

# USING VIDEO DUBBING ACTIVITIES IN PRIMARY CHINESE CLASSROOM FOR CREATIVE WRITING

A case study of students with multilingual background

WEI LING CHLOE CHU & KAI CHUNG CHOW

*The University of Hong Kong*

## Abstract

The multimodal approach of teaching and learning Chinese language is a new area to explore. Student do not only learn from reading, reproducing written Chinese words and listening to teachers' explanations of the words, other modes of input and output also help students learn Chinese. In this case study, video dubbing activities are introduced in a primary 2 Chinese classroom with 19 children who have arrived to Hong Kong less than 6 months earlier. They speak different Chinese dialects and know very little traditional written Chinese. They have to immerse into Hong Kong society where Chinese language is composed of spoken Cantonese and written Modern Chinese; which is also within the mainstream curriculum of most local schools. The newly arrived children in the school would have school-based learning materials and lesson designs catering for their special needs. In this case study, promising learning behaviors were observed during the trial lessons and desirable learning outputs were noted in their worksheets of creative writing. Students were highly motivated and showed a high level of engagement in the learning process. The narrative writing showed their good effort in learning how to write in traditional Chinese. In spite of their new arrival to Hong Kong, it showed how the students improved in learning Chinese under a new school context.

Keywords: video dubbing, pedagogy, creative writing, multi-modal, motivation, multilingual context

1

*Chu, W. L. C. & Chow, K. C. (2017). Using video dubbing activities in primary Chinese classroom for creative writing. A case study of students with multilingual background. Contribution to a special issue on Teaching and Learning of Reading and Writing in the Multilingual and Multicultural Context, edited by Shek Kam Tse and Elizabeth Loh. L1-Educational Studies in Language and Literature, 17, p. 1-32. <https://doi.org/10.17239/L1ESLL-10.17239/L1ESLL-2017.17.03.03>*

Corresponding author: Wei Ling Chloe Chu, Faculty of Education, the University of Hong Kong, Pokfulam, Hong Kong (China SAR), email: [chloechu@hku.hk](mailto:chloechu@hku.hk)

© 2017 International Association for Research in L1-Education.

## 1. INTRODUCTION

Problems of newly arrived children in Hong Kong schools have been getting attention from society and the government. These students mostly came from Mainland China and some from Southeast Asia like Vietnam, Pakistan, Nepal and the Philippines. They have different language backgrounds but have to learn Chinese language as a main subject in 12 years' free education. They also have to use Cantonese as their medium of communication in most schools in Hong Kong. Both the outcome and the process of learning Chinese language in Hong Kong are quite different from where they came from. Firstly, spoken language varies in different provinces of China. The official spoken language in Hong Kong is Cantonese, which is very different from Putonghua commonly used in Mainland China, and also very different from those dialects used in their families. Therefore, students from Mainland China, especially at their early ages (junior primary), usually find learning in the mainstream schools difficult, which affects their academic results and learning incentives. Young and newly arrived students also find communicating with their classmates difficult as they speak in different dialects. On the other hand, in term of spoken dialects, there is less difference between written Chinese used in Hong Kong and the Mainland China. However, Chinese characters used in Hong Kong are traditional Chinese characters, commonly known as more complicated combinations of strokes in one character, while the characters used in the Mainland China are simplified Chinese characters with fewer strokes. Even if newly arrived students had already acquired some written Chinese in mainland China, reading and writing in traditional characters makes it harder for them to learn Chinese in Hong Kong schools. Such multilingual background of newly arrived students makes classroom interaction difficult in terms of teacher-student communication and particularly student-student communication. Students in the class are reluctant to speak up in the class, whether in Cantonese or their own dialects. Under this situation, engaging these students in classroom interaction and language learning activities is the prior issue. The second issue is the input and scaffolding of the class in learning writing skills, such as writing short narrative sentences. The varied cultural backgrounds make classroom collaborative activities like sharing their daily experience or creating ideas of stories difficult.

At the turn of the century, the Curriculum Development Council (2001) started encouraging the use of audio-visual materials as instructional tools for teaching and learning Chinese language in schools. The Centre for Advancement of Chinese Language Education and Research (CACLER) of the University of Hong Kong did a "School Base Project on Effective Chinese Language Pedagogies" in 2006, funded by the Quality Education Fund (QEF) (2005-2006) of the Government of the Hong Kong Special Administrative Region. "Video dubbing activities for Chinese language learning" is one of the five pilot studies of new pedagogies of Chinese Language Education (Chu 2007). The project was proved a success in the secondary schools involved and the pedagogy has been introduced to certain Hong Kong schools at

secondary and primary levels. The school in this case study trialed the pedagogy in the newly-arrived class with multicultural and multilingual students in 2015, in order to foster their learning motivation and facilitate their skills of creative writing.

## 2. THEORETICAL UNDERPINNING

### *2.1 Video as a motivation for language learning*

Audio-visual learning materials often serve to motivate and interest students (Altman, 1989; Swaffar & Vlatten, 1997). Movies in cinema and television contribute to a very important kind of entertainment welcomed by kids and teenagers. In view of that, Rowsell (2006) suggested different genres of movies could be used in scaffolding and teaching language as well as other abilities to children. Among the activities suggested, Rowsell (2006) mentioned creating a soundtrack for a video in order to encourage students' careful study of a story, including elements like atmosphere, settings, and various ways of expressions of actors.

In Hong Kong context, Lee and So (2005) described the situation of Hong Kong young people, especially students, being the target audience of most leading webcasting companies. Students are the major Internet users (Census and Statistics Department, 2006). They like watching videos anytime, anywhere and they like choosing from many genres, programmes and companies with freedom by just clicking on the link on the Internet and/or turning on the televisions at home (Lee & So, 2005). Students' interest in watching videos may be one of their distractions from learning, but also a new learning motivation of language, e.g. doing video dubbing activities.

### *2.2 Features of video that facilitate the learning of narrative writing*

Language learning, especially second language learning, depends on authentic comprehensible input in great quantity (Krashen, 2009). A video includes images of background, objects and/or human beings, their sounds, voices, gestures, expressions and actions. They are the multimodal orchestrations and ensembles of the meaning of our daily lives (Kress, 2010). Compared with reading written Chinese characters, videos are comprised of visual input of colorful images, sounds of the real world, and all other information into a holistic analysis (Kress 2010). Such multimodal input of information is a very useful starting point for many language learning activities, such as reproduction of the scenes in spoken and written words, discussion and commentary of facts and actions in the video, creation of the missing parts, and so on (Swaffar & Vlatten, 1997; Burstson, 2005; Rowsell, 2006). Creation of the missing parts is believed to be a very important activity in language learning, especially in developing students' creative writing and speaking skills (Tse, 2002).

Video helps students learn to plan and structure their language production in speeches and writing. Young learners usually lack awareness of how to cater for

their audience and are not skillful in planning their talk (Cameron, 2001). The plots of video clips would be a good demonstration of structures. Among the existing genres, the narrative is a key motif in video production to tell a story. Hundreds of films produced every year around the world tell stories in different ways. Rowsell (2006) encouraged teachers using films to introduce and talk about stories. She explained that the basic structure of narration to most films is: exposition, problem, complication, crisis, climax and denouement. Films that are suitably chosen facilitate scaffolding and teaching of narrative structure in a classroom. Besides checking the narrative structure of the film, careful choices also mean taking consideration of the cinematic elements like setting, plot, and actors' verbal and facial expressions of different emotions (Rowsell, 2006).

### *2.3 Multimodal language learning with video dubbing activities*

Avocation of using audio-visual materials to assist language learning does not mean listening comprehension (Swaffar & Vlatten, 1997) or reviving the recorded pattern drilling approach (Kaltenbacher, 2004). It should be interpreting visual as well as auditory messages coded in the images, language and sound effects of some authentic video clips, and followed by language production on the topic of the video (Swaffar & Vlatten, 1997). Jack Burston (2005) suggested the production of video clips by students from shooting to dubbing into sound tracks, but it will incur quite a number of technical problems and stress to the teachers and students.

In building a curriculum for Chinese language learning in a multimodal approach, the sequential model for video viewing, suggested by Swaffar and Vlatten (1997, pp. 177-182) is summarized below and could be modified for Chinese language learning:

Phase 1: Identifying value systems in visual sequences

Stage 1: Identifying how genres tell stories in initial silent viewing

Stage 2: Identifying cultural difference in visual relationship

Phase 2: Linking visual systems to verbal ones

Stage 3: Verbalizing visual themes

Stage 4: Identifying minimal linguistic differences and differences in meaning

Stage 5: Evaluating information as the basis for student perspectives

In addition to the above model of video viewing in the foreign language curriculum tested in Texas of the U.S.A., the video dubbing project of Jack Burston (Burston, 2005) in Cyprus is also considered. The study emphasizes the dubbing procedure. Instead of making the whole video project, only the language skill intensive part is used. In considering so, the professional procedure of dubbing a video in the film industry is carefully analyzed. Professional video dubbing artists are good speakers

and creative in many ways, like adopting different speaking styles for different characters, speaking in different intonation and depicting different emotions and situations. In international and local film industries, most films, animations and documentaries involve vocal dubbing artists. After working in the video dubbing industry for more than ten years, W.L. Chu introduced the training course of video dubbing in the LiPACE of the Open University of Hong Kong (Chu, 2002) as a professional training course as well as a course to enhance speaking effectiveness. According to the observation and practical experience of W.L.C. Chu (Chu 2002, 2007), tasks of video dubbing involve the following steps:

1. Read the dubbing script.
2. Interpret the meaning and pronunciation of every word.
3. Watch the video clip with no sound (about 1 minute long) several times to complete the following tasks:
  - a. Analyze the context of language production.
  - b. Analyze the personality and emotional situations of the characters to be performed.
4. Design appropriate ways of speaking to express the meaning and purposes of the video clip.
5. Rehearse dubbing by speaking and watching the video clip simultaneously for several times.
6. Dub in the speeches (record the speeches on the sound track of the video clip).
7. Play the video clip with the dubbed sound track and have the outputs checked by the director.
8. Repeat either one of several ones of steps 3 to 7, modify with the feedback of the director until the product matches the requirement of the director.

The above procedural activities were adopted and used in the Chinese language classrooms of a number of schools as a unit of teaching and learning Chinese language (Chu, 2007). Modifications of the procedural activities could be made to enhance students' different areas of language such as speaking with appropriate words and intonations, creative writing and reading, etc. In addition, different types of video clips should be carefully chosen to facilitate different target genres of language to be learned (Burston, 2005).

In this study, creative writing skills and oral narration skills are targeted. The model of video dubbing used in this study is shown below:

1. Watch video clip with no sound (about 1-minute length) several times to complete the following tasks:
  - a. Analyze the scene shown in the video (context of language production).
  - b. Analyze the personality and emotional situations of the character to be performed.

2. Observe the plot of the story; fill in details shown in the video clip and create dialogues.
3. Design appropriate ways of narration and dialogues of the characters to express the meaning and purposes of the video clip.
4. Rehearse dubbing by speaking and watching the video clip simultaneously for several times
5. Dub and record the narration and dialogues as the sound track of the video clip.
6. Play the video clip with the dubbed sound track with teacher and students
7. Write the story with the created plot, detailed narration, together with dialogues of the characters.

### 3. RESEARCH QUESTIONS

1. In what way can video dubbing activities enhance the motivation of learning Chinese language in a primary 2 classroom of newly arrived Hong Kong children?
2. In what way can video dubbing activities facilitate the learning of creative writing in a primary 2 classroom of newly arrived Hong Kong children?

### 4. RESEARCH METHOD

This is a case study of using video dubbing activities in a junior primary class of newly arrived children. The purpose is not giving any quantitative evidence of ability change nor aiming at any generalization of the effectiveness of the studied pedagogy. The case study is just a groundbreaking research to explore the possibility of introducing video dubbing activities in a junior class in order to motivate newly-arrived students in learning Chinese.

The study adopted the qualitative method of research and carried out in fieldwork (Cohen, Manion & Morrison, 2011; Gay, Mills & Airasian, 2012; Marshall & Rossman, 2014). The teacher acted as the observer and made field notes. To ensure the validity of the research, task sheets completed by the subjects during the study were collected to triangulate the observation and evaluation of the teacher on subjects' learning behavior. Stability of observations is also important (Cohen et al., 2011) and so the observer (i.e. the teacher) made observations with certain criteria (classroom engagement in each of the learning activities) in the lessons using the studied pedagogy and regular lessons.

The research subjects are 19 primary students, who have been in Hong Kong less than 6 months and joined the primary 2 class in a local school as their first Hong Kong school. Primary 2 in Hong Kong education system means the second year of the first phase of school education (the first of the total four phases, each phase is composed of three years of schooling). The whole class was taught by the same teacher for Chinese language class since they have joined the school.

Teaching and learning with video dubbing activities were carefully prepared by the teacher with the instructions of the principal researcher. The teaching materials and scaffolding instruments can be referred in the appendix as followed,

- animated video clip of a short story about a thirsty crow getting water (referred as “A Thirsty Crow”), see Appendix 1.
- worksheet 1 for scaffolding video observation and story plot creation, see Appendix 2.
- worksheet 2 for scaffolding character interpretation and dialogue creation, see Appendix 3.

4.1 Data collection

1. Class observation and evaluation by the participating teacher.
2. Worksheets of creative writing completed by the participating students during the video dubbing activities (19 sets).

4.2 Schedule of research study

Phase	Date	Participants Tasks
<b>Preparation</b>	<b>Mid-April 2016</b>	<ul style="list-style-type: none"> <li>• Participating teacher designed lesson plan with video dubbing activities</li> <li>• Participating teacher selected the appropriate video for the designated learning target: creative writing</li> <li>• Participating teacher designed and prepared learning and teaching activities, with the scaffolding worksheets</li> </ul>
<b>Class Implementation</b>	<b>20<sup>th</sup> April 2016</b> Session 1 80 minutes	<ul style="list-style-type: none"> <li>• Participating students watched the video in class with teacher’s guidance to observe details of narrative elements (Worksheet 1 for scaffolding video observation)</li> <li>• Participating students were paired up and discussed their observation of the video (Worksheet 2 for scaffolding creative thinking)</li> <li>• Participating students did the creative writing task</li> </ul>
	<b>21<sup>st</sup> April 2016</b> Session 2 40 minutes	<ul style="list-style-type: none"> <li>• The video dubbing activities were carried out in class</li> <li>• Participating teacher facilitated student activities</li> </ul>

<b>Data Col- lection</b>	<b>Late April 2016</b>	<ul style="list-style-type: none"> <li>Participating teacher analyzed students' engagement level in regular lessons and video dubbing lessons</li> <li>Participating teacher collected and commented on students' worksheets of creative writing</li> </ul>
------------------------------	----------------------------	---

## 5. DATA ANALYSIS

*Table 1: Classroom performance of students in movie dubbing lessons and regular lesson: Evaluation of students' engagement in movie dubbing lessons and regular lessons by the participating teacher (scale from 0-5, with 0 represent the lowest level of students' participation and 5 the highest level of participation)*

Engagement of students in different learning activities	Movie dubbing lessons	Regular lessons (without video dubbing)
Input of story details	5	3
Interpreting the meanings of input story.	4	3
Expressing opinions about the input story	3	3
Imagination after inputting a story	4	2
Creating own words and phrases to tell the story	4	3
Telling the story with own words and phrases in target language (Chinese- Cantonese)	3	2
Writing the story with own words in target language (Traditional Chinese characters)	4	3
Other students' behaviors and engagement observed in the learning process	<ul style="list-style-type: none"> <li>more attentive</li> <li>easier to help and share ideas with each other as they are in the same pace</li> <li>more interactive with peer</li> </ul>	<ul style="list-style-type: none"> <li>may sometimes get distracted</li> <li>different reading pace due to their varied level of traditional Chinese foundation</li> </ul>



*Table 2: Students' worksheets of creative writing: Evaluation of students' performance with their individual worksheets of the movie dubbing lessons by the participating teacher (in term of contribution and use of different sentences types of students in the particular learning activity)*

	Student A		Student B		Student C	
<b>Worksheet 1</b>						
Students' Contribution	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas
Time	2	1	8	2	4	2
Place	3	1	3	1	9	1
Character	2	1	2	1	2	1
Action	7	1	24	4	6	3
Opinions on the main character	2	1	4	1	4	1
Feelings of the main character in 4 stages of the story. (in the graphic-organizer)	8	1	8	1	8	1
<b>Worksheet 2</b>						
Number of sentence types	2		2		2	
Chinese characters used to create speeches for the main character						
Statement			6		1	
Questions	6					
Emotional expressions	42		30		22	

Table 2 (continued)

	Student D		Student E		Student F	
<b>Worksheet 1</b>						
Students' Contribution	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas
Time	7	3	2	1	2	1
Place	7	3	2	1	2	1
Character	2	1	2	1	2	1
Action	9	1	8	2	9	1
Opinions on the main character	5	1	2	1	8	2
Feelings of the main character in 4 stages of the story. (in the graphic-organizer)	8	1	8	1	9	1
<b>Worksheet 2</b>						
Number of sentence types	3		2		1	
Chinese characters used to create speeches for the main character						
Statement	7		11			
Questions	3					
Emotional expressions	27		18		28	

Table 2 (continued)

	Student G		Student H		Student I	
<b>Worksheet 1</b>						
Students' Contribution	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas
Time	4	2	7	3	4	2
Place	9	4	6	3	2	1
Character	2	1	2	1	2	1
Action	13	1	7	1	9	2
Opinions on the main character	10	2	5	1	5	2
Feelings of the main character in 4 stages of the story. (in the graphic-organizer)	8	1	8	1	8	1
<b>Worksheet 2</b>						
Number of sentence types	3		1		2	
Chinese characters used to create speeches for the main character						
Statement	14				11	
Questions	3					
Emotional expressions	39		29		37	

Table 2 (continued)

	Student J		Student K		Student L	
<b>Worksheet 1</b>						
Students' Contribution	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas
Time	2	1	2	1	2	1
Place	13	1	2	1	3	1
Character	2	1	2	1	2	1
Action	8	1	5	1	51	6
Opinions on the main character	2	1	2	1	7	1
Feelings of the main character in 4 stages of the story. (in the graphic-organizer)	13	1	8	1	8	1
<b>Worksheet 2</b>						
Number of sentence types	2		2		2	
Chinese characters used to create speeches for the main character						
Statement	10		15		26	
Questions						
Emotional expressions	30		36		21	

Table 2 (continued)

	Student M		Student N		Student O	
<b>Worksheet 1</b>						
Students' Contribution	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas	No. of Chinese characters	No. of ideas
Time	2	2	2	1	2	1
Place	2	1	2	1	2	1
Character	2	1	2	1	2	1
Action	7	1	4	1	9	1
Opinions on the main character	5	2	5	1	25	1
Feelings of the main character in 4 stages of the story. (in the graphic-organizer)	8	1	8	1	9	1
<b>Worksheet 2</b>						
Number of sentence types	1		2		1	
Chinese characters used to create speeches for the main character						
Statement	10					
Questions						
Emotional expressions	36		33		40	

## 6. RESULTS

After evaluating students' writing on their two worksheets and classroom performances, the following results were found in response to the two research questions.

### *6.1 Video dubbing activities motivate Chinese language learning in a primary 2-classroom of newly arrived Hong Kong children in the following ways*

#### *6.1.1 Visual images enhance engagement of students*

After the first three months of schooling in Hong Kong, most of the student participants understood simple instructions in Cantonese and were able to read some basic traditional Chinese characters. However, the students found it difficult to engage in learning activities in the Chinese classroom due to the language barriers. Speaking and writing tasks requiring them to have Chinese language outputs are their big challenges. From table 1, students in video-dubbing lessons were more attentive and motivated to narrate the story in their own words of Cantonese and written Chinese. Video animations help to draw students' attention to input details of a story, which is more effective than traditional teaching, books, pictures and teacher's oral explanation. During the whole process of video dubbing activities, with the help of the teacher and the worksheets, students engaged in the classroom activities of observing narrative details in the video clip, interpreting meanings of images, expressing their understanding and imagination of the story, creating words and phrases to tell the story and dubbing in the narration with speeches of the main character. The whole lesson was focused on the video clip, circling with planned activities in developing creative thinking, writing and speaking skills.

According to the recounting of the teacher, students were on task in sharing in pairs and writing on their worksheets details, including the story setting, the character's actions, reactions and behaviors. In addition, students engaged in creating a simple narration of the story and some lines of speeches for the main character. The worksheets (Appendix 5-11) and the dubbed video clips show that the students fulfilled all tasks in the classroom with good effort.

#### *6.1.2 Video dubbing activities appeal to students' intrinsic motivation*

Even though students in this case study have different language foundation, most of them enjoy drama performance and peer attention in class. Compared to vocabulary memorizing and repetitive reading aloud activities, video dubbing activities encourage more interactive and creative behavior. The dubbing procedure of giving narrative voice to a mute video clip vividly demonstrates the meaningful and communicative functions (Ellis, 2003) of language (Cantonese in this study). During the class of dubbing activities, students paid good effort in trying to speak for the char-

acter of the video in Cantonese even they are not fluent speakers. All students managed to dub in their voice over narration and monologues of the character (the crow). The intonations of their speeches also showed their understanding in using appropriate forms of speeches to fulfill different purposes, i.e. narration, expression of emotions, and commentary. According to the teacher's recounting, students actively rehearsed their speeches before dubbing the video. Such motivation of repeating practices of a language form is a very promising element to a language learner, especially when learning an unfamiliar language.

## *6.2 Video dubbing activities facilitate students in learning creative writing and the conceptual input and output*

### *6.2.1 Visual input of narrative details and structure of Chinese writing*

For the group of students, watching the video of a story is an easier way of gaining writing ideas than reading and listening to Chinese stories. Visual context of the story and moving images of the characters in the video clip supply abundant ideas for students to create their own ways of telling the story in Chinese and produce creative speeches for the characters in the video (Appendix 8-11). The video modelled them the flow and structures of a story. With the help of the worksheets, most of the students were able to write down the four elements of the story (Table 2).

### *6.2.2 Multimodal output of ideas before writing in Chinese traditional characters*

In addition, as a second (or third) language to them, it was less intimidating for them to involve in a speaking performance with the help of the video. The activity was set at an appropriate level, with clear assignment of students' roles in groups. The observation in groups and pairing dubbing arrangement indirectly encouraged them speaking in Cantonese, as they were motivated by peer influence. Several of them chose to perform in Cantonese over Mandarin, which was surprising and beyond teacher's expectations. The activity provided them with a valuable cooperative learning experience; they did enjoy the interactive activity and developed more interests in speaking Cantonese.

Students were asked to create speeches for the characters in the story. This writing task required their creativity, imagination, comprehensive and writing skills. They were actually keen on the activity and did beyond expectations. Meaningful and creative works were found and they tried to compose compound sentences. In the writing task, it was also found some students were trying to write in traditional Chinese with some of them applied some learnt traditional Chinese characters. There were a number of lively dialogues, with appropriate use of interjections or monologues. Well used of imaginations and created different kinds of sentences (i.e. statements, questions, exclamations, etc.) were also found. Referring to the

teacher and their worksheets (Table 2), it was really impressive of most of the students written more than one sentence type in over 30 Chinese characters in the worksheets, considering their recent arrival. This was because the video actually provided them with the structure and context of the story. With detailed observations in the task, they were more aware of the form and elements of the story. They were then able to make use of imaginations and construct their ideas into creative writing.

### 6.2.3 *Catering the diversity of language foundation*

Students in this case study have diversified language background. Some of them did not understand Cantonese or Chinese characters when they reached Hong Kong three months earlier. Students found particularly challenging when doing individual Chinese writing task. They needed help to deal with the challenges in learning writing which are also faced by most young language learners, including language fluency; complexities of written language; writing for an audience; conventional formats for different types of discourse (Cameron, 2001), such as the narrative story in this case study. A muted video is a suitable input. Students are able to understand the context of a story, learn the format of a narrative story and address the audience of the story, all by active observation of the video images, without the hurdles of language barriers. With less language burden, students can actively enjoy watching again and again the video to get more narrative details, and interpret the deeper meanings of the details, such as the emotional condition of the character and the implicative meaning of the story. The teacher also stated in table 1 that, compared with regular lessons, the video facilitated students to exchange ideas and students found it easier to follow as they were at the same pace. Despite their variations of foundation and cultural background, all students were able to produce coherent and logical writing. The teacher did not need to lecture on story-telling skills too much, but offered assistance and support to students with individual needs during the discussion and rehearsal parts of the activities. For example, two types of worksheets were given to students with different levels of writing Chinese characters. Some useful words were given to students who knew extremely limited written Chinese characters (Appendix 2). For those who knew a bit more Chinese characters, they were encouraged to try to write as best as they could even those not all words were accurately written (Appendix 5-11). Worksheets will be marked by the teacher and the words would be corrected. As such, students would feel accomplished in writing their own created short stories even they have only limited knowledge of Chinese characters. In this way, learning to write the characters correctly can be done afterwards by doing corrections on the worksheets (Appendix 5-11).



## 7. DISCUSSION AND SUGGESTIONS

In this case study, video dubbing activities were carried out in a primary 2 class of newly arrived children and positive learning experience can be denoted. By classroom observation and worksheet analysis, two aspects of positive learning behavior were found, including the high level of motivation in learning Chinese language and accomplishing the task of writing a narrative story. Students would be benefited in this kind of learning experience in the future and it will help them with adapting and immersing well into the local primary school curriculum. To facilitate the ultimate learning outcomes, several areas would be strengthened in further planning and development.

### *7.1 Selection of video clips*

The video chosen by the teacher is appropriate as it successfully enhanced students' learning incentives and provided simple but stimulating visual inputs for students to create their piece of work. Things that create an emotional reaction will be better remembered (Willingham, 2009), animations attract attention and appeal to primary 2 students' intrinsic motivation of watching repeatedly, interpretation of images, creation of narration and dubbing in speeches in Cantonese, as well as writing the story in written Chinese.

Video of real images may bring more beneficial learning effects in a way that students can learn to observe and interpret images of the authentic world. It would be especially beneficial to students in this case study to arrange them watching videos showing Hong Kong cultures which they need to be introduced. The ability of observation learnt in the classroom by watching video should be transferred to the real world so that students can observe their world (Tse, 2002), which is a new experience for newly arrived children. Teachers can introduce video dubbing activities to primary students by using animation video clips and choose those with real life images later when students can handle the dubbing procedures. This would enable students to widen their horizons with more detailed description and association of real world.

### *7.2 Voice dubbing before creative writing*

Students write the stories with confidence after stimulated by the video, acted on the narration and created dialogues in the dubbing activities. While evaluating students' video dubbing performance and writing worksheets, the teacher found students stimulated by the video clip and created desirable ideas in telling the story. Students produced narrative details like context, problems, emotions, and comments on actions and personalities in their writing. They used various kinds of Chinese words to express their ideas, including verbs, nouns, adjectives, adverbs and exclamations. It is encouraging to see students of primary 2 with different cultural

backgrounds writing freely; even they were not sure about the accurate forms of those Chinese characters they have used.

The teacher suggested the task design could be revised. In the video dubbing activity, students were required to speak for the crow and narrator. As the writing task mainly focuses on dialogues of the crow, reconciling the writing and speaking task would be helpful to students' performances in dubbing activities and improve the task design. The narrator is an important element of the narrative story. Gathering ideas and structure in different learning styles like watching videos and reading aloud would be helpful for students (Stockton, 2014). Therefore, the revision could extend their development in writing skills of the text type and strengthen the learning outcomes. They would have a complete understanding and application of the structure and context of the narrative story.

### *7.3 Emphasizing authentic communicative function of Chinese language*

In order to merge into the learning environment of local mainstream schools, newly-arrived students need to be capable of understanding and using Cantonese and traditional Chinese. To do so, the video dubbing activities presented them the actual communicative function of such target language. Cantonese is frequently used around them in their everyday life in Hong Kong. More real life language observation in their daily life and authentic lesson design should be introduced to students. It was scaffolding and integrated learning experience to students. Students were able to produce meaning-focused output (character's dialogues and creative writing) as they had well equipped with understanding and language inputs (details in the video, peer discussion and teacher's guidance). The writer's own product is paramount (Brookes & Grundy, 1998). With adequate inputs and language skills, students were able to express freely and enjoyed the creative writing opportunity.

## 8. LIMITATION

The case study does not have adequate technical support for getting better results for further data analysis to evaluate the effectiveness of video dubbing activities in helping multilingual background students learn writing Chinese stories. Video dubbing activities required technical support and use of devices. Setting up video projection and recording device for the activities was not easy for a teacher. Support and assistance by technical services staff before and during the class would be very desirable. It is more desirable for students to listen to their dubbed sound tracks and get more language clues from the peer. It is also desirable for researchers to have all the dubbed sound tracks of students very clearly recorded in order to analyze the speaking proficiency of students.

## 9. CONCLUSION

Video dubbing activities have been proved valuable to introducing the multimodal approach of language learning in many countries. Trial projects are carried out in some schools of Hong Kong (Chu, 2007). Not only the learning process of the selected group of primary 2 students, video dubbing activities would be further developed in the school as well as other schools, shaping new kinds of Chinese language curriculum for newly-arrived children. It is hoped that this integrated multimodal approach to learning Chinese would be able to help more newly-arrived students in multilingual and multicultural contexts.

## REFERENCES

*Chinese*

- Chu, W. L. C. 朱慧玲 (2002). Module II: Performing Art of Video Dubbing 科目二：配音演藝. *The Practical Arts of Speaking (Chinese-Cantonese) 語言才藝 (中文-粵語)*. 香港：香港公開大學李嘉誠專業進修學院。
- Chu, W. L. C. 朱慧玲 (2007). *繪影繪聲-影視配音教學活動 (Image and sound - Video Dubbing Activities for language learning)*, HK: The Centre for Advancement of Chinese Language Education and Research (CACLER) of the University of Hong Kong.
- Curriculum Development Council (CDC) 香港課程發展議會 (2001). *新修訂中學中國語文課程*. Hong Kong: Hong Kong Education Bureau 香港教育統籌局.
- Tse, S. K. 謝錫金 (2002). 〈觀看的能力〉. Curriculum Development Institute (CDI) Chinese Division 課程發展處中國語文教育組編。《涓涓江河面向中學中國語文課程新世紀》. Hong Kong: Hong Kong Education Bureau Curriculum Development Institute 香港教育統籌局課程發展處。

*English*

- Altman, R. (1989). *The video connection: Integrating video into language teaching*. Boston, MA: Houghton Mifflin.
- Brookes, A., Grundy, P. (1998). *Beginning to write: writing activities for elementary and intermediate learners*. Cambridge, UK: Cambridge University Press.
- Burston, J. (2005). Video dubbing projects in the foreign language curriculum. *Computer Assisted Language Instruction Consortium Journal*, 23(1), 79-92.
- Cameron, L. (2001). *Teaching languages to young learners*. Cambridge, UK: Cambridge University Press. <https://doi.org/10.1017/CBO9780511733109>
- Census and Statistics Department (2006). *Hong Kong in figures*. Hong Kong, PR China: Hong Kong Special Administrative Region Government.
- Cohen, L., Manion, L. & Morrison, K. (2011). *Research methods in education*. London, UK: Routledge.
- Ellis, R. (2003). *Task-based language learning and teaching*. Oxford, UK: Oxford University Press.
- Gay, L.R., Mills, G.E. & Airasian, P.W. (2012) *Educational research: Competencies for analysis and applications*. Boston, MA.: Pearson Education.
- Kaltenbacher, M. (2004). *Multimodality in language teaching CD-ROMs*. In E. Ventola, C. Charles & M. Kaltenbacher (Eds.), *Perspectives on multimodality*. Amsterdam, The Netherlands: John Benjamins.
- Krashen, S. (2009). *Principles and practice in second language acquisition*. Retrieved from [http://www.sdkrashen.com/content/books/principles\\_and\\_practice.pdf](http://www.sdkrashen.com/content/books/principles_and_practice.pdf)
- Kress, G. (2010). *Multimodality. A social semiotic approach to contemporary communication*. Boston, MA: Routledge.
- Lee, A. Y. L., & So, C. Y. K. (2005). Global media for local use: the development of webcasting in Hong Kong. *Media Asia*. 32(4). <https://doi.org/10.1080/01296612.2005.11726800>

- Marshall, C. & Rossman, G. B. (2014). *Designing qualitative research*. Los Angeles, CA: Sage Publications.
- Rowell, J. (2006). *Family literacy experiences: creating reading and writing opportunities that support classroom learning*. Portland, ME: Stenhouse Publishers.
- Stockton, H. (2014). *Teaching creative writing*. Oxford, UK: How To Books.
- Swaffar, J., Vlaten, A. (1997). A Sequential model for video viewing in the foreign language curriculum. *Modern Language Journal*, 81(2), 175-188. <https://doi.org/10.1111/j.1540-4781.1997.tb01173.x>
- Willingham, D. T. (2009). *Why don't students like school?* San Francisco, CA: Jossey-Bass.

APPENDIX 1 (1/2)

二年級中文科          單元十三          工作紙(一)

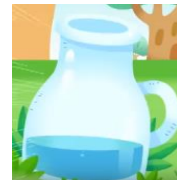










姓名：\_\_\_\_\_ (    )

班別：\_\_\_\_\_

日期：\_\_\_\_\_

細心留意影片中的故事，填寫以下的資料。



 時間 	 地點 
 角色 	 行為 

看完這個故事，你覺得牠有甚麼性格特點？



\_\_\_\_\_

APPENDIX 1 (2/2)

想一想，牠有甚麼感覺和情緒變化？



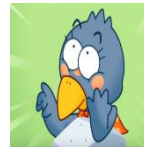
到處找水喝



發現一瓶水



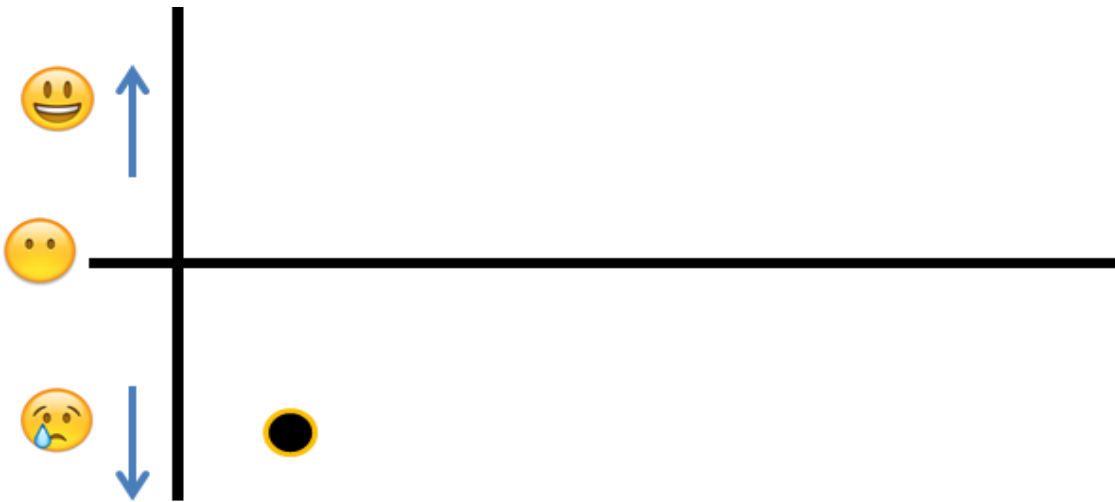
嘴喙太短，喝不到水



想到辦法






喝到水了




情緒： 苦惱 \_\_\_\_\_

APPENDIX 2

工作紙(一) 頁二 [學習差異版]

 滿足
  驚喜
  傷心
  高興
  生氣

 失望

想一想，牠有甚麼感覺和情緒變化？



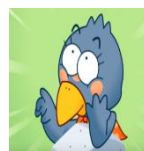
到處找水喝



發現一瓶水



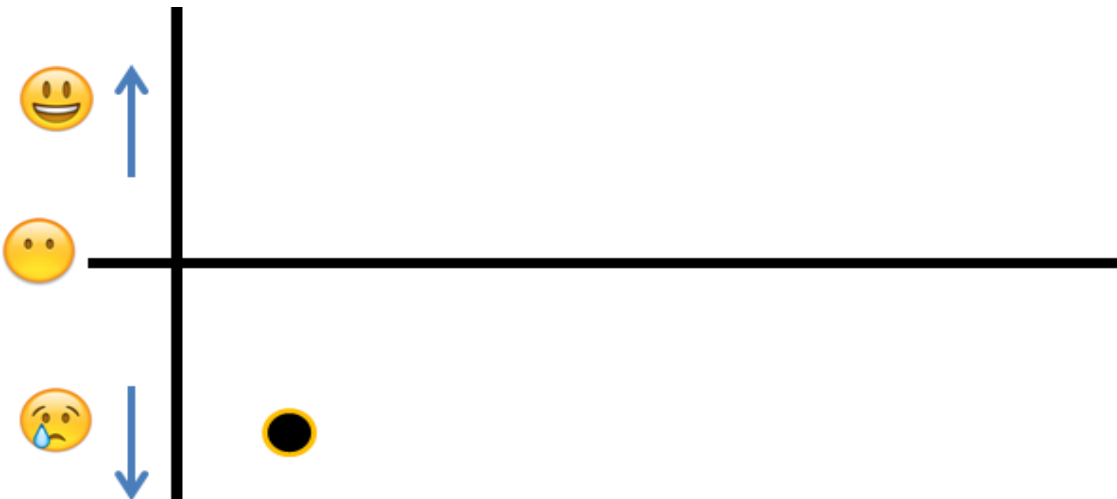
嘴喙太短，喝不到水



想到辦法



喝到水了



情緒： 苦惱 \_\_\_\_\_

APPENDIX 3

二年級中文科 單元十三 工作紙(二)

姓名： \_\_\_\_\_ ( )  
\_\_\_\_\_

班別： \_\_\_\_\_

日期： \_\_\_\_\_

故事配音活動

根據之前完成的資料和情緒變化，想一想，為烏鴉創作對白。  
然後嘗試配音說故事。

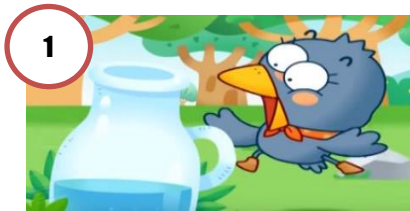
故事名稱： \_\_\_\_\_



在一個炎熱的中午……



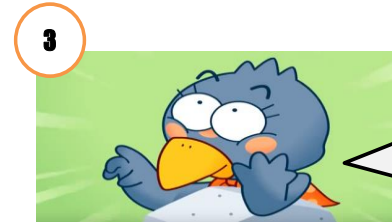
天氣太熱呀！渴死了！  
哪裏有水喝呀？



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



\_\_\_\_\_



APPENDIX 4

二年級中文科 單元十三 工作紙(二)

姓名：\_\_\_\_\_ ( )

班別：\_\_\_\_\_

日期：\_\_\_\_\_

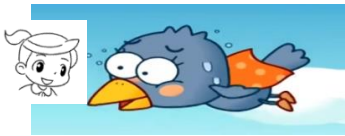
故事配音活動

根據之前完成的資料和情緒變化，想一想，為烏鴉創作對白。  
然後嘗試配音說故事。

故事名稱：\_\_\_\_\_



在一個炎熱的中午……



天氣太熱呀！渴死了！  
哪裏有水喝呀？



1

找到

頁一 [學習差異版]



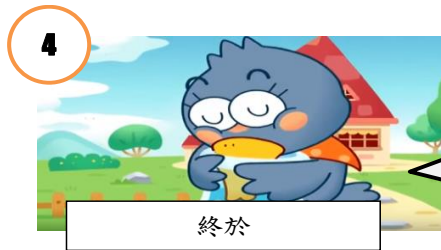
2

喝不了 瓶子



3

辦法



4

終於


頁二 [學習差異版]

APPENDIX 5

二年級中文科 單元十三 工作紙(一)

姓名: \_\_\_\_\_ 班別: \_\_\_\_\_

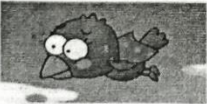
日期: 四月二十日



細心留意影片中的故事，填寫以下的資料。

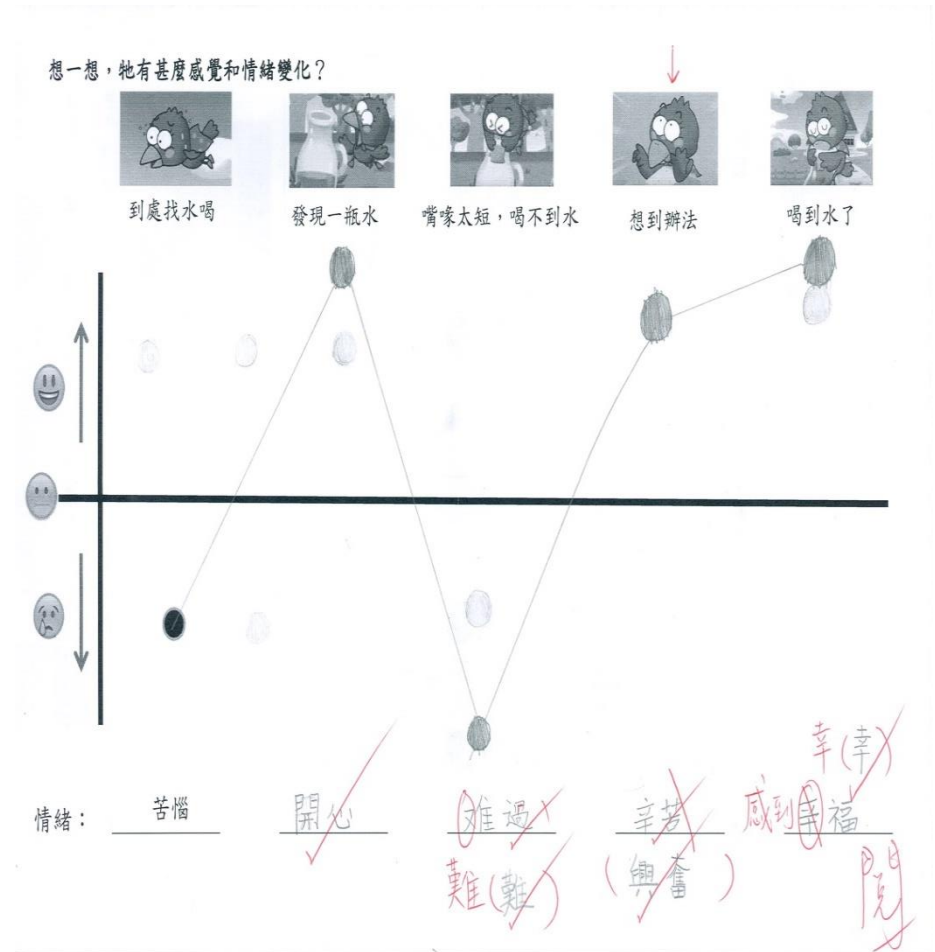
<p>早上 午</p> <p>有一天</p> <p>? 時間</p>	<p>森林 草地</p> <p>動物園</p> <p>* 地點</p>
<p>烏鴉</p> <p>角色</p>	<p>烏鴉把石頭掉進水裏</p> <p>行為 ?</p>

看完這個故事，你覺得牠有甚麼性格特點？



牠很愛思考。

(牠) (愛)




APPENDIX 6

二年級中文科 單元十三 工作紙(一)

姓名: \_\_\_\_\_ 班別: \_\_\_\_\_

日期: 四月二十日




細心留意影片中的故事，填寫以下的資料。

春天的中午 ? 時間	森林 * 地點
烏鴉 ? 角色	找水 想办法 拿到 頭喝到水 ? 行為


細緻的觀察!

看完這個故事，你覺得牠有甚麼性格特點?

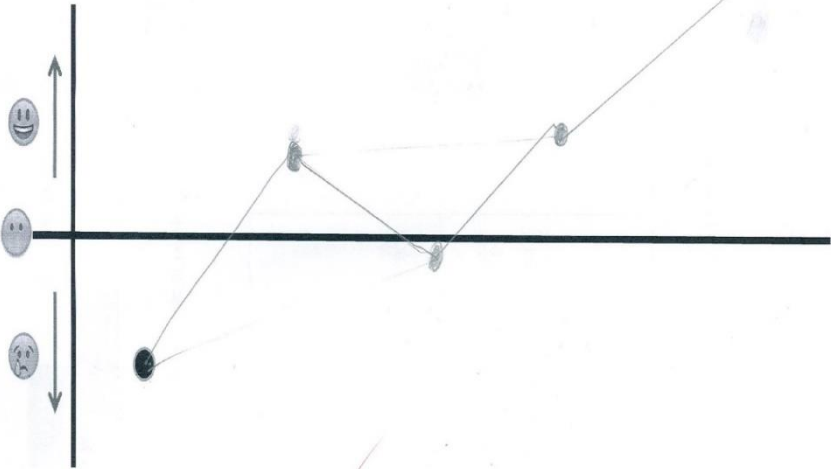


很聰明，會想办法。

想一想，牠有甚麼感覺和情緒變化?



到處找水喝      發現一瓶水      嘴太短，喝不到水      想到辦法      喝到水了




情緒: 苦惱      開心      失望      高興      很開心

APPENDIX 7

二年級中文科 單元十三 工作紙(一)

姓名: \_\_\_\_\_ 日期: 四月十日




細心留意影片中的故事，填寫以下的資料。

早上(夏天) ✓ ? 時間 ⌚ 烏鴉 ✓	一個家前面的水瓶 ✓ * 地點 🌿 烏鴉 ✓ 行為 ? 撿(撿) ✓ 喝水(飛) 撿(撿) 石頭(石頭) ✓ 飛(飛) ✓
? 角色 🧑 烏鴉 ✓	烏鴉 ✓ 撿(撿) ✓ 喝水(飛) 撿(撿) 石頭(石頭) ✓ 飛(飛) ✓

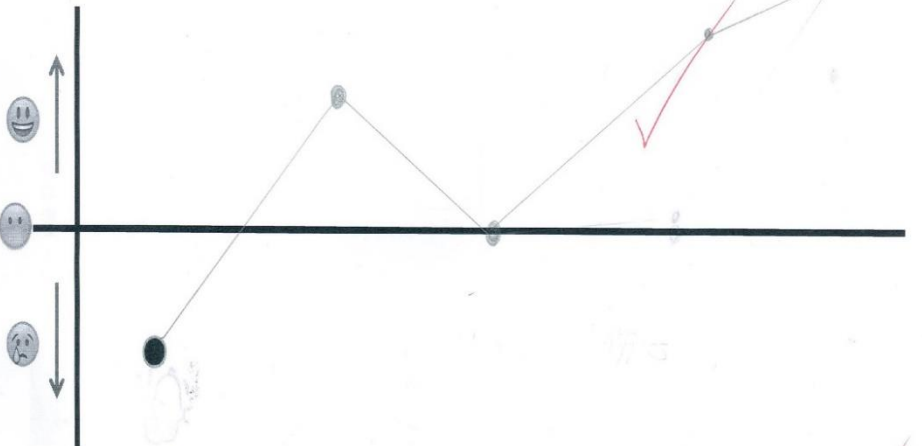
看完這個故事，你覺得牠有甚麼性格特點？

牠很聰明。 ✓

想一想，牠有甚麼感覺和情緒變化？



到處找水喝      發現一瓶水      嘴喙太短，喝不到水      想到辦法      喝到水了



情緒: 苦惱      快樂 ✓      失望 ✓      驚喜 ✓      很(很)開心 ✓

APPENDIX 8

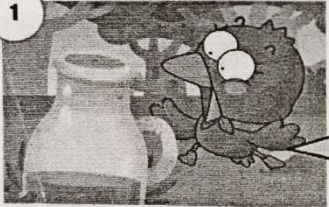
二年級中文科 單元十三 工作紙(二)

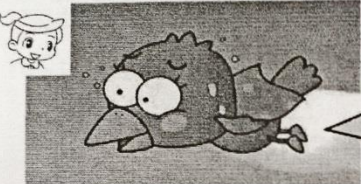
姓名: \_\_\_\_\_ 日期: 四月三日


故事配音活動


根據之前完成的資料和情緒變化,想一想,為烏鴉創作對話  
然後嘗試配音說故事。


故事名稱: 烏鴉喝水


1  我終於找到水!

 天氣太熱呀!渴死了!  
哪裏有水喝呀?

 在一個炎熱的中午……

2  我的嘴巴太短,喝不到水。

3  想到新辦法了!

4  我終於喝到水了!

APPENDIX 9

二年級中文科 單元十三 工作紙(二)

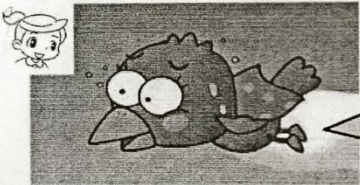
姓名: \_\_\_\_\_ 日期: 四月二十日

故事配音活動


根據之前完成的資料和情緒變化,想一想,為烏鴉創作對話。  
然後嘗試配音說故事。

故事名稱: 烏鴉喝水


在一個炎熱的中午……




天氣太熱呀! 渴死了!  
哪裏有水喝呀?




1 好高興,我找到水了!



2 哎,我的嘴~~太~~<sup>吧</sup>短了,怎麼辦?



3 哦!想到辦法了!



4 這個方法真好!能喝到水了!

閱

APPENDIX 10

二年級中文科 單元十三 工作紙(二)

姓名: \_\_\_\_\_ 日期: 四月二十日

故事配音活動

沈甸, 頗有出  
創意的描寫!

根據之前完成的資料和情緒變化, 想一想, 為烏鴉創作對話

然後嘗試配音說故事。

故事名稱: 找水的烏鴉

在一個炎熱的中午……

天氣太熱呀! 渴死了!  
哪裏有水喝呀?

1 找到水了! 我是天才!

2 我的嘴巴太短了,  
卡住了!  
住  
(住)

3 我想到好辦法!  
把小石放在瓶口  
(裏) (頭) 瓶  
(裏) (瓶)

4 我喝到水了, 好開心呀!  
言能比我再聰明呢?  
能  
(能)

閣


APPENDIX 11

二年級中文科 單元十三 工作紙(二)


姓名: \_\_\_\_\_ 日期: 四月二十日


故事配音活動

根據之前完成的資料和情緒變化,想一想,為烏鴉創作對話。  
然後嘗試配音說故事。


烏鴉  2015.11.6

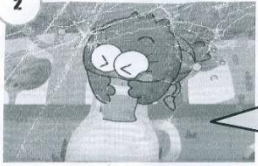
故事名稱: 烏鴉喝水  
(烏鴉)

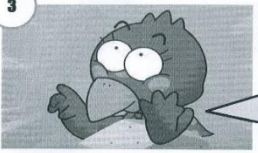
 在一個炎熱的中午……


 天氣太熱呀!渴死了!  
哪裏有水喝呀?

這裏 (這裏)

1  哇! (這)里有一瓶水!

2  <sup>短</sup>我的嘴巴太小了,喝不到。

3  <sup>吧(啞)</sup>哎,想到辦法了!

4  <sup>頭(頭)</sup> <sup>進</sup> <sup>(進)</sup>之後,把石<sup>頭</sup>放<sup>進</sup>去,終於喝到水了,好開心呀!

