

**INTERNATIONAL JOURNAL OF
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(IJMOE)**www.ijmoe.com**DEVELOPMENT OF TEACHING ACTIVITY FRAMEWORK BY
USING HAN FOLK MUSIC FOR PRIMARY SCHOOLS**Pei Xian Lun ^{1*}, Azli Ariffin²¹ Faculty of Human Development, Universiti Pendidikan Sultan Idris, Malaysia

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DOI: 10.35631/IJMOE.623057**This work is licensed under [CC BY 4.0](https://creativecommons.org/licenses/by/4.0/)****Abstract:**

Han folk music, traditional to the Han Chinese, includes instruments like guzheng, erhu, pipa, dizi, and sheng. Teaching this music to primary school students provides a rich cultural exploration. This study develops a teaching framework for using Han folk music in primary schools, employing the Design and Development Research (DDR) approach by Richey and Klein, modified by Saedah Siraj, Abdullah, and Rozkee. It involves three phases: needs analysis, design and development, and usability evaluation. The first phase used a questionnaire with 100 primary school music educators, showing strong support for music in teaching. The second phase employed the Nominal Group Technique with 9 experts, resulting in a structured framework for integrating Han folk music effectively. The third phase used the Fuzzy Delphi Method with 45 elementary school music educators, confirming the framework's usability. The results of the first phase show that there were agreement among respondents regarding the positive impacts of incorporating music into teaching practices. The results of the second phase have developed a teaching activity framework by using Han Folk Music for Primary Schools based on the expert's opinions. While the results of the third phase show a high agreement in the usability of the framework when all usability constructs get a percentage of over 75%. Overall, this research advances educational methods by offering educators a guide to enhance learning through culturally rooted music experiences.

Keywords:

Teaching Activity, Framework, Han Folk Music, Primary Schools

Introduction

Han folk music is the traditional music of the Han Chinese people, featuring diverse instruments like guzheng, erhu, pipa, dizi, and sheng. Its melodies often use pentatonic scales with varied rhythms, reflecting regional diversity across China. Themes range from daily life to historical events, performed solo or in ensembles, preserving cultural heritage and influencing modern Chinese music. Exploring Han folk music fosters cultural appreciation and cross-cultural understanding.

Teaching Han folk music to primary school students offers a vibrant cultural exploration. It also introduces them to a diverse range of Chinese musical styles and traditions. It includes introducing instruments like the guzheng, pipa, erhu, and dizi through visuals such as pictures and videos. Activities can include singing simple folk songs, learning dance movements, and understanding cultural contexts through stories and hands-on experiences. Listening activities involve playing Han folk music recordings with accessible melodies. Teaching simple folk songs for singing along, exploring cultural contexts through stories and legends, and incorporating hands-on activities like trying out percussion instruments enrich the learning experience. Visual aids such as maps and videos illustrate regional diversity, integrating with subjects like geography, history, and language arts. Encouraging performances fosters confidence and reinforces cultural appreciation among students.

This study aims to create a teaching activity framework using Han ethnic music for primary school students, employing the Design and Development Research (DDR) approach introduced by Richey and Klein in 2007 and adapted by Saedah Siraj, Abdullah, and Rozkee in 2020. The approach comprises three phases: needs analysis, design and development, and usability evaluation. Accordingly, the study's objectives are delineated across these phases:

This study aims to develop a teaching activity framework by using Han folk music for primary school students. This study uses the Design and Development Research (DDR) approach that was introduced by Richey and Klein in 2007 and was modified by Saedah Siraj, Abdullah and Rozkee in 2020. This approach contains three phases which are the needs analysis phase, the design and development phase and the usability evaluation phase. Therefore, the objectives that are built are divided according to the respective phases. The objectives of this study areas follows:

1. Objectives of the First Phase Study

Identifying the construction needs of The Development of Teaching Activity Framework by using Han Folk Music for Primary Schools

2. Objectives of the Second Phase Study

Designing and developing The Development of Teaching Activity Framework by using Han Folk Music for Primary Schools

3. Objectives of the Third Phase Study

Evaluating the Usability of The Development of Teaching Activity Framework by using Han Folk Music for Primary Schools

This study was done based on two main components which were Vygotsky's Child Development Theory and the Kodaly Teaching Model. Vygotsky's Child Development Theory, introduced in 1934, emphasizes the crucial role of social interaction in cognitive development. According to Vygotsky, learning occurs through social interactions within the zone of proximal development, where children and their peers collaborate to construct knowledge (Eun, 2008; McLeod, 2014).

Vygotsky's Theory of Child Development, formulated by Lev Vygotsky, emphasizes the role of social interaction in cognitive development. Central to his theory is the concept of the zone of proximal development (ZPD), where learning occurs through collaborative interactions with more knowledgeable individuals. Vygotsky posited that children's cognitive development is shaped by social interactions, cultural context, and language use. His theory underscores the importance of guided learning and scaffolding, where adults or peers support children in achieving tasks that they could not accomplish independently. This approach fosters the co-construction of knowledge and skills, highlighting the dynamic relationship between social interaction and cognitive development in children.

The Kodaly Teaching Model, developed by Hungarian educator Zoltan Kodaly and his collaborators, is a comprehensive music education system implemented in Hungarian schools. This method, as described by Mete and Dundar (2020), focuses on teaching basic musical skills primarily through the voice and body of learners, emphasizing singing, songs, and musical games as key instructional tools. It emphasizes the importance of musical literacy and the integration of singing and movement in learning music.

The method begins with singing as the primary tool for teaching music. Students learn through vocal exploration and singing traditional folk songs and nursery rhymes. Kodály advocates for a sequential approach to music education, starting with simple songs and gradually progressing to more complex musical concepts. Solfege syllables (do, re, mi, etc.) and corresponding hand signs are used to teach pitch and musical intervals. This tactile and auditory approach helps students internalize musical concepts. The method incorporates folk music from the students' own culture, as well as from other cultures, to enrich musical understanding and appreciation. Students actively engage in music making through singing, playing instruments, and movement activities. This active participation fosters a deeper connection to music and enhances musical skills. Kodály -based programs emphasize rigorous teacher training and ongoing curriculum development to maintain high standards in music education.

Overall, the Kodály Teaching Model aims to develop musical skills, creativity, and a lifelong love for music through a structured yet joyful approach that is accessible to students of all ages and backgrounds.

Problem Statement

With the implementation of the cultural strategy emphasizing aesthetic education, "promoting excellent traditional culture" has become prevalent in the new era. Introducing Chinese folk music into primary school music classes is crucial for nurturing students' musical knowledge and aesthetic sensibilities (Han, 2018). However, amidst the influence of external media and the internet, students are increasingly exposed to diverse musical genres, with popular music becoming dominant. This trend has complicated the preservation of traditional music, as many students show resistance, indifference, or view folk music as disconnected from their lives (Yan, 2020). Primary school students commonly favor and sing pop songs (Wang, 2018), resulting in a significant gap in their awareness of their own ethnic music traditions (Zhao, 2022).

Currently, the availability of suitable Chinese ethnic folk music materials for primary school teaching is limited, hindering effective music education outcomes (Cai, 2019). The selection of Chinese folk music materials for teaching remains challenging due to factors such as complexity, relevance, and regional appropriateness (Chu, 2013). The slow update pace of teaching materials also struggles to keep pace with societal changes, often presenting content that feels disconnected from real-life contexts (Zhao, 2022). Teachers must meticulously curate and adapt songs based on regional and student-specific contexts to supplement teaching effectively. However, traditional Chinese folk songs and cultural forms like opera and rap are often treated as supplementary rather than core learning materials, risking the dilution of national cultural heritage and students' understanding of their cultural roots (Bu, 2016).

Teaching is envisioned as a collaborative process between teachers and students, fostering mutual exchange and active participation rather than one-way transmission. Yet, due to limited understanding and guidance on ethnic music within the curriculum reform, teachers often superficially integrate ethnic music without deeply engaging students emotionally through singing (Hong, 2019). Many teachers face challenges in analyzing and comprehensively exploring ethnic folk music teaching materials, often focusing on superficial aspects rather than developing deeper knowledge and skills (Tu, 2018).

Furthermore, Western teaching models dominate teacher education, which influences the limited integration and development of ethnic music in primary and secondary schools (Zhang, 2012). The prevailing Western music instruments in classrooms, such as pianos, guitars, and accordions, overshadow instruments relevant to folk music traditions (Wei & Song, 2023). Moreover, school leaders often marginalize music education, viewing it as a minor subject due to its exclusion from evaluation metrics like admission rates (Zhang, 2012). This neglect within school leadership diminishes the conducive cultural environment necessary for effective ethnic music education.

These challenges underscore the need to address obstacles hindering the effective integration of folk music into primary school education. Therefore, this study focuses on constructing a teaching framework for Han folk music tailored to Chinese primary school students, aiming to enhance cultural education and deepen students' engagement with their cultural heritage.

Methodology

The study adopts the Design Research and Development (DDR) approach, as advocated by Saedah et al. (2020) and supported by Richey and Klein (2007). This approach is known for its systematic and structured nature, encompassing phases from needs identification, through design, development, and evaluation, resulting in a dynamic framework creation process (Nik Jazwiri, 2021). According to Nik Jazwiri (2021), the DDR approach consists of three phases: Needs Analysis, Design and Development, and Usability Evaluation (Noor Amy Afiza, 2019). Additionally, this method is versatile for creating assessment tools, questionnaires, and modules (Ramlan, 2017). Table 3.1, adapted from Saedah et al. (2020)'s Design and Development Research Approaches, summarizes the phased method applied in this study.

The needs analysis phase in research is essential for identifying and understanding specific needs or problems targeted for investigation. It begins by clearly defining the issue or objective under study and grasping its context and background. Data collection methods such as literature reviews, surveys, interviews, or observations are then used to understand the current situation, existing solutions, and stakeholders involved. Analyzing collected data reveals patterns, trends, gaps, and insights relevant to the problem, aiding in formulating hypotheses or potential solutions. Detailed requirements or criteria for research outcomes are specified, covering technological, social, economic, or practical aspects as needed. This phase also involves crafting precise research questions or hypotheses to guide subsequent research phases, directly addressing identified needs or issues. Overall, the needs analysis phase ensures research is well-defined, pertinent, and tackles real-world challenges, laying a solid foundation for the entire research process.

In research, data collection plays a crucial role in enhancing understanding of the theoretical framework (Bernard, 2002), with methods like purposive sampling (Guarte & Barrios, 2006; Lewis & Sheppard, 2006) being preferred for their ability to focus on specific characteristics relevant to the study's objectives. For instance, in a study on primary school music teaching, a sample of one hundred (100) music teachers was randomly chosen due to their direct involvement in this educational domain (Cohen, Manion & Morrison, 2007).

Research instruments, essential for measuring data (Azli, 2018), are chosen carefully to ensure valid findings (Noor Amy Afiza, 2019). Questionnaires, a common tool, offer an efficient way to collect objective data from large populations (Mohd Majid, 2004). This study utilizes a 5-point Likert scale questionnaire for its clarity, ease of understanding, and reliability (Azli, 2018). Developed with reference to previous surveys and tailored to the study's objectives, the questionnaire consists of two parts: Part A gathers demographic data, while Part B assesses educators' views on teaching frameworks using theories from Vygotsky and Kodaly (Sheatley in Syed Arabi, 1998; Wei Chooi Yi, 2009). This structured approach ensures the questionnaire effectively generates consistent and analyzable responses (Marshall and Rossman, 1989).

A pilot study evaluates the validity and reliability of research instruments (Azli, 2018; Noor Amy Afiza, 2019). It identifies flaws in tools and procedures (Fraenkel & Wallen, 1996), refining language and content for accuracy (Wiersma, 1995; Sperber, 2004). Face validity, assessed by experts, confirms the questionnaire's clarity and appropriateness (Gregory, 1996). Two experts, one in language and one in content from Universiti Pendidikan Sultan Idris,

validated the questionnaire for this study. Following expert validation, the instrument underwent usability testing with thirty respondents, similar to the main study's methods (Noor Amy Afiza, 2019). Data from this pilot phase were analyzed using SPSS to assess reliability through Cronbach's Alpha, ensuring the instrument's effectiveness (Churchill, 1979; Mohd Majid, 1994). Successful pilot results indicated readiness for the main data collection phase.

The study begins with the needs analysis phase, using a survey method with a questionnaire to gather data from respondents. Data collection includes a pilot study to validate and ensure the instrument's reliability, followed by the main study to gather feedback. Both studies involve primary school music educators, with 10 respondents in the pilot study and 100 in the main study. Questionnaire findings are analyzed using Statistical Package for the Social Sciences (SPSS) software to derive percentage values, mean scores, and IQR scores.

In the Framework Design and Development Phase, expert perspectives were integrated to create a Teaching Activity Framework Using Han Folk Music for Primary Schools. The Nominal Group Technique (NGT), introduced by Delbecq et al. (1975), was employed to gather these perspectives, ensuring alignment with the study's goals and findings from the needs analysis (Shahriretal., 2012; Azli, 2018). NGT involves structured group sessions where interaction during idea generation is restricted, aiming to enhance efficiency and focus (Varga-Atkins et al., 2011; O'Neil and Jackson, 1983).

In this study, NGT was adapted by preparing a checklist of teaching activity elements for expert discussion, ensuring clarity and direction (Broome & Cromer, 1991). Experts evaluated and refined these elements, providing additional insights as necessary. Final decisions were made through a voting process using a seven-point scale to prioritize elements based on expert consensus (WBI Evaluation Group, 2007). This systematic approach streamlined the development of the framework, emphasizing clarity and relevance in its final components. The phase involved 9 experts in the field, and data collected was analyzed to determine the priority and position of each activity element.

In the Framework Usability Evaluation Phase of this study, the developed Teaching Activity Framework using Han Folk Music for Primary Schools is evaluated using the Fuzzy Delphi Method (FDM). This phase aims to assess how suitable the framework is for primary school music education, based on evaluations by experts. Usability is measured in terms of effectiveness, efficiency, learnability, error tolerance, and user satisfaction, following established usability standards (Shackel, ISO).

Purposive sampling was used to select 45 primary school music educators as respondents for this phase. This method was chosen because it is recommended for studies using the Fuzzy Delphi Technique (Hasson et al., 2000), aligning with suggestions that a group with similar backgrounds and experience is appropriate for this method (Ridhuan, 2014; Adler and Ziglio, 1996).

To assess the usability of the framework, the researcher used a structured questionnaire based on principles of product usability (Azli Ariffin, 2018; Holzinger, 2005). This questionnaire focused on characteristics such as ease of learning, remembering, and implementation, user-friendliness, and efficiency enhancement. It was tailored specifically for

this study, incorporating elements from a usability evaluation tool adapted from Abdul Muqsih (2018) to fit the study's context.

A pilot study was conducted during the usability testing phase to validate the Fuzzy Delphi Method (FDM) questionnaire. The questionnaire underwent face validation by three experts (content, method, and language experts) to ensure its validity and appropriateness. This process followed recommendations for questionnaire development through literature review and expert consultation (Skulmoski, Hartman, & Krahn, 2007).

Before the full-scale usability evaluation, a pilot test was conducted with five primary school music teachers to assess questionnaire consistency and make necessary adjustments. The reliability of the usability evaluation questionnaire was analyzed using Cronbach's Alpha (α) in IBM SPSS Version 28 software. Data obtained from this analysis provided threshold values, percentages, and Fuzzy scores (A) to evaluate the framework's effectiveness and suitability for primary school music education.

Research Findings

This chapter reports the results of the research that has been collected and analyzed according to phase. This is to make it easier to write a report and to make it easier for readers to see the continuity of research findings from one phase to the next. The report of the findings of this study is presented according to the phases as stated in the previous chapters, namely the requirements analysis phase, the framework design and development phase and the framework usability evaluation phase.

Phase 1 (Need Analysis)

The instrument underwent face validity assessment by language and content experts, confirming that the questions were clear, easily understandable, and appropriate for eliciting responses that align with the study's objectives. The content experts also affirmed the adequacy of the questionnaire in capturing necessary information for framework development.

Reliability testing involved administering the questionnaire to 30 randomly selected primary school music ethnic educators. Analysis using Cronbach's Alpha yielded a value of 0.794, indicating high reliability. This finding supports the questionnaire's readiness for real data collection without requiring modifications.

A total of 30 items were submitted to obtain answers from 100 respondents. Quantitative data from the questionnaire was analyzed using SPSS version 28.0, focusing on descriptive statistics (Majid, 2004). This method summarizes and presents data to derive meaningful insights, specifically reporting primary school music teachers' overall agreement on the need for a framework in teaching Han ethnic music (Majid, 2004). Descriptive analysis involved calculating frequencies (n) and percentages (%) for each questionnaire item to illustrate respondent viewpoints clearly.

Subsequently, data was collected from 100 randomly selected primary school music ethnic educators.

Table 1: Framework Development Requirements

NO.	ITEMS	PERCENTAGE				
		STRONGLY DISAGREE	DISAGREE	NOT SURE	AGREE	STRONGLY AGREE
1.	Music plays a significant role in teaching across various disciplines and at different educational levels	-	-	-	54 (54.0%)	46 (46.0%)
2.	Incorporating music into teaching materials can help students remember information more effectively	-	-	-	62 (62.0%)	38 (38.0%)
3.	Music has the power to evoke emotions and create a conducive learning environment	-	-	-	41 (41.0%)	59 (59.0%)
4.	Music can capture students' attention, evoke feelings of joy, inspiration, or sadness, and help them connect with the subject matter on a deeper level	-	-	-	17 (17.0%)	83 (83.0%)
5.	Background music can help students maintain focus and concentration, especially during tasks that require sustained attention	-	-	14 (14.0%)	46 (46.0%)	40 (40.0%)
6.	Well-selected music can drown out distractions and create a productive learning atmosphere.	-	-	8 (8.0%)	62 (62.0%)	30 (30.0%)
7.	Incorporating music into lessons engages multiple senses simultaneously, facilitating multisensory learning	-	-	-	28 (28.0%)	72 (72.0%)
8.	Incorporating music into lessons caters to diverse learning styles, making the material more accessible and comprehensible to a broader range of students	-	-	-	13 (13.0%)	87 (87.0%)
9.	Music stimulates creativity and encourages divergent thinking	-	-	-	14 (14.0%)	86 (86.0%)
10.	Activities such as composing songs, analyzing musical structures, or interpreting lyrics can foster critical thinking skills and inspire students to explore concepts from different perspectives	-	-	-	54 (54.0%)	46 (46.0%)
11.	By exposing students to various musical genres from around the world, educators can promote cultural appreciation, broaden students' perspectives, and foster global awareness and understanding	-	-	-	8 (8.0%)	92 (92.0%)
12.	Group music activities, such as ensemble performances or choir	-	-	-	16 (16.0%)	84 (84.0%)

	rehearsals, provide opportunities for students to work together, communicate effectively, and develop interpersonal skills					
13.	Integrating calming music into the classroom environment can create a relaxing atmosphere conducive to learning and promote students' overall well-being	-	-	6 (6.0%)	48 (48.0%)	46 (46.0%)
14.	Engaging with music can support language development, including vocabulary acquisition, phonological awareness, and language fluency	-	-	19 (19.0%)	44 (44.0%)	37 (37.0%)
15.	Learning to play a musical instrument or mastering a piece of music requires dedication, discipline, and perseverance	-	-	-	41 (41.0%)	59 (59.0%)
16.	Through music education, students cultivate valuable life skills such as time management, goal setting, and resilience	-	-	-	7 (7.0%)	93 (93.0%)
17.	Incorporating music into teaching practices can enrich the learning experience, promote holistic development, and nurture a lifelong appreciation for the arts and culture	-	-	-	8 (8.0%)	92 (92.0%)
18.	Han folks music are an integral part of Chinese culture and heritage	-	-	-	3 (3.0%)	97 (97.0%)
19.	Teaching Han folks music allows students to appreciate the rich cultural traditions of the Han Chinese ethnic group, fostering cultural awareness and understanding	-	-	-	6 (6.0%)	94 (94.0%)
20.	Teaching Han folks music provides students with opportunities to improve their language skills, including vocabulary acquisition, pronunciation, and intonation	-	-	-	7 (7.0%)	93 (93.0%)
21.	Exploring Han folks music can offer insights into the cultural, social, and historical contexts of China	-	-	-	5 (5.0%)	95 (95.0%)
22.	Teaching Han folks music exposes students to different forms of artistic expression and musical traditions, fostering creativity and appreciation for diverse musical genres	-	-	-	5 (5.0%)	95 (95.0%)
23.	Learning and singing Han folks music can promote a sense of	-	-	-	11 (11.0%)	89 (89.0%)

	community and shared identity among students of Han Chinese descent					
24.	By learning and performing Han folks music, students contribute to the preservation and revitalization of traditional Han Chinese music and culture	-	-	-	5 (5.0%)	95 (95.0%)
25.	Han folks music can serve as bridges for cross-cultural understanding and appreciation	-	-	-	10 (10.0%)	90 (90.0%)
26.	For students with Han Chinese heritage, learning folks music can deepen their connection to their cultural roots and ancestral traditions	-	-	-	8 (8.0%)	92 (92.0%)
27.	Han folks music suitable as teaching medium for primary school students.	-	-	-	2 (2.0%)	98 (98.0%)
28.	Teachers need guidance in using music as their teaching medium	-	-	-	12 (12.0%)	88 (88.0%)
29.	Teachers need training in using Han folk music as their teaching medium	-	-	-	17 (17.0%)	83 (83.0%)
30.	Teachers need a complete guide for music teaching activities using Han folk music	-	-	-	11 (11.0%)	89 (89.0%)

The findings suggest overwhelming agreement among respondents regarding the positive impacts of incorporating music into teaching practices based on report in table 1. Key themes include enhancing student engagement, fostering creativity, and promoting cultural awareness. The data highlights strong support for using music, especially Han folk music, as a teaching tool to connect students with cultural heritage and improve learning experiences. Additionally, it underscores the need for educators to receive guidance and training in effectively integrating music into their teaching methodologies. The study suggests that music, particularly Han folk music, holds significant potential in educational settings for enhancing learning outcomes and cultural appreciation among students.

Phase 2 (Design and Development)

In the Design and Development Phase of the Teaching Activity Framework using Han Folk Music for Primary Schools, nine experts participated in a Nominal Group Technique (NGT) session lasting 2.5 hours. They reviewed an initial list of 23 framework elements, adding one more element through consensus, totaling 24 elements. Experts then individually assessed these elements using a questionnaire, marking their acceptance levels. Microsoft Excel was used to analyze the data and prioritize the elements based on total scores, determining their sequence from most to least important. The resulting framework outlines structured steps for teachers to integrate Han Folk Music into primary school music education effectively.



Figure 1: Teaching Activity Framework by using Han Folk Music for Primary Schools

Phase 3(Usability Evaluation)

The data from all 45 respondents showed high agreement levels, with threshold values (d) consistently below 0.2, indicating consensus on the usability items. Percentage agreement exceeded 75.0% for all items, ensuring robustness of the findings. Defuzzification values (ai) ranged appropriately, confirming expert consensus on the framework's usability of elements, relationships between elements, and the framework itself. The evaluation demonstrated that the Teaching Activity Framework using Han Folk Music for Primary Schools was perceived as easy to learn, efficient, memorable, error-resistant, and user-friendly by experts, achieving the study's objectives effectively.

Summary

The research on integrating Han folk music into primary school education shows several key findings. The framework enhances student engagement, creativity, and cultural awareness effectively. It draws on Vygotsky's Child Development Theory and the Kodaly Teaching Model, ensuring a strong theoretical basis aligned with child development principles and effective teaching strategies.

Using the Design and Development Research (DDR) approach, the framework was carefully developed and validated through three phases: needs analysis, design and development, and usability evaluation. This structured method ensures the framework meets educational needs well. Experts validated the framework using methods like the Nominal Group Technique (NGT) and Fuzzy Delphi Method, confirming its suitability and usability in educational settings.

For educators and students, the framework offers structured ways to integrate Han folk music into primary school curricula, enriching educational experiences with cultural depth and musical diversity. It promotes understanding and appreciation of Chinese cultural heritage, fostering global awareness and respect for diversity. Interactive teaching methods like field trips and collaborative projects enhance student engagement, creativity, and critical thinking.

By connecting music with subjects like history and geography, the framework supports interdisciplinary learning. Educators gain structured guidelines and methods for effective music teaching, enhancing their skills in cultural education and music pedagogy. This research opens doors for future studies exploring music's broader educational impacts, cross-cultural comparisons, and cultural education's influence on student academic and social development.

In essence, the research signifies progress towards inclusive education, empowering students with knowledge, skills, and a deep appreciation for Han folk music and its cultural significance. The framework's prioritization and usability testing of elements provide practical steps for educators to successfully integrate Han folk music into their teaching practices, enriching musical education and broader educational goals of cultural appreciation and interdisciplinary learning.

Overall, the Development of Teaching Activity Framework using Han Folk Music for Primary Schools marks a significant advancement in educational approaches, offering educators a comprehensive guide to enhancing learning through culturally rooted music.

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