

# Localising Piano Pedagogy in Universities: Conceptual Foundations and Implementation Strategies

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**Abstract:** *Since the introduction of Western teaching systems in the early twentieth century, Chinese piano education has long faced the challenge of the delayed development of localized teaching concepts. Taking music education theory as the analytical framework, this study adopts a mixed-method approach combining questionnaire surveys and offline interviews. An empirical investigation was conducted among music faculty members and students majoring in music at Zhejiang Normal University and Zhejiang Conservatory of Music. By analyzing the current problems in Chinese piano education, this study aims to explore the structural framework of localized teaching concepts in university piano instruction.*

**Keywords:** Chinese piano works; Chinese piano music education; Localized teaching; Localized teaching concepts.

## 1. INTRODUCTION

As an iconic instrument of Western musical culture, the piano has experienced more than a century of development since its introduction to China in the early 20th century. During this period, Chinese piano education has gradually established a professional training system centered on European classical music, developing relatively mature models in terms of technical standards, textbook development and teaching methods, which has cultivated a large number of outstanding pianists in China.

In recent years, however, the limitations of this model have become increasingly apparent. As cultural self-awareness grows in the context of globalization and Chinese piano composition shifts from adaptation of Western models toward original creation, the traditional teaching framework no longer fully meets contemporary needs. Persistent issues include the dominance of Western repertoire in teaching materials, an imbalance between technical training and cultural understanding, and the lack of a systematic framework for localized pedagogical concepts. These challenges have become key obstacles to the high-quality development of piano education in China.

## 2. CURRENT STATUS AND ISSUES IN PIANO EDUCATION IN CHINESE UNIVERSITIES

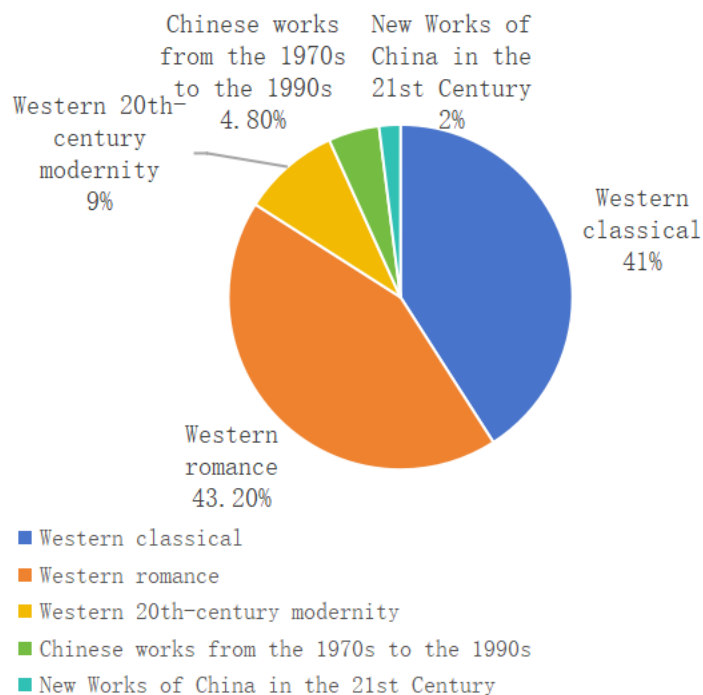
Since the Western piano education system was introduced to China in the early 20th century, piano instruction in Chinese universities has gradually developed a professional training model centered on the European classical tradition. This system is highly developed in terms of technical standards, teaching materials, and pedagogical approaches, and it has laid a solid foundation for the development of piano education in China.

### 2.1 Structural Imbalance in the Teaching Repertoire System

To gain a comprehensive understanding of the current distribution of piano teaching repertoire in universities, this study employed a combination of questionnaire surveys and offline interviews to conduct a survey among music major faculty and students at Zhejiang Normal University and Zhejiang Conservatory of Music. A total of 100 questionnaires were distributed, and 95 valid questionnaires were retrieved, with a response rate of 95%. Among them, there were 35 music faculty (accounting for 36.8%), 45 piano major students (accounting for 47.4%), and 15 students from other music majors (accounting for 15.8%).

The survey results indicate that piano repertoire in current instruction remains dominated by Western works. Works from the Western Classical and Romantic periods account for 84.2% of the repertoire, whereas Chinese piano works (including compositions from the 1970s–1990s and the 21st century) account for only 4.8%. Notably, 21st-century Chinese compositions represent just 2%, suggesting a clear lag between curriculum content and

contemporary compositional development. This imbalance points to the limited presence of Chinese piano works in teaching and a pronounced Western-centric orientation. Interviews with piano majors further revealed that students are primarily exposed to the appreciation, instruction, and performance of Western repertoire in their daily studies. As a result, they tend to be more familiar with Western compositional techniques and performance practices, while engagement with the stylistic features and interpretive approaches of Chinese piano works remains minimal. These findings suggest a structural imbalance in the allocation of Western and Chinese musical content within current instructional practice. Western canonical repertoire continues to dominate teaching materials, instructional resources, and class time allocation, while Chinese piano works remain marginal within the curriculum.



**Figure 1:** Distribution Map of Piano Teaching Repertoire Works

This Western-centered instructional pattern has two notable consequences. First, it limits students' understanding of distinctive expressive features in Chinese piano music, such as its national stylistic elements, pentatonic tonal structures, and flexible rhythmic organization, including rubato and free-meter passages. Second, it may implicitly reinforce an aesthetic dependence on Western musical standards, thereby weakening students' identification with and expressive capacity in their own musical language. Notably, students majoring in traditional Chinese instrumental music reported in interviews that their background fosters a natural affinity for Chinese music. In piano study, they tend to favor works with Chinese stylistic characteristics and often perceive pentatonic-based compositions as more accessible. This contrast suggests that strengthening students' exposure to Chinese musical culture and aesthetic frameworks may help reduce the perceived learning barrier associated with Chinese piano works. It also provides a viable pedagogical pathway for advancing localized approaches to piano education.

## 2.2 Dominance of Technical Training, Imbalance in Cultural Perception Cultivation

Traditional piano pedagogy has long been organized around technical proficiency as the primary evaluative standard. Exercises such as scales, arpeggios and touch control continue to occupy a substantial proportion of lesson time, while the cultivation of cultural understanding and aesthetic sensibility tends to receive comparatively limited attention. In addition, some faculty members lack a systematic familiarity with the cultural background of Chinese piano repertoire, which can make it difficult to communicate the distinctive aesthetic qualities associated with Chinese musical expression, often described through the notion of *qiyun*—a sense of vitality, flow and expressive resonance. Interviews with music faculty further highlighted this concern. Several faculty noted that the teaching of Chinese piano repertoire should place greater emphasis on the cultural characteristics of Chinese music so that students may develop a more nuanced understanding of its aesthetic language. Such observations point to an enduring imbalance between technical training and cultural engagement in current pedagogical practice.

A piano faculty member at Zhejiang Normal University commented:

“When students play Sunset “Xiao and Drum”, they can produce all the notes accurately, but the performance sounds rather plain. It lacks the lingering resonance that characterises Chinese music. The difficulty is that students do not really understand what qiyun means, and their physical engagement with the music is limited.”

As shown in Figure 2, questionnaire results indicate that the main difficulties students encounter when learning Chinese piano repertoire relate not to technical execution but to the interpretation of musical imagery and atmosphere. Limited cultural familiarity, insufficient aesthetic experience, and challenges in capturing artistic conception as the principal obstacles in the learning process.

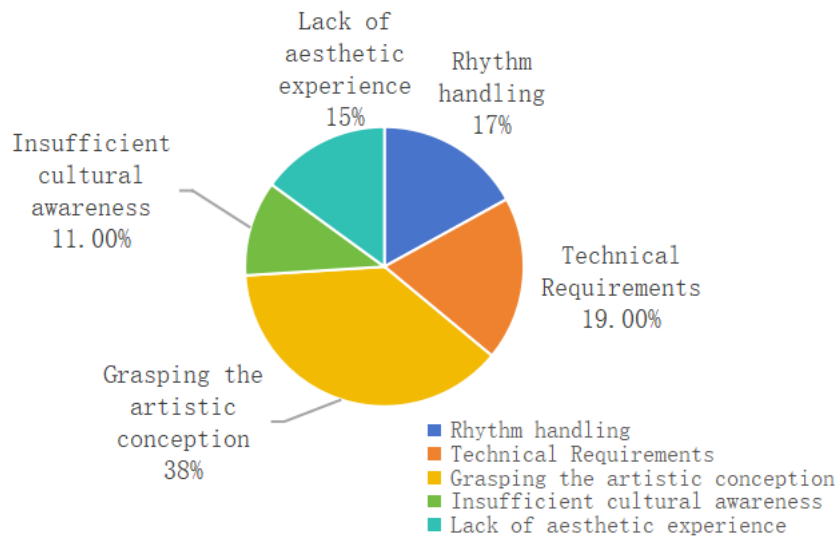


Figure 2: Difficulties Faced by Students in Learning Chinese Piano Pieces

### 2.3 Outdated Pedagogical Concepts and a Weak Orientation towards Localisation

Current pedagogical thinking in piano education shows a clear degree of inertia. A coherent framework for localisation has yet to be established, and teaching practice continues to be shaped largely by Western pedagogical models, with little theoretical support directed specifically towards the stylistic characteristics of Chinese piano repertoire. Findings from the questionnaire and interviews suggest that both students and faculty members tend to rate the adequacy of current teaching concepts rather modestly. This indicates that prevailing pedagogical approaches in Chinese piano education have yet to gain broad recognition among those directly involved in teaching and learning, and that their overall development remains relatively limited.

At a deeper level, this lag is closely related to the historical trajectory of Chinese piano education, which has long been characterised by the transplantation of Western models alongside the relative absence of locally grounded pedagogical thought. As a Western instrument, the piano was introduced together with a teaching system largely structured around Western classical theory and technique. Consequently, the development of a distinctly localised pedagogical framework has remained incomplete. Although the creation of Chinese piano repertoire has continued to expand in recent decades, pedagogical thinking has not evolved at the same pace, resulting in a structural delay at the level of educational concepts. In this context, the development of a more coherent, localised pedagogical framework has become an increasingly pressing concern within contemporary Chinese piano education.

## 3. THEORETICAL FOUNDATIONS OF LOCALISED PEDAGOGICAL APPROACHES

### 3.1 Embodied Approaches to Technical Training

For a long time, the dominant paradigm of Western classical music education has treated piano learning primarily as a cognitive activity centred in the mind. In this view, students read notation visually, analyse sound through listening, and translate mental instructions into the mechanical movement of the hands. The body is therefore positioned largely as an instrument for executing commands generated by the brain. This epistemological

orientation can be traced to the legacy of Cartesian mind–body dualism. However, when the distinctive musical features of Chinese piano repertoire—such as pentatonic melodic patterns, flexible rhythmic organisation, and the flowing sense of *qiyun*—are approached within this framework, difficulties often arise. Students may achieve technical accuracy, yet the resulting performances frequently appear rigid and lacking in stylistic nuance. In such cases, a noticeable gap emerges between technical training and the aesthetic sensibilities embedded in Chinese musical traditions.

The rise of embodied cognition theory provides a new epistemological resource to solve this predicament. It views the traditional philosophical dualism of mind and body as a binary opposition in a new integrated way, emphasizing the dependence of cognition on the body. Its core meaning is that the body plays a key role in the cognitive process, and cognition is formed through the experience and activity mode of the body. This “body–mind–music” integration has important implications for the teaching of Chinese piano repertoire. In traditional Chinese musical aesthetics, the notion of “*qiyun*” highlights the sense of flow, breath, and vitality that connects one sound to another. Such qualities cannot be fully grasped through analytical reasoning alone; they must be internalised through the performer’s embodied engagement with the music.

### **3.2 The Educational Integration of Aesthetic Values**

The aesthetic philosophy of music education developed by American music educator Bennett Reimer provides an important theoretical framework for understanding the role of aesthetic value in music education. Central to Reimer’s thought is the proposition that music education is fundamentally aesthetic, emphasising that the affective dimension constitutes the most essential aspect of musical experience. Reimer argues that the nature and value of music education derive from the nature and value of music itself, whose essence lies in its aesthetic qualities. Accordingly, music education should be understood primarily as an aesthetic endeavour. China’s Art Curriculum Standards for Compulsory Education (2022) advocate the principle of educating students through aesthetic cultivation while identifying the development of core social values as a central educational aim. This orientation resonates strongly with Reimer’s aesthetic philosophy of music education. In this context, the localised teaching of Chinese piano repertoire may be seen as an important pedagogical domain in which this aesthetic-centred approach can be realised.

### **3.3 Core Dimensions of a Localised Pedagogical Approach**

Traditional Chinese musical aesthetics constitute the cultural foundation of a localized piano teaching philosophy. Aesthetic concepts centered on “*qiyun*” and “*yijing*” emphasize fluidity, subtlety, and integrality in musical expression, which differ significantly from Western musical logic centered on structure and harmony. Introducing this aesthetic system into piano teaching involves not merely technical adjustments but a transformation of aesthetic paradigms. Against this background, the internal logic of a localized teaching philosophy can be summarized as follows: taking aesthetic experience as the core, embodied engagement as the pathway, and cultural cognition as the support, so as to achieve an internal unity between pianistic technique and the expression of Chinese music.

## **4. THE CONSTRUCTION AND IMPLEMENTATION OF A LOCALISED PEDAGOGICAL APPROACH**

### **4.1 Reconstructing the Teaching Repertoire System for Chinese Piano Works**

At present, the structure of teaching repertoire remains relatively concentrated, and the range of stylistic categories is limited, which makes it difficult to support the objectives of a localised pedagogical approach. It is therefore necessary to establish, within the overall curriculum framework, a systematically organised corpus of Chinese piano works, structured according to historical period, stylistic orientation, and technical level. As indicated by the questionnaire survey discussed earlier, the repertoire currently employed in Chinese piano pedagogy is highly concentrated. The repertoire structure is relatively homogeneous, stylistic coverage remains narrow, and familiarity with Chinese piano works representing diverse stylistic idioms is insufficient. In particular, newly composed works by contemporary composers receive very limited attention. Frequently performed Chinese piano works in current teaching practice include “*Xinjiang Capriccio*” by Chu Wanghua, “*Hundred Birds Paying Homage to the Phoenix*” by Wang Jianzhong, “*Three Preludes*” by Zhang Shuai, “*Longing*” by Dan Zhaoyi, and “*Spring Dance*” by Sun Yiqiang. As can be observed, most of these works originate from Chinese compositions of the 1970s and 1980s, while the study and performance of Chinese piano works composed in the twenty-first

century remain extremely limited.

Expanding the scope of repertoire selection is therefore an essential task. A comprehensive repertoire framework should be established that encompasses works from different historical periods, stylistic traditions, and technical levels. For instance, works reflecting folk-music idioms include “Flute and Drum at Sunset” by Li Yinghai; “Hundred Birds Paying Homage to the Phoenix” and “Colorful Clouds Chasing the Moon” by Wang Jianzhong; “Memories of Eight Watercolour Paintings” by Tan Dun; “Ji Dong Nuo” by Chen Yi; and “Shangri-La from the suite Encounter on the Horizon” by Cui Shiguang. Works drawing upon Chinese operatic idioms include “Pi Huang” by Zhang Zhao and “Instantané of Peking Opera” by Chen Qigang. Works incorporating ethnic minority musical traditions include “Xinjiang Capriccio” by Chu Wanghua, “Tone Poem: Hani Love Song” by Zhang Zhao, and “Namucuo” by Ye Xiaogang. Examples of innovative stylistic approaches include “Wild Dance”, “Autumn Pool”, and “Late Window” by Gao Ping; “Twelve Concert Études” composed in 2024 by Chu Wanghua; “The Sound of Elegance—Resonance of the Qin” by Quan Jihao; “China West Suite” for two pianos by Chen Yi; and “Fantasy: Jiu’er” by Lv Boyan. Through the systematic reconstruction of the repertoire framework, students may gradually develop a comprehensive understanding of the musical language of Chinese piano works through sustained engagement, rather than encountering them merely as isolated or occasional repertoire items.

## **4.2 Promoting the Deep Integration of Technical Training and Aesthetic Experience**

### **4.2.1. Reconstructing the Pathways of Technical Training through Embodied Cognition**

Within the traditional paradigm of piano pedagogy, the body has often been regarded primarily as an instrument for executing commands issued by the brain. In the process of acquiring pianistic technique, students thus tend to develop a learning model dominated by visual score-reading, auditory analysis, and cognitive instruction. When this model is directly applied to the performance of Chinese piano works, however, significant tensions frequently arise. Owing to the fundamental differences between the aesthetic structure of Western art music and the distinctive *qiyun* (expressive vitality and flow) characteristic of Chinese musical aesthetics, students often display technical rigidity, inflexible tone production, and a loss of stylistic nuance. The theoretical framework of embodied cognition offers a productive pedagogical orientation for addressing these issues.

Taking touch training as an example, Chinese piano music frequently involves nuanced breathing gestures within legato phrasing, where subtle moments of suspension occur between successive tones. This sense of breath should not be understood merely as a technical instruction; rather, it emerges as a natural manifestation of the performer’s integrated bodily state. Pedagogically, teachers should therefore incorporate bodily awareness of *qiyun* into all stages of technical training, encouraging students to experience musical continuity through coordinated bodily movement rather than through purely mechanical finger control. A similar reorientation is required in pedalling practice. The use of the pedal in Chinese piano works often differs markedly from that found in the Western classical repertoire. For example, in “Jasmine Flower Fantasy” by Chu Wanghua, pedalling must create a resonant effect reminiscent of the overtone-rich sonority characteristic of traditional Chinese string instruments. Achieving such an effect requires the performer to determine pedalling changes through a subtle coordination of auditory perception and bodily awareness. Teachers may therefore encourage students to practise with their eyes closed, attentively listening to the resonance and gradual dissipation of sound, thereby cultivating pedalling habits grounded in holistic bodily perception rather than purely visual or mechanical cues.

### **4.2.2 The Reciprocal Integration of Aesthetic Experience and Technical Training**

Bennett Reimer’s aesthetic philosophy of music education emphasises that the affective dimension of musical experience constitutes the core value of music education. Technical training, when detached from aesthetic engagement, risks degenerating into a form of mechanical practice devoid of artistic meaning. Within the pedagogical context of Chinese piano works, the reciprocal integration of aesthetic experience and technical training therefore requires teachers to move beyond the conventional instructional sequence of “technique first, expression later.” The teaching of “Pi Huang” by Zhang Zhao offers an illustrative example. Before introducing the technical execution of grace notes derived from the vocal idioms of Peking opera, teachers may first present excerpts from Peking opera recordings. By listening to the vocal performance, students are guided to experience the aesthetic qualities of the operatic style, including the shaping of breath, the flexibility of melodic inflection, and the expressive transmission of emotion characteristic of the genre. On this basis, students can then transfer such aesthetic perceptions into pianistic practice, applying them to the dynamic shaping, tempo flexibility, and tonal colouring of ornamental figures in the piano texture. In this way, the acquisition of technical detail becomes

grounded in a genuine aesthetic experience rather than in abstract mechanical instruction.

#### **4.3 Constructing a Teaching Content Framework Centred on Cultural Understanding**

Since its introduction in the early twentieth century, piano education in China has largely developed within pedagogical frameworks derived from Western classical traditions. While this historical trajectory has generated a substantial body of experience in the teaching of Western repertoire, it has simultaneously revealed structural limitations stemming from the relative absence of locally grounded pedagogical concepts. The pedagogical approaches associated with Émile Jaques-Dalcroze, Carl Orff and Zoltán Kodály were originally developed within specific European cultural contexts. Their relevance for Chinese piano pedagogy therefore lies not in direct transplantation but in the critical adaptation of their underlying methodological principles. Through such adaptation, these approaches can offer valuable conceptual resources for the development of pedagogical models better aligned with the stylistic and cultural characteristics of Chinese piano music. At the same time, the Western classical piano tradition has accumulated highly sophisticated methodological resources in the domain of technical training. Within a localised pedagogical framework, these technical materials may be strategically linked to stylistic objectives in Chinese repertoire. Teachers can thus relate specific technical exercises derived from Western pedagogical practice to the interpretative demands of Chinese musical idioms, ensuring that technical training serves clearly defined stylistic and cultural goals rather than functioning as an isolated technical exercise.

Chinese piano music education should also be understood as an inherently interdisciplinary field of learning. Interdisciplinarity has increasingly been recognised as a central orientation in contemporary educational thought, reflecting a shift from narrowly defined disciplinary structures towards broader domains of integrated learning. Within the context of Chinese traditional culture, artistic practices such as poetry, calligraphy, painting, opera and dance form an interconnected aesthetic system that collectively articulates the expressive spirit of Chinese art. These artistic forms share profound aesthetic affinities with Chinese musical expression. Their integration into piano pedagogy therefore offers an important pathway for expanding students' perceptual frameworks and deepening aesthetic understanding.

Effective teaching of Chinese piano works requires sustained engagement with the cultural contexts from which these works emerge. The accurate articulation of pentatonic tonal colour, the flexible shaping of sanban-style rhythmic flow, the stylistically appropriate use of ornamentation—such as grace notes, slides and vibrato-like inflections—and the overall expressive atmosphere projected in performance are all closely bound to the cultural foundations of Chinese musical expression. Pedagogical practice may therefore incorporate resources from poetry, opera and visual art in order to illuminate the cultural meanings embedded within the repertoire. In the teaching of works influenced by operatic idioms, for example, teachers may analyse the relationship between pianistic gestures and the vocal techniques and expressive conventions of Chinese opera. Similarly, in the interpretation of works characterised by poetic imagery, literary references may assist students in shaping musical space and expressive nuance. Such cross-disciplinary integration across artistic forms can significantly enrich students' aesthetic experience and contribute to a more culturally informed approach to piano performance.

#### **4.4 Developing Student-Centred and Diversified Pedagogical Approaches**

Music education theory increasingly emphasises a student-centred orientation in which teaching is organised around learners' needs, abilities and developmental trajectories. Within the localisation of piano pedagogy in China, implementing a genuinely student-centred approach first requires moving beyond standardised, uniform teaching models. It also calls for recognising and responding to individual differences in cognitive profiles, aesthetic preferences, cultural backgrounds and learning styles, thereby enabling more differentiated and appropriate pedagogical pathways. In piano instruction, this implies a shift towards more flexible and adaptive teaching practices. Curriculum design should allow students to engage in varied forms of musical practice, while also taking individual musical personalities into account, thereby fostering more responsive and dynamic learning environments. Students demonstrating particular musical potential should receive targeted guidance and appropriate opportunities for artistic development, ensuring that individual talent is both recognised and supported.

The implementation of a localised pedagogical framework should therefore be grounded in respect for learner diversity and supported by diversified teaching models. Given the variation among students in cultural experience, aesthetic understanding and modes of learning, approaches such as differentiated instruction, collaborative group learning and practice-based learning may be employed to enhance active engagement. Students should also be

encouraged to participate in score analysis, performance planning and reflective interpretation, thereby shifting from passive recipients of knowledge to active constructors of musical meaning. In terms of assessment, there is a need to move beyond narrowly defined technical criteria. Evaluation frameworks should incorporate a broader set of dimensions, including cultural understanding, interpretative capacity and aesthetic engagement, thereby forming a more holistic and multidimensional system of assessment aligned with the aims of contemporary music education.

#### **4.5 Establishing a Multidimensional Assessment Framework**

Within the implementation of a localised pedagogical approach, the design of assessment mechanisms plays a pivotal role. In traditional piano pedagogy, evaluation systems have predominantly been structured around technical criteria, such as intonation, rhythmic accuracy, control of touch, and overall completeness of performance. While such criteria remain necessary, they are insufficient for capturing the aesthetic qualities and cultural meanings embedded in the performance of Chinese piano repertoire.

In a localised pedagogical context, assessment should therefore shift from a single technical orientation towards a multidimensional framework integrating technical, aesthetic and cultural dimensions. At the technical level, continued attention should be paid to fundamental performance skills; however, greater emphasis should be placed on the relationship between technique and expression, particularly the extent to which technical control serves musical meaning and imagery. At the aesthetic level, criteria such as *qiyun* (expressive vitality and flow), melodic shaping, musical line and breath-like phrasing should be incorporated, with attention to the overall coherence and expressive depth of performance. At the cultural level, assessment should consider the extent to which students understand the stylistic origins, cultural context and artistic characteristics of the repertoire, ensuring that performance is grounded in informed interpretation.

In terms of implementation, a combination of formative and summative assessment may be employed to strengthen feedback mechanisms. Formative assessment should run throughout the learning process and may include in-class discussion, reflective performance journals and staged performance presentations, enabling ongoing monitoring of students' cognitive and artistic development. Summative assessment may be expanded to include a cultural interpretation component in final examinations, requiring students either to provide an on-site interpretative commentary on the repertoire or to submit a related analytical report. In addition, self-assessment and peer-assessment mechanisms should be introduced to encourage reflective learning. Students may analyse their own performances through video recordings, or engage in structured peer feedback activities. Such approaches help to strengthen learners' reflective capacity and enhance their understanding of Chinese musical expression through sustained dialogue and critical engagement.

## **5. CONCLUSION**

The construction of a localised pedagogical framework for piano education in Chinese universities is rooted in the century-long development of piano education in China. It reflects a broader shift in emphasis within Chinese piano pedagogy, from a predominantly technical orientation towards a greater engagement with cultural meaning and aesthetic interpretation. Building on an analysis of current pedagogical practices and their limitations, and drawing on music education theory, embodied cognition theory, and traditional Chinese aesthetics, this study proposes a localised pedagogical framework centred on aesthetic experience. It further explores its implementation across several interrelated dimensions, including repertoire design, the relationship between technique and aesthetic understanding, cultural cognition, and assessment practices. Against the backdrop of the growing emphasis on aesthetic education in contemporary China, the development of locally grounded approaches to Chinese piano repertoire teaching is not only an expression of the need to preserve and develop China's musical heritage, but also an important means of realising the broader educational aim of cultivating aesthetic literacy. In particular, it contributes to the formation of musicians who possess both cultural identity and cultural confidence. The central concern of piano pedagogy localisation lies in the productive integration of Chinese cultural aesthetics with Western instrumental technique. Rather than a simple substitution of one system for another, it involves a process of critical transformation, in which local pedagogical experience becomes part of the broader diversity of global musical cultures.

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