

As described in the autoethnographic publication in Chapter Four, Nan was not consciously aware of her culture, both the culture of her first language and the culture of her heritage but became aware of them after experiencing and reflecting on dance. Nan also developed understandings of the cultures of people living in countries other than China through the lens of dance. After acquiring, exploring, comparing, and reflecting on a number of different cultures, she did not abandon her own culture. She appreciated some of the new cultures, synthesised those new cultures with her own culture, developed a perspective that values and respects the other new cultures, and demonstrated a willingness to continue to welcome more cultures by constantly engaging with dance and language. Such findings exemplify that integrating dance into intercultural second language context allows opportunities for cultures to be noticed, explored, reflected and respected by students, rather than to be taught as a “complete and new body of information” by teachers (Liddicoat, 2004, p. 21). Data in this study indicate that dance can provide possible opportunities for students to experience diverse cultures in ways that recognise commonalities, remain open to differences, create connections, and cultivate mutual respect, and also equip students to live and work successfully in our interconnected intercultural world (Australian Curriculum Assessment and Reporting Authority, 2020a; Liddicoat & Scarino, 2013; Victorian Curriculum and Assessment Authority, 2021c).

Benefits Applicable to General Learning

In this discussion chapter, I focus on the process of learning as it presents within a second language teaching context. Just as the Linguistic Benefits and Cultural Benefits explored in this chapter illustrate what dance contributes to language teaching and learning, it is also important to discuss the benefits, contributions and applicability of dance to general learning. Whilst researchers study language as a domain of learning in its own right (Liddicoat & Scarino, 2013), understanding the process of learning allows for a deeper understanding of how a second language generally can be learnt more effectively by learners.

Learning Through Dance

As stated in Chapter One, dance is not simply a subject that encompasses skills of and knowledge about the dance itself to learn, but also a medium through which students can learn and experience non-dance knowledge in other subjects. Students learn the dance (i.e. movement), learn about dance (i.e. culture), and they can also learn through dance (i.e. other subjects such as a second language) (Hanna, 2001). Learning dances, the same as learning languages, is "the essential condition of knowing" (Halliday, 1993, p. 94) and a crucial process of making meaning, and it is "meaning making that characterises learning" (Liddicoat & Scarino, 2013). Thus, this process can be seen as learning the "foundation of learning itself", by which "experience becomes knowledge" (Halliday, 1993, pp. 93-94).

Movement is basic to children's functioning. What children do from the very first moment of their life is to breathe the outside air, and then they learn intensively through movement. Neural and synaptic pathways are built by participating in sensory-motor activities throughout life. Those connections between body and cognition are essential for the

subsequent meaning-making and learning (Damasio, 1994; DePaulo, 1992; Hanna, 2008; Moore & Oaksford, 2002). Dance, as a kind of human behaviour, consists of sequences of movements. Movements in dance, most of the time, are different from those in everyday life because movements in dance are purposeful, intentionally rhythmic and culturally influenced (Gardner, 1983). Movements in dance can always symbolise ordinary motor activities through metaphor. The most common process of encoding meaning in dance is using one phenomenon to resemble another one, this involves a cognitive process (Hanna, 2008). Students' metaphoric associations across disparate sensory, perceptual, enactive, and affective domains can be created and developed for decoding meaning across different symbol systems by using structured dance-integrated activities in classrooms (Seitz, 2005).

Teacher participants in my study integrated dance to trigger students' learning. They created opportunities for students to allow meaning-making to happen by learning dance and learning through dance. An example in Chapter Five of my study illustrates this process of embodying cognition and making meaning. LeaderI creatively used dance movements to symbolise the actual movement of taking a shower, demonstrating the dance movements whilst saying taking a shower using exclusively Greek words and expressions. Students' metaphoric cross-domain connections were built conceptually (Lakoff & Johnson, 1999; Ortony, 1993). They moved between linguistic and kinaesthetic (or visual, as in this study I consider viewing dance is also a part of dance education, even if the students do not perform the dance by themselves) symbol systems in the dance integrated activities which scaffolded an understanding of the meanings of the Greek words that described actions, such as taking a shower. In this process, reflection, interpretation, embodying cognition, or making meaning, which characterises learning, played a vital role in that it made experiences become knowledge (Liddicoat & Scarino, 2013).

Although this is only an example of making meaning of language through dance, a similar learning process can be applied to other subjects by integrating dance activities with other communication symbol systems involving multiple intelligences, which is mentioned in the literature review in Chapter Two and will be discussed in the following section.

Multiple Intelligences

Gardner delineated eight distinct modes of intelligence, bodily-kinaesthetic, verbal-linguistic, mathematical, visual-spatial, musical, interpersonal or social, intrapersonal and naturalistic respectively (Gardner, 1983, 1995). These intelligences are a set of tools for learning, a group of "biopsychological" (Gardner, 1999a, p. 33) capabilities to use various symbolic systems created by different cultures to receive, express, and communicate meanings (Gardner, 1983).

Multiple intelligences, as part of students' birthright, depend on their genetic makeup, and past experiences formed by values, opportunities, and choices together with their available cultures. Consequently, such varied student intelligences present in a classroom in varying strengths and combinations (Chen & Gardner, 2018; Gardner, 1999a). Teachers accordingly provide multiple points of entry by activating different intelligences of students as much as possible to make the process of learning function more effectively. Dance involves multiple sensory systems, heightens perceptual awareness, expands access to the meanings embedded in different symbol systems, and encourages multiple solutions to a single problem (Hanna, 2008; Lai Keun & Hunt, 2006).

Teacher participants in my study innovatively used dance to introduce the content to be learnt creating opportunities for students in the class to use their different strengths (Gardner, 1983). Teacher and leader participants in Chapter Five, Participant Chen and

Participant Wen in Chapter Six, and Nan in Chapter Eight explicitly taught movements of dances to students. Participant Jing in Chapter Seven used gestures and asked students to learn and perform the lion dance by themselves often allowing for some variations. These examples demonstrate that dance can provide opportunities for students to use their kinaesthetic intelligence.

Although dance is well known for its kinaesthetically rich characteristic, it triggers other intelligences as well. Nan in Chapter Eight incorporated drawing in the dance and language activity, TeacherW in Chapter Five counted the beats of the dances with students, and the majority of teacher participants used some form of accompanying music, which provided examples of activating a visual-spatial, mathematical, and musical intelligence, respectively. Admittedly, the use of these intelligences is to some degree limited due to the fact that students in some of the data sets were very young, further opportunities are possible if long term learning through dance is allowed. In TeacherW, TeacherC, and Nan's classes, there were frequent interactions between teacher and students and between students whilst doing the dances (see Chapters Five and Eight). This demonstrates that the interpersonal intelligence can be activated through dance. In Chapter Seven, there was a germ of dance research happening in Participant Jing's class, providing an opportunity for students to utilise their intrapersonal intelligence.

Providing multiple entry points for learning through the incorporation of dance activities enables teachers to reinforce students' learning in multiple ways. LeaderM in Chapter Five of this study used dance activities in the classroom to switch content learning allowing students to experience and engage with new material while simultaneously revising what they had already learnt. This example is also consistent with the idea that dance triggers students' positive emotions and promotes motivation for learning, which I will discuss in the next section (Hanna, 2015).

Positive Emotion

Integrating dance activities in classes can elicit satisfactory results in non-specific dance learning areas. Among the reasons for the success of such an approach may be the decreased stress, and increased focus on tasks, time spent in learning, and interest together with the motivation of students who come from a positive emotionally charged lesson using dance (Hanna, 2015). Learning is irretrievably emotional in nature. As emotion can either constrain or promote students' motivation to learn, the emotion of students becomes the prime domain for educational intervention (Norton, 2000). Teachers can drive students' motivation in learning by steering them towards positive emotions such as excitement, positivity, and enthusiasm (Hargreaves, 1998, 2001). Teacher and leader participants in my study achieved this goal by integrating dance into their classes.

Participant Chen in Chapter Six mentioned incorporating dance contributed to students' well-being. TeacherW in Chapter Five stated movements in dance brought his students to the highest peak of learning because of the constant oxygen flow in the blood. Student participants from Athena Greek School in Chapter Five identified physical benefits of dance, which included notions of becoming active, getting fit, an excuse for hydrating (using their water bottles during class), and reducing stress. Learning processes that involve dance strengthen synaptic connections and are beneficial for maintaining a healthy and plastic brain (Dubinsky et al., 2013). By integrating dance, teacher participants provided safe environments for their students to reduce stress and fear, thus making students' learning more effective (Hinton et al., 2008; Sylvester, 2003). These examples align with existing research that physical movement increases positive emotions such as anticipation and excitement and dissipates negative emotions such as stress (Hanna, 2015).

Students of TeacherW in Chapter Five and Participant Chen in Chapter Six were more focused on learning the content whilst and after they were moving to dance activities. Participant Wen was surprised when noticing that dance helped her students remember the language more easily and demonstrated in class that they were able to retain it for a longer time. She also noted that dance increased her students' motivation and subsequent time spent on learning due to the pleasure dance brought them (see Chapter Six). This is consistent with what student participants from Athena Greek School in Chapter Five also expressed. Most of the students used descriptors such as "fun" and "favourite thing in all of Greek" to describe dance. These related fragmentary experiences of several participants in my study together support the existing idea that dance has benefits with learning, including the focus of students and excitement in the process and outcome of learning dance as it was observed to deliver a pleasurable rush from learners in their second language classrooms. These pleasant emotions help students maintain attentiveness, recall and memory linked to information, and build an interest in and motivation for learning (Immordino-Yang & Damasio, 2007; Mogg & Bradley, 1999).

Participants' experiences in this study support the current knowledge that the interest in arts as a critical source of sustained motivation can improve performance (Asbury & Rich, 2008; Hanna, 2015). Such benefits are attributed to the domain of dance. Dance, as explained by participants in this study can improve students' interest and motivation in learning non-dance domains. Participant Chen in Chapter Six once offered a dance and Chinese program to a group of students who loved dance, providing an opportunity for those students to make full use of their interest to benefit new learning in both a new language and culture. This links to the notion of inclusivity mentioned by participants in this study. Participant Chen in Chapter Six and a parent participant in Chapter Five noted that incorporating dance in the learning process enabled all students with varying levels of Chinese and Greek language ability and

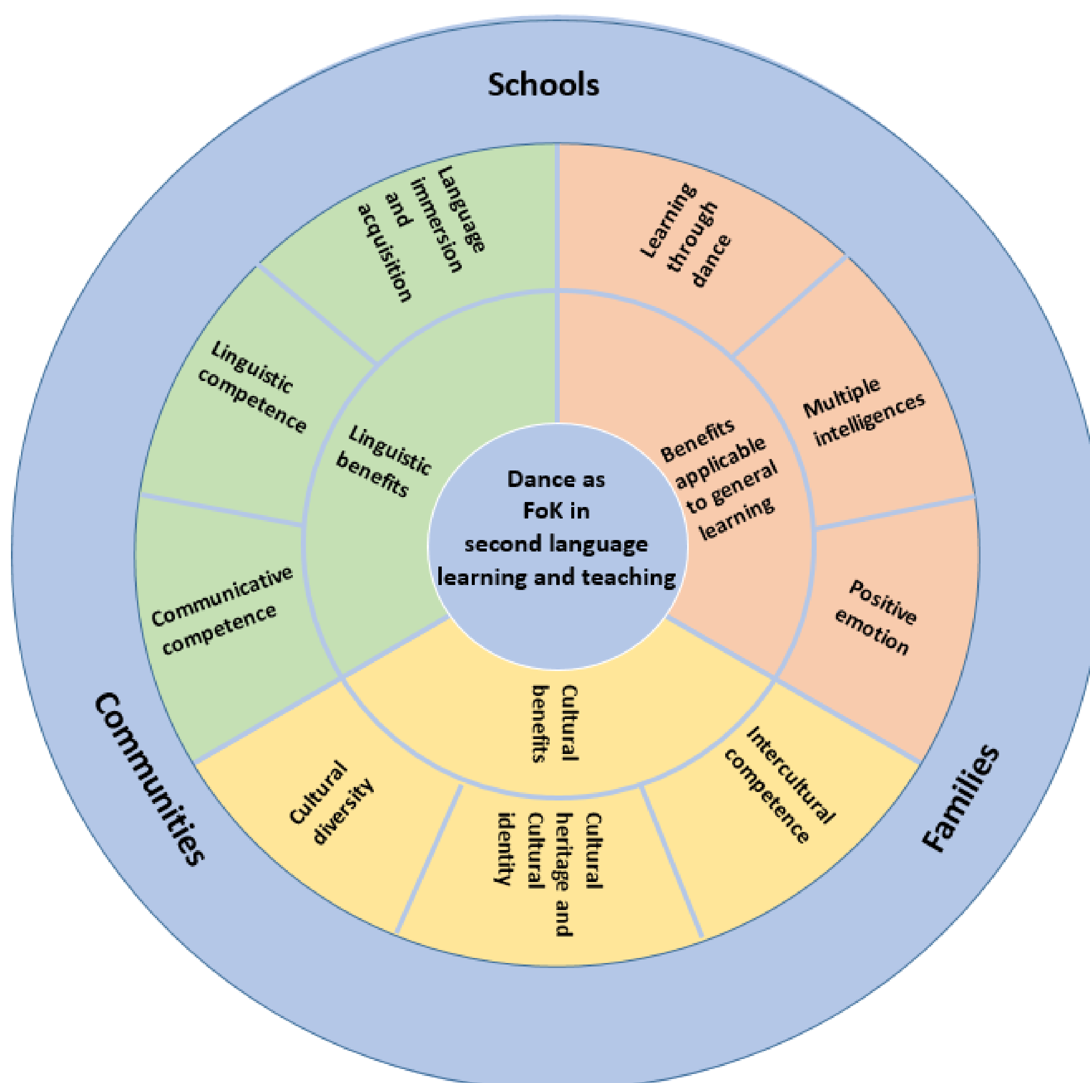
academic ability to participate in the classes. Dance in this case serves as a hook that appeals to students, no matter where they are academically (Hanna, 2015).

Implementing the Languages Dance Approach Theoretical Framework

For the purpose of understanding the induction of the theoretical framework, it is necessary to recapitulate the working definition of dance discussed in Chapter One of this thesis, which is a form of non-verbal expression consisting of purposeful, intentionally rhythmical, and culturally patterned sequences of human movement,
with aesthetic and symbolic value (Fraleigh, 1987; Hanna, 1983). The Languages Dance Approach (LDA) in this study refers to the integration of dance in classes to facilitate second language and general teaching and learning.

Figure 9.1

Theoretical Framework



In this study, I created Figure 9.1, which represents the theoretical framework of this study. The theory underpinning the discussion is the understanding of students' Funds of Knowledge (FoK) developed by Moll et al. (1992). FoK refers to the "historically accumulated and culturally developed bodies of knowledge and skills essential for household or individual functioning and well-being" (Moll et al., 1992, p. 133). The FoK theory emphasises that students do not come to school as a blank slate, but with competence and knowledge. These are built contextually, historically, politically, and ideologically and are influenced by prior lived experiences (Gonzalez et al., 2005). It is this competence and knowledge that provides the foundation for students to learn and reflect on new information (Gonzalez et al., 1995).

In this study, I argue that dance is students' and teachers' FoK. All students understand and have experienced some form of dance in their lives. Data gathered from this study link dance with Linguistic benefits and Cultural benefits in second language learning, together with Benefits applicable to general learning, as outlined in this chapter. Integrating dance in classrooms becomes an approach for building students' FoK. Using immersive environments to teach dance allows students to acquire Linguistic competence, Communicative competence, knowledge about Cultural diversity, knowledge about Cultural heritage and Cultural identity, Intercultural competence, and the skill of Learning through dance, using Multiple intelligences and Positive emotion. Capitalising on those accumulated FoK further allows teachers to facilitate students' second language learning and general learning.

Discontinuities between families, communities and schools can make students perform below their abilities. The more the families are involved in the schools, the more the students are likely to be successful (Dearing et al., 2006). A FoK approach offers a case for teachers to decrease the gap by drawing on students' competence and knowledge that may not yet be recognised by the mainstream culture or schools, such as those acquired in their families and communities (Gonzalez et al., 2005; Hogg, 2011). This further leads to a number of positive outcomes. For example, it enhances students' school engagement (Gonzalez et al., 2005; Llopart & Esteban-Guitart, 2017; Volman & 't Gilde, 2021), helps students connect with new learning, and also supports academic learning (Subero et al., 2017). There are also some non-academic outcomes, such as empowerment of students (Ordoñez et al., 2021; Poole, 2017; Subero et al., 2017) and enhancing student agency (Charteris et al., 2016).

This study posits that the explicit teaching of dance in second language classrooms becomes an approach to connect families and communities with schools. In the community second language classes, dance teaching links the heritage and family members to the

community second language classes. Dance as a FoK and shared practice also links the heritage and family members to the third-generation children (see Chapter Five). Teaching dance links foreign second language students' families to the classroom as students voluntarily perform the dance learnt in the Chinese classrooms at home (see Chapter Six). This then allows for understandings and discussions of an intercultural nature. Students draw upon their own diverse backgrounds and dances known in these spaces to compare and contrast with the dance of the foreign second language culture being taught. Using dance, parents have a more tangible link to the second language their children are learning. They see and experience important cultural genres of dance such as the Dragon Boat Festival Dance and the Lion Dance (see Chapters Six and Seven). The bridging of the gap between families and classrooms by explicit teaching of dance provides opportunities to engage students' family members in a dialogue for exchanging views and information, opens up possibilities for reciprocal relationships between parents and teachers, and develops positive pedagogical actions that foster positive outcomes (Gonzalez et al., 2005).

As previously explained in this chapter, there were a total of eight teacher and leader participants in this study, TeacherW, TeacherC, LeaderI, LeaderM in Chapter Five, Participant Chen and Participant Wen in Chapter Six, Participant Jing in Chapter Seven, and Nan in Chapters Four and Eight. Among the eight teacher and leader participants, seven recognised that dance as a FoK benefits second language teaching and learning. They were enthusiastic about integrating dance into their teaching practice and expressed a willingness to continue using the LDA to teach second languages. Participant Wen noted that incorporating LDA in teaching also benefitted teachers, extending teachers' FoK. She stated it made up for the personal regret she had of missing opportunities for herself to connect with dance. Only one teacher, Participant Jing in Chapter Seven, refused to acknowledge the existence of dance in her practice. Participant Jing described a number of benefits, some of

which were, in fact, obviously linked with FoK of dance or partially engendered by dance integrated activities. However, she chose to ignore the contribution of dance. "I am not a good dancer, so I never used too much dancing", she stated. Participant Jing also expressed that dance would not be part of her teacher planning even if opportunities were provided to facilitate her using dance, because "children are engaged enough, so I don't need the dance to motivate them". It may be that her views relating to dance as FoK were indeed motivated by "fear provoking thoughts to the cognitive processing for self-efficacy" (Garvis & Pendergast, 2010, p. 30). This may have created the pattern of avoidance behaviour. Participant Jing's hesitancy to acknowledge the contribution of dance as FoK in the second language classroom was more about her sense of self as an effective LDA user than about her teaching practices (Kaufmann & Ellis, 2007; Renner & Pratt, 2017; Russell-Bowie, 2013).

Findings from this study illustrate that dance as a FoK leads to a number of benefits for second language teaching and other general teaching areas. However, there seems to be a lack of knowledge amongst generalist teachers, even those majority supporters who are enthusiastic about the LDA. Participant Chen and Participant Wen in Chapter Six both admitted that their FoK of dance was limited which restricted them to exploit its potential. Participant Chen said that he wanted to use Chinese cultural dance to teach culture, but he was not really an expert in Chinese cultural dance and he needed to invite someone to the class to help. Participant Wen was disappointed that she was not able to "see the big picture of dance" and the resources she could use were "extremely limited", all of which became obstacles standing in the way of implementing the LDA. LeaderI, Participant Chen and Participant Wen all mentioned some assumptions, such as having difficulty engaging older students in dance, for which they were not able to find solutions at the time of being interviewed (see Chapters Five and Six). These examples align with a more general perception of teachers' concerns related to using the arts in other subjects. They see that the

lack of materials, lesson plans and opportunities to collaborate with experts in the field are significant obstacles of using art (Hanna, 2008). The conclusion and recommendations of this study will be detailed in the next chapter.

Chapter Ten: Conclusion

Introduction

In this chapter, I will first reflect on the thesis and the entire research. Following the implications that my research contributes to the field of education, I will identify the limitations of this study. Finally, I will discuss the recommendations and further research. The following research questions were shaped and re-shaped by the research purpose and the data collected drove this study:

Main research question:

What is the impact of including dance in second language learning and teaching programs, in schools and alternative educational contexts?

Sub-questions:

1. Can the inclusion of dance support the learning of a second language?
2. Does dance facilitate students' improvement in cultural and/or intercultural competence?
3. What challenges are there for second language teachers to integrate dance? How do teachers overcome such challenges?
4. What strategies enable second language teachers to confidently integrate dance into their practice?

I have answered those research questions in detail in Chapter Nine Discussion, but in this chapter, I will summarise and synthesise the answers through reflection and discussion of the implications.

Reflection

In this increasingly interdependent global world, particularly like multicultural societies in this study in Victoria, Australia, the acquisition, learning, and maintenance of diverse languages is becoming more and more important (Lo Bianco, 2014). Languages learning is a contestable topic that researchers, teachers, and policymakers all have their own perspectives on. Challenges for languages programs do exist. There is a constant debate in the field about the ways to improve languages learning and teaching, and how to engage learners and schools (Coyle, 2013; Ludke, 2018; State of Victoria, 2011). It is evidenced that a significant number of students give up and drop out of the programs before moving on to higher levels of second language learning and proficiency (State of Victoria Department of Education and Training, 2020). As generations pass, there is also an increased challenge for the speakers of many immigrant languages to assist children to acquire their heritage, cultural awareness, and intercultural understanding.

I have discussed an innovative approach that has had little attention both among educators and education researchers in the field. I have written about how the Languages Dance Approach (LDA) contributes to overcoming the current challenges in languages and cultures learning throughout the thesis, and extended this to general learning. I have provided different understandings of what could initiate immersive environments that allow students to acquire linguistic competence, communicative competence, knowledge about cultural diversity, knowledge about cultural heritage and cultural identity, intercultural competence, and the skill of learning through dance, using multiple intelligences and positive emotion (See Chapter Nine). My research is contributing to the field by creating and capturing an innovative way in which we can engage students and schools, and strengthen languages learning and teaching.

As introduced in Chapter One Exegesis and Chapter Four in the Autoethnography, the idea of conducting this research originated from pragmatic experiences. It was my practice of

teaching dance and language that initiated this doctoral study. I have developed all those intellectual arguments for the place of dance, not just because I am a dancer who graduated from a professional dance institution, but also because as a language teacher, I saw its relevance and potential. Alongside the enduring belief in the possibilities that dance brings to a second language and general learning, I always bear in mind the rigour of a scholarly study. The purpose of this study was to investigate, describe, interpret and analyse the lived experiences of 30 stakeholders, including teachers, educational leaders, students, parents, and the researcher, in different languages learning and teaching contexts. Those participants used dance at varying levels and degrees to learn and teach languages and they provided their own understandings of their own lived experiences in relation to the Languages Dance Approach (LDA). Particularly, teacher and leader participants differed greatly in their Funds of Knowledge (FoK) of dance which is the skills and knowledge about dance accumulated in their previous lived experiences (see Chapter Nine). My participants provided me with rich data that captured very different phenomena and views on using dance to learn and teach languages. Understandings about the benefits that dance brings to language education and extended contexts emerged while analysing data. Gradually over the course of my research, the theory of dance as Funds of Knowledge (FoK) was constructed. As I moved through the data and dug deeper into the lived experiences of participants, challenges in using dance to teach languages were identified. Those challenges included a lack of materials, lesson plans, and opportunities to collaborate with experts. Provision of effective LDA training in preservice teacher education and languages teacher professional development courses is needed. This brings the focus of this study from theory back to practice again.

Overall, this study offers insights into both the theoretical perspectives on the role of LDA in contemporary school second language contexts, and the pedagogical implications of integrating dance. The application of the LDA is informed by the ideas derived from the

theory constructed and data collected. The practice of integrating dance to teach a second language is influenced by the principles and theoretical positions at all levels. In the following section, I will, based on the findings of the current study and the insights from previous researches, provide the implications and recommendations for implementing the LDA.

Implications

For inclusion in both preservice teacher courses and professional development, language teachers need the notion of commitment: personal commitment and commitment of time, both in the classes and in the rehearsal space. People cannot learn dance by just attending a dance class once a week for ten weeks. There needs to be considerable amounts of time and effort for the consolidation of learning.

There are all kinds of language teachers. They see dance differently and their FoK of dance vary. Although in this study most of the participants are Languages Dance Approach supporters and passionate about using dance to teach and learn languages, we do have one teacher participant, Jing in Chapter Seven, who had some idea in her mind about what a dancer is, but had no sense of self as a dancer. She claimed that she did not want any dance even if opportunities were provided. By denying the potential for kinaesthetic reinforcement of learning, teacher participant Jing omitted an important way that people and her students engage. Dance is a subject that few people think about and that has been omitted from much work around learning languages (Snowber, 2007).

We cannot blame Jing for not seeing herself as a dancer and refusing to commit because this behaviour is influenced by her current knowledge, thoughts and beliefs which build upon her previous experiences and opportunities available to engage with dance (Borg,

2003). Teachers must know "how their students make sense of specific subjects" (Woolfolk & Shaughnessy, 2004, p. 162). To teach a second language from a LDA perspective is to shape the way that teachers build understandings of the diverse languages, dances, cultures, the relationships among those aspects and to their identity as a teacher. What we can do is to help teachers who are similar to Jing to build up their FoK of dance. We need, at the first step, to enable them to find out what constitutes a dance and dancer to improve their sense of self as a dancer who can dance. Without teachers feeling that they can relate to dance, they will probably not use the dance in their language teaching.

Building up Languages Teachers' FoK of Dance

The apparent thing "dance", "language", "culture" and "education" are all abstractions of particular kinds of actions. Getting used to thinking in abstractions may dissipate the real actions and cause people to consider these abstractions as "having an existence apart from the acts" (Small, 1998, p. 2). Paraphrasing how Small (1998) describes music as, "not a thing at all but an activity, something that people do" (p. 2), I align the main elements in this study, the "dance", "language, "culture" and "education", with music, in the sense that they are activities and they are something that teachers and students do. Dance is an activity that people do. Language is the activity that people do. Culture is the activity that people do. Education is the activity that people do. This is about the understanding of these activities all of which can be ways of being and engaging. Swain (2009) argues that people are engaging in cognitive activity when producing language. They use language as an agent of meaning-making to mediate cognition. The same is true for dance. People are cognitively engaged while taking part in dance activities. During the process, dance activities shape and reshape their cognition. And this leads to the development and functioning of the cognition (Vygotsky, 1978a, 1987). From this perspective, teachers will come to see dance and

language as the activities of making sense of meaning and communicating meaning between participants through different forms of medium arranged in specific ways. For dance, it is through the medium of movements, either kinaesthetic or visual, and for language, it is through the medium of utterances or texts.

To dance, is not only to perform a piece of dance work by a proficient dancer, but to use movements for understanding others and expressing oneself by anyone with any capacity (Brinson, 2005). It covers all participation in a dance activity. As Eisner (2002) argued that “many of the most complex and subtle forms of thinking take place when students have an opportunity either to work meaningfully on the creation of images — whether visual, choreographic, musical, literary, or poetic — or to scrutinize them appreciatively” (xi-xii).

There are so many more ways to be involved in dance. People can be choreographers, audiences, performers, teachers or students. We see people as dancers as long as they are contributing to the nature of an activity that involves dance (Southcott & Joseph, 2019). People are involved in dance as long as they engage, receive or respond, no matter if it is choreographing, watching, performing, teaching or learning. Languages teachers using dance to enrich their teaching should be recognised and valued as dancers who contribute to their educational and wider contexts. My participant, the Chinese language teacher Jing, incorporated simple movements and the Chinese Lion Dance in her classes, creating opportunities for her students to learn through another way (see Chapter Seven). Although this was only rudimentary incorporation that even Jing herself was not aware of, she was actually contributing through dance as a promising but overlooked dancer.

Teachers who do not want to dance do not include dance for their students. Until teachers have their FoK of dance building up to a more complete and complex notion, they will not have the sense of self as a dancer and not have the confidence to dance with their

students. Teachers should make a greater commitment to learning to use the LDA to better facilitate their students' learning. As educators, we should see ourselves as lifelong learners. By learning the LDA, languages teachers challenge themselves by building up their own FoK which in turn enables them to include all aspects of dance in their educational practice.

Including all Aspects of Dance in Practice

Developing a comprehensive understanding of dance, culture, and the relationships between them is another important step required from languages teachers for them to appropriately use the Languages Dance Approach to support language teaching. Dance is an art form that combines multiple elements, including but not limited to movement and culture. Incorporating movement is relatively easy for teachers since virtually everyone can move and many can dance. But culture is another case. It is more cognitively demanding and context-specific. What I was hoping to see was the integration of both movement and culture in languages classes to make learning effective and engaging. I also wanted to see that languages teachers can move between both these two aspects freely and confidently in their teaching practice. I saw every participant in this study uses movement, including Jing in Chapter Seven. But for the cultural aspect, although there was a germ of integration in some participants' teaching practices, the integration was obscure and not effective enough. The potential of the cultural aspect of dance is still unexploited.

Culture is inseparable from language, and cultural and intercultural understandings contribute to effective communication (Caroline, 2009; Herron et al., 2000). Knowing only the language and its necessary linguistic skills without an understanding of the target culture is no guarantee of mutual understanding between languages learners and native speakers (Kramsch et al., 1996). Likewise, culture is an important part of the dance and the integration of the cultural aspect of dance enhances students' cultural and intercultural competence (see

Chapter Nine). As we perform a cultural act, each time we speak, each movement in dance also represents an aspect of the culture (Liddicoat & Crozet, 2000). It is impossible to understand the target culture through dance without knowing how different ideas and ways of making sense of the world are communicated in dance. Particular dances include movement, rhythm, costume, props, music, instruments, and storyline that are very important and constitute an important part of what a particular culture feels like, looks like and sounds like. Teachers can guide students to construct subjective cultural understandings through dance by analysing and combining those relatively objective elements. There is critical thinking involved in dance activities. When practising dance in languages teaching, it should not only be about "what" and "how". Teachers need to ask students questions about "why". For example, why do specific communities dance like that? The significance and potential of using culturally-based dance are undeniable, and languages teachers need to strengthen and deepen the cultural aspect of dance when possible. Teachers can also recreate resources to promote students' intercultural awareness. We have two cultures that come together, for example, if students hear a traditional song of their own culture in dance activity but played in music that is incredibly strong in acoustic and instruments of the target language culture.

Languages teachers may sometimes struggle to identify cultural resources and instructional strategies for teaching culture (Byrd, 2014; Kramsch et al., 1996) and their ability to incorporate dance may vary. For example, one research site in this study was a Greek community language school (Chapter Five). The leaders had a profound knowledge of the language, dance and culture of their community. They also had an experienced professional Greek dance expert as a teacher working together to educate their students. In contrast, the two Chinese language teachers in Chapter Six both worked in second language contexts. They did not have the opportunity for deeper engagement with the LDA nor did they have the chance to work closely with any Chinese dance professionals. They were

totally dependent on their own resources and could only incorporate movement but with very limited inclusion of culture.

Movement and culture both play a part in contributing to the language development of students. In addition to skills in movement, languages teachers need to know how dance is connected with culture, and how such culture is connected to language. The cultural aspect of dance should be also included in preservice teacher training and professional development to increase languages teachers' ability to connect dance as a form of cultural awareness and potentially intercultural enrichment. The articulation of the LDA is thus both a physical and mental feature of the second language education ecology, within which the movement and cultural aspects of LDA can be enacted at different points and on varying levels.

Progressing from Movement-leading and Culture-supported Activities to Culture-leading and Movement-supported Activities

Understanding and researching dance help second language teachers crack the physical and mental codes of dance, but appropriately using LDA also requires some effort from language teachers to rethink and link LDA with the very nature of the target of their teaching practice: how their students develop and grow.

Teachers should do more than just begin with dance activities that include only movements. Language scholars suggest that linguistic and cultural elements of language should be taught at the same time (Liddicoat, 2004; Liddicoat & Crozet, 2000). It should be the same for the movement and cultural aspects of dance, which should permeate lessons in an integrated manner. Dance activities designed for students, even at the earliest school levels, should not be limited to the physical manipulation of movements, but also include mental manipulation of culture that arise out of movements throughout lessons (Gredler,

2005, 2012). Nevertheless, the proportion of movement and culture in dance activities may widely differ with respect to students' cognitive development.

There is no guarantee that we know how children think even if we know their age. In fact, students' levels of cognitive development vary greatly in any class. Besides capabilities in dance and the target language, teachers using LDA need to incorporate dance activities according to students' developmental needs, but independent of their age or years of schooling (Lourenço & Machado, 1996). Students must be neither bored by simple movements in dance activities nor dropped behind by embedded cultural contents that they cannot understand (Hunt, 1961). The cognitive demand of the dance activities designed for students should be able to create an appropriate level of disequilibrium to encourage growth and development. When students encounter new information in the dance activities that are incongruous with the existing knowledge that they already knew, a cognitive conflict would be raised. With the appropriate levels of conflict, students are more likely to spontaneously think about the situation and thus activate the processes of assimilation and accommodation (Woolfolk, 2021). They will assimilate by adding new information and/or accommodate by modifying their prior knowledge to solve this cognitive conflict (Piaget, 1970, 1977a, 1977b). Through those two complementary processes, assimilation and accommodation, students will acquire and construct new knowledge when doing dance activities.

Piaget has postulated that children progress through a series of four stages beginning with rudimentary reflex responses and achieving full maturity with the attainment of formal deductive reasoning (Simatwa, 2010). They may need longer or shorter periods of time to transit to the next stage. They may also present characteristics of one stage in a specific situation, but show characteristics of a higher or lower stage in another situation. In the educational context, although students' age ranges for the stages vary in different subjects according to the degree of the host culture values and teachers' knowledge in that subject,

Piaget was accurate about the sequence of the stages in students' cognitive development (Rogoff & Morelli, 1989; Saxe, 1999; Zhou et al., 2000).

Physical movement is basic to little children's development. According to the developmental needs of students, it is appropriate to include more movements in dance activities in the early years of schooling (Santrock, 2009). What a child does from the very first moment is to breathe the air. Gradually more and more movements come and children become able to use many action schemes. These schemes are the ones that link to physical movements. Even though little children are constantly moving towards mastery, they have not yet fully mastered what Jean Piaget called the operations, which are "actions that are carried out and reversed mentally rather than physically" (Woolfolk, 2021, p. 77). Intentionally incorporating dance activities that are rich in movements to support young students' language acquisition takes advantage of their ability to learn through concrete physical reality. Languages teachers should seize the opportunities allowed by movements and try to practice more to benefit from this process of low-road learning transfer and thus foster language learning and the development of their students (Salomon & Perkins, 1989).

As students grow older and progress towards fully mastering mental operations, their schemes become less linked to physical movements and they become able to make action schemes symbolic. Their cognition of dance's potential expands and they are more capable of understanding concrete logic and manipulating dance information mentally (Eisner, 2002; Woolfolk, 2021). Older students may become egocentric, and self-conscious, and know more about who they are. They may also develop a sense of imaginary audience, which is the feeling that others are watching them and the things they do are broadcasted to everyone (Elind, 1981). Languages teachers should then increase the incorporation of cultural elements in dance activities on increasingly complex levels to engage more logical and analytical thinking and reduce the feeling of being "on stage". Incorporating cultural aspects calls for

the process of high-road learning transfer. This process requires initial learning of the abstract knowledge underlined in dances, such as principles, main ideas, strategies and processes. Those abstractions become part of students' metacognitive knowledge and should be used to guide future learning in the second language context (Chi & VanLehn, 2012; Salomon & Perkins, 1989).

Advocating for increased integration of cultural elements of dance does not mean that teachers should forego movements for older students. Actually, as they mature, some of the students develop a special interest in dance, their technical skills live up to their ever-expanding cognition, and their artistic quality and “understanding of the potential possibilities and limits” of dance are also improving (Eisner, 2002, p. 80). Individualised strategies emphasising both movement and cultural elements of dance should be implemented to ensure optimal learning outcomes.

The issue of accommodating older students’ needs brings us to the response of an assumption made by languages teacher participants in this study. They expressed that it was difficult to engage “older students”, “upper year level students”, or “year six students” in “dance” (see Chapters Five, Six, and Eight). On the one hand, students develop over time and at different paces. What was acquired in the early stages becomes accumulated FoK that supports students' subsequent learning. LeaderI in Chapter Five reflected on this assumption and believed there must be ways to deal with it, for example not being babyish when implementing LDA with the “older students,” which is a good example of trying to engage different students with varying degrees of cognitive development. But teacher Wen in Chapter Six reflected on an example of having difficulty using LDA with “upper year level” students. Due to the limited resources she could access, Wen had to use a dance and language integrated activity learnt from YouTube with primary school Chinese second language students in Melbourne, Australia. The YouTube activity was designed for native Chinese

language-speaking students in kindergarten. Although it matched the linguistic capability of Wen's students, it was not pedagogically suitable for their developmental needs and capability in dance. Predictably, Wen found the results were not satisfying.

On the other hand, students' native culture affects their attitudes and acquisition of the target culture (Liddicoat et al., 2003b). When the target culture is introduced, students reflect on their already constructed culture and negotiate with the new culture (Liddicoat, 2002). Their native culture should be valued and appreciated, and used as a starting point for incorporating cultural-leading dance activities in LDA (Corbett, 2003; Liddicoat et al., 1999). Thus, languages teachers should introduce elements of the target culture in dance activities progressively and gently, according to older students' accumulated native culture and developmental needs, allowing connections to be made and curiosity ignited.

Generally speaking, planning lessons that progress from movement-leading and culture-supported activities to culture-leading and movement-supported activities would be appropriate. This sequence is in line with the notion of educating the whole child.

Educate the Whole Child

Languages learners are complex, multi-faceted human beings who receive, reflect, and respond to the environment physically, cognitively and affectively. As educators, we should educate the whole child (Miller, 2010). Despite the LDA putting great emphasis on the physical domain of child development, it does not deny the significance of its cognitive and emotional partners. In fact, as discussed in detail in Chapter Nine of the thesis, the LDA supports children's cognitive development and emotional development, which in turn positively impact their languages learning and general learning. The physical, cognitive and emotional systems of development are intertwined and synergistic (Zigler & Bishop-Josef,

2006). LDA is one of the pathways that can lead to the development of all those systems of children, if implemented properly.

Children acquire and construct knowledge through active interactions with the physical environment around them (Piaget, 1932). Instead of considering "physical experience as a mere copy of reality", "to know an object is to act upon it, and construct the systems of transformations acting on the object or participating in it" (Lourenço, 2016, p. 130). The LDA contributes to the increased opportunities for students to interact with multiple materials available within their classrooms and thus becomes an effective means to construct knowledge and development (Cress & Kimmerle, 2008). Beyond the interactions with materials in the environment, engaging with people also contributes to the development of children (Vygotsky, 1978a, 1978b). The LDA not only allows students to interact with their teacher and classmates but also with parents and the wider community (see Chapter Nine). Thus, the LDA becomes a "source of development and creates the zone of proximal development" (Vygotsky, 1978b, p. 138). Children learn by doing and experience played a significant role in the process of learning. Most importantly, the aesthetic act, or the creative act was the paradigmatic form of the experience (Dewey, 1934; Dykhuizen, 1973). TeacherW's practice described in Chapter Five serves as a good example of the above statement. TeacherW offered ribbons for students to use in dance activities. Through the aesthetic experience of interactions with those ribbons, peers and the teacher, students acquired the names of colours in the Greek language.

Basically, to learn another language is to use all forms of accessing language. The immersive quality of dance, and the fact that the instructions in dance involve movements, costumes, props, music, instruments, and storytelling, can be linked to and provide multiple accesses to languages teaching and learning, and the development of the whole child. Using LDA offers alternative ways of educating children in languages and general contexts.

Howard Gardner's Multiple Intelligences theory and Eisner's idea of cognitive pluralism tell us that multi-faceted engagement in dance, such as the kinaesthetic, visual, musical, and interpersonal, etc. are intelligences that could lead to students' development (Eisner, 2002; Gardner, 2004). It is the responsibility of every teacher to appropriately use every one of the children's intelligences in suitable situations to engage them with learning, understanding, and fostering the whole child's development.

As a result, languages teachers using LDA in practice should not dwell on simple movements such as gestures, but also know how to permeate relevant elements, including but not limited to costumes, props, and music, in dance activities wherever possible. By doing this, languages teachers can not only respond to students with highly developed linguistic intelligence, but also create equities and provide opportunities for those advanced in other aspects, and thus optimise students' learning and development.

Information and Communication Technology (ICT) in the LDA

There is a growing tendency of implementing ICT in educational settings to facilitate teaching and learning. It is both appropriate and necessary to embed ICT in the context of different curriculum areas. Australian Curriculum describes ICT as one of the general capabilities which plays an important role in "equipping young Australians to live and work successfully in the twenty-first century" and is applied and developed through the content of the learning areas (Australian Curriculum Assessment and Reporting Authority, 2020a). Languages is one of the learning areas in the Australian Curriculum. Elaborating on ICT gives languages teachers ideas on how they might teach the content thus adding depth and richness to students' learning. Teacher participant Wen in Chapter Six was concerned about how to address the required general capability of ICT while using the LDA in languages classes. She believed that one of the reasons for having difficulty in incorporating dance with

students of year four and above is that the students used laptops to do research and she needed to use ICT to teach them. It seems that to Wen's mind, dance, ICT and research cannot be linked with each other. But in fact, there is a multitude of research and practice indicating that ICT can facilitate and support dance engagement. ICT gives teachers and students who use dance more flexibility in terms of content, resources and building connections with parties outside of their limited contexts (Collis et al., 1997). As revealed in Chapter Nine of this study, languages teacher participants encountered challenges while trying to use dance, including a lack of materials, resources and opportunities to collaborate with experts in the field. Implementing ICT in dance and language integrated classes has the potential to deal with the challenges mentioned. Participant Jing in Chapter Seven asked students to collect information online about the Chinese Lion Dance. That is an example of taking advantage of ICT application in using dance to facilitate languages teaching and learning.

Limitations

The intention of this current study was to investigate the impact of dance and the implementation of the LDA in a variety of languages teaching and learning settings. The programs described in the case studies tended to focus more on the use of the movement aspect, or the physical aspect, of dance for languages development. This was in part due to my ability to find willing participants who were capable of elaborating on the cultural aspect, or more cognitively demanding aspect of dance. But this phenomenon also indicates that the physical aspect of dance might be more straightforward and easy to start with. It also emphasises the necessity of providing training and materials to help languages teachers develop an understanding of the nature, scope and sequence of the LDA, its place in

languages and general learning contexts, and its evidence base. With opportunity and commitment, teachers can build up their own FoK of dance, so that they could implement the LDA more effectively to facilitate languages and general learning of their students.

It is recognised that this research was limited to cases in only one state of one country, which is Victoria, Australia. The study was initially designed to be conducted in two countries, Australia and the United States. Because they are both English language dominant countries with a large number of immigrants and a variety of languages. But this idea was abandoned due to the world Covid-19 pandemic and the time allowed for a PhD study. Another limitation of this present research is the number of participants. The sample size of 30 may be considered small, but the diversity of voices of teachers, school leaders, students and parents, and the use of a phenomenological method of inquiry allowed in-depth exploration of the research questions. The deep exploration of the role that dance played and how dance worked in those specific, but not unique Australian schools to reinforce languages teaching and learning, can offer insights into the incorporation of dance in wider contexts.

For the purpose of maintaining optimal protection of the participants, small group semi-structured interviews were used in some of the cases. This is uncommon but possible in phenomenological research (Flowers et al., 2000; Flowers et al., 2001; Macleod et al., 2002). Whilst each participant group size was small, and I employed strategies to elicit experiential narratives. I encouraged participants to openly talk about what they wanted to say and asked if there were further opinions that participants wanted to express at the end of the interviews.

Future research

As pointed out in this study, there are paucities of both research and practice on using dance to facilitate languages and general teaching and learning. Although I have tried my best to address this topic in this study, it deserves broader research attention.

First of all, a comparative approach should be employed to explore new understandings of the impact of dance on students' languages and general learning. Secondly, classroom-based empirical research is recommended as it has the potential to provide more details and examples for languages teachers to improve their implementation of the LDA. Thirdly, research using a mixed-methods methodology with a greater sample size inclusive of participants of different year levels in schooling would be of great value.

Finally, as supported by data collected from the case studies in this research, the LDA is an effective tool to facilitate languages and general learning and teaching. Not only should teachers and schools harness the power of dance to foster students' linguistic, physical and cognitive development. It must be stressed that one of the major objectives of the official educational policy is to facilitate the broader use and wider attention to dance that has been neglected but could contribute to the field of education. I hope this study can offer future researchers a body of work that they can build on.

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Appendix A

Ethical Approval

Monash University Human Research Ethics Committee

Approval Certificate

This is to certify that the project below was considered by the Monash University Human Research Ethics Committee. The Committee was satisfied that the proposal meets the requirements of the *National Statement on Ethical Conduct in Human Research* and has granted approval.

Project ID: 19631
Project Title: Performing arts in second language learning
Chief Investigator: Assoc Professor Jane Southcott
Approval Date: 27/06/2019
Expiry Date: 27/06/2024

Terms of approval - failure to comply with the terms below is in breach of your approval and the *Australian Code for the Responsible Conduct of Research*.

1. The Chief Investigator is responsible for ensuring that permission letters are obtained, if relevant, before any data collection can occur at the specified organisation.
2. Approval is only valid whilst you hold a position at Monash University.
3. It is responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval and to ensure the project is conducted as approved by MUHREC.
4. You should notify MUHREC immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.
5. The Explanatory Statement must be on Monash letterhead and the Monash University complaints clause must include your project number.
6. Amendments to approved projects including changes to personnel must not commence without written approval from MUHREC.
7. Annual Report - continued approval of this project is dependent on the submission of an Annual Report.
8. Final Report - should be provided at the conclusion of the project. MUHREC should be notified if the project is discontinued before the expected completion date.
9. Monitoring - project may be subject to an audit or any other form of monitoring by MUHREC at any time.
10. Retention and storage of data - The Chief Investigator is responsible for the storage and retention of the original data pertaining to the project for a minimum period of five years.

Kind Regards,

Professor Nip Thomson

Chair, MUHREC

CC: Ms Nan Zhang

List of approved documents:

Document Type	File Name	Date	Version
Consent Form	Project ID 19631 consent form-students and parents	16/06/2019	1
Supporting Documentation	Project ID 19631 permission-letter-Protypo Greek Centre Ltd	19/06/2019	1
Supporting Documentation	Project ID 19631 permission-letter-Ninan Dance Centre	19/06/2019	1
Supporting Documentation	Project ID 19631 permission-letter-Panda Cub Academy	19/06/2019	1
Supporting Documentation	Project ID 19631 permission-letter-Kimmba Bilingual Early Learning Centre	19/06/2019	1
Supporting Documentation	Project ID 19631 permission-letter-Huntingdale primary School	19/06/2019	1
Explanatory Statement	Project ID 19631 explanatory statement-students and parents	26/06/2019	1
Explanatory Statement	Project ID 19631 explanatory statement-parents	26/06/2019	1
Explanatory Statement	Project ID 19631 explanatory statement-teachers	26/06/2019	1