International Contexts

Teaching Chinese in International Contexts

Issue 1, October 2014

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密西根州立大学孔子学院自2014年10月起开始发行《国际中文教学新视野》双月刊电子杂志。此杂志主要面向海外各地的中文教师以及从事中文教学研究的学者。一方面，我们希望鼓励对外汉语教学研究，透过发表高质量学术文章，为中文教师提供理论指导和启发，并建立起理论与实践之间的桥梁，激起思想碰撞的火花。另一方面，我们为中文教师们提供一个教学探讨的平台，帮助教师进行教学反思并改进教学实践，提高教学质量，从而进一步推动中文和中国文化教学。

此杂志每期均有一个特定主题，会在每期征稿通知中发布明确主题内容。本期主题为“跨文化生活与中国文化教学”。加州大学伯克利分校的Kramsch教授明确揭示文化在语言教学中的重要性。许多外语教师只愿意练习语言形式，而不愿教授文化；即便教授文化，也主要是以知识传达的方式来教授，这种方式不仅过时，而且效果也不显著。因此，本期的投稿文章讨论了两个主题：一是如何满足不同文化背景的学生需求；二是如何有效教授中国文化。在学术专栏中，第一篇从理论角度介绍了ACTFL制定的文化相关的标准，以及此标准对中文教师教授文化内容的启示。第二篇通过理论与实践相结合，介绍了中文中的问候和称呼用法，以及在不同等级的中文教学中的实际案例。第三篇讲述了如何将非裔美国人的说唱文化融入到中文教学中，并对学生进行了问卷调查。第四篇介绍了将电影融入到第二语言教学中的一种教学方法。

除了学术专栏以外，其它的三个版块也是围绕着文化活动的。为庆祝孔子学院成立十周年，我们在密西根州兰辛市举办龙舟赛，在一线报导中，我们汇报了此一文化活动的概况。

在教学天地中我们共有三篇来自教师的教学分享。第一篇介绍了将中文和中国文化教学融入在春节活动的一个案例。第二篇文章分析了学生在词汇学习中使用成语偏误的文化因素。最后一篇讲述了中文教学中的汉语历史知识教学。在最后一个版块技术与资源中，每期主要与大家分享了五个关于教授中国书法的教学案例。

我们衷心希望此期刊能够在广大中文教学工作者和我们共同努力下，成为全球对外汉语教师进行学术交流与职业发展平台。欢迎大家积极投稿，也欢迎大家为我们提供宝贵的意见与建议。

编委会
2014年10月
**EDITORS’ NOTE**

*Teaching Chinese in International Contexts* (TCIC) is an e-magazine published every other month by the Confucius Institute at Michigan State University. Launched in October 2014, the magazine is for educators teaching Chinese language and culture in various institutions outside of China, including Confucius Institutes and Chinese schools. TCIC covers theory and practice, with the aim of helping improve the teaching skills of Chinese teachers as part of a wider promotion of the Chinese language and Chinese culture.

Each issue covers a specific topic. For the current issue, this is “Cross-cultural experience and teaching Chinese culture.” According to Dr. Claire Kramsch from the University of California, Berkeley, teaching culture is of vital importance in language teaching, yet is often neglected by world language teachers. We hope to encourage discussion around the following two questions: 1) How can Chinese language teaching effectively meet the needs of students from different cultural backgrounds? 2) How can one effectively teach Chinese culture?

Four research articles are included to illustrate Chinese culture teaching from different perspectives. The first introduces the cultural aspects of the ACTFL national standards, as well as how to use these standards to guide our language and cultural instruction. The second article discusses greeting and modes of address in Chinese language teaching, and provides examples for classroom teaching from beginning to advanced levels. The third article examines how beats from rap music could be integrated into Chinese language teaching to increase student interest and engagement, and the last discusses how to incorporate movie-watching into second-language teaching.

Our other columns cover Chinese cultural activities and teaching experiences. The Frontline Report visits the Dragon Boat Festival in the Lansing area of Michigan, held to celebrate the 10th anniversary of the Confucius Institute worldwide. In Teaching World, which serves as a platform for the exchange of teaching strategies and case studies, three teachers share their experiences of bringing cultural elements into Chinese language teaching: including the integration of a Chinese New Year Celebration activity at the college level; cultural factors that contribute to the difficulties of students’ Chinese idiom learning; and teaching Chinese history knowledge in a CSL online classroom. In our final column, Technology & Resources, we share a lesson plan for teaching Chinese calligraphy in a Chinese culture appreciation class.

TCIC aims to serve as a platform for Chinese teachers to learn, share, and communicate with each other, and to further promote their professional development. We welcome Chinese teachers and scholars from different institutions to submit articles to the magazine, as well as any feedback and suggestions.

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October 2014
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密歇根州立大学孔子学院龙舟队勇夺银牌
- 欢庆孔子学院成立十周年
Chongyang Zhao (赵重阳), Confucius Institute, Michigan State University

2014年9月14日，在全球孔子学院建立十周年暨首个全球“孔子学院日”来临之际，“Capital City龙舟赛”暨孔子学院庆典活动在经流市中心的Lansing河上拉开帷幕。本次活动云集了来自密歇根各地的龙舟爱好者共22个参赛队，参赛选手超过500人，参与活动逾千人。密歇根州立大学孔子学院作为活动最大的赞助方，与主办方Lansing Women Center密切合作，组建了“孔子学院龙舟队”积极参赛，并同时宣传展示了独具特色的中国文化活动，为全球孔子学院十周年庆典活动造势。

孔子学院龙舟队召集了来自斐济、阿拉伯、印度、荷兰、美国和中国等多国船员，经过一天激烈的角逐，在欢呼声中勇夺银牌，极大提升了孔子学院在密歇根地区的影响力。
此次活动中，密歇根州立大学孔子学院利用两个宣传展位为当地民众和慕名而来的外地游客介绍孔子学院的各种中文课程和文化活动，展示了丰富多彩的中国民俗文化展品，如中国剪纸、十二生肖、中国结等。除了教授空竹、踢毽子和跳皮筋，老师们还亲手指导来访者绘制中国扇和十二生肖胸牌。此外，孔子学院也为所有活动参与者准备了孔子学院文化T恤、孔子学院和汉办标志的定制水杯、中国结香包等文化挂饰，让他们把中国和孔子文化带回家。

除了文化活动以外，密歇根州立大学孔子学院还将自行设计安装的“中国文化”亭搬到了活动现场。两台触摸屏电视上的中国文化信息和密歇根州立大学孔子学院的纪录片吸引了众多游客驻足浏览。密歇根州立大学孔子学院是第三次应邀参加“Capital City”龙舟赛。本次活动不仅为美国当地民众打开了一扇了解中国语言和文化的窗口，而且也搭建起了中美人民沟通交流的友谊桥梁。
The Dragon Boat Festival is an exciting celebration that is centered upon friendship and competition. This year’s festival marks the 10-year anniversary of the Confucius Institute worldwide. There are now more than 440 Confucius Institutes around the world. The Confucius Institute at Michigan State University was founded in 2006 and is a proud sponsor of this year’s Dragon Boat Festival, hosting not only a boat, but also providing a wide variety of activities to the community.

The annual Dragon Boat Festival, here in Lansing, is fast becoming a signature event in the heart of the city and draws many people eager to find out what makes this occasion so special. This year I was honored to be the captain of our boat, and I worked to improve our competitive spirit. We finished with a silver medal in our bracket, and I learned that for those who paddled in the Confucius Institute at Michigan State University’s Dragon Boat, we were able to create a memory that everyone should remember for years to come.

As with the traditions that go with special Chinese festivals and holidays, the pageantry and colorful celebration of the Dragon Boat Festival creates a picture of China that allows everyone who participates in the festival to see first hand what these celebrations are all about. In the case of the Dragon Boat festival, I truly enjoy the boats with their Dragon Head carvings, and the attention to detail on the boats sides with the dragon scales, and their colorful painted look. When the Dragon Boats come down the river, at about twenty miles an hour, the boats appear as if they are real floating dragons. Of course, anyone in the boat knows that it requires a lot of strength and skill to move these boats through the water. The Dragon Boats move so smooth and fast, every person who loves sports should appreciate their fine long shape and their speed as they reach full tilt towards the finish line.

What feels great is the final moments before the ‘Flag Catcher’ achieves the stated goal of lifting the flag off its holder. Eighteen paddlers and you have brought the boat this far down the river – although you have only paddled for a little over 90 seconds, it seems an eternity. You wonder if you have any strength left – and then momentarily you look across and see the other Dragon Boat about to reach the flag – you chase the other team’s dragon, and suddenly following the beat of the drum you surge ahead! Victory and a great feeling come together, as you jubilantly celebrate with your team. When all your races are done, you have just experienced another year at the Dragon Boat Festival. I look forward to next year and many more Dragon Boat Festivals to come! Jiayou!!!
The Definition of Culture in Foreign Language Teaching

In foreign language teaching, language and culture are closely connected. Teaching about culture is considered an indispensable part of language instruction. According to the National Standards for Foreign Language Learning (1999), culture comprises three interrelated parts: cultural products, behavioral practices, and philosophical perspectives. In a given society, some cultural products are tangible, such as food, literature, art works, and tools; others are intangible, such as laws, music or the system of education. Behavioral practices refer to the socially acceptable patterns of behaviors, which represent people’s knowledge of “what to do, when and where” within a society. Philosophical perspectives are the underlying social beliefs, values, attitudes and ideas, which are passed on from one generation to another to help members of the society make sense of the world (National Standards, 1999).
Standards, 1999). It is the philosophical perspectives that give meaning to the cultural products and behavioral practices.

Galloway (1999) adds another layer of explanation to this definition of culture. She argues that products include all the things that a society conceives, creates, and uses to mediate social activities. A product can be concrete (clothing, food, tools, literature, etc.) or abstract (ideas, rules, laws, organizational structures), and one of the most important examples of a cultural product is language. Practices refer to the human activities that are immediately connected with, but also simultaneously code and decode, cultural products. Perspectives are the society’s particular ways of viewing the world, that is, the ways that a society makes sense of its products and practices. Galloway also points out, “The National Standards include two broad goal statements that represent culture learning as the development of an understanding of the products and products of a culture in terms of the perspectives of the culture that creates and maintains them” (p. 154). As we can see from this statement, the relationships between the three elements, namely, the products, practices and perspectives, are interdependent. Teaching about the products and practices in a given culture should be seamlessly incorporated into the instructor’s lesson plan, and shared with the learners from a cross-cultural perspective that will encourage them to make their own observation, inquiry, reflection, and discovery.

Cultural Standards in ACTFL National Standards

The Standards for Foreign Language Learning in the 21st Century (National Standards, 1999) place culture learning at a very prominent place in foreign language education. The broad goal statement of the National Standards shows that Culture is always the subtext for Communication, Connections, Comparisons, and Communities (5Cs).

Culture serves as an invaluable topic and component for the three modes of communication, that is, the interpersonal mode of communication demands culturally appropriate interactions, the interpretive mode requires one’s knowledge of the target culture in order to understand the culture-specific meanings, and the presentational mode helps one select culturally appropriate contents and styles to present oneself (Schulz, 2007). Because of this, in order to communicate more effectively and achieve a higher level of language competence, language learners must not only learn the target language, but also know the cultural products, practices and perspectives of the society where the target language is used.

Culture also plays an important role in Connections, Comparisons, and Communities. The Connections standard requires learners to gain direct access to the information and viewpoints of the target society only through its language and culture. The Comparisons standard asks learners to compare the products, practices and perspectives in the target culture with those of their own, in order to develop insights into both. The Communities standard demands learners actively participate in the target language and culture, by using their knowledge to interpret and deal with events in the global society from a multi-cultural perspective (National Standards, 1999).

The goal of the Cultural Standards is for K-16 students to gain knowledge and understanding of other cultures in the world. According to Galloway (1999), the role of culture teaching in foreign language education can be understood through the two famous metaphors of “bridges and boundaries” (p.153). Here the “bridges” refer to the methods that foreign language teachers employ in a classroom.
to present and deliver the generalized “cultural facts” of the target culture from their own cultural perspective, which language learners can in turn use as a convenient “cultural template” to view and understand other cultures and languages. The “boundaries,” on the contrary, are the defining edges of different cultures that language learners must discover and negotiate on their own under the teachers’ guidance. They represent an effort of the language teacher to guide the learners to not only understand other cultures from their own perspective, but also reevaluate their own culture from the perspectives of the others. In other words, through the “bridges” language learners catch a glimpse of the target culture in terms of their own, whereas through the “boundaries” they start to re-think and re-enter their own culture, as well as the target culture, with the help of the “foreign” perspective they have discovered through learning. Both the “bridges and boundaries” are indispensable parts of foreign language education.

A Cultural Thematic Unit on Chinese Characters, Calligraphy, and Brush Painting

The Cultural Standards require that “students demonstrate an understanding of the relationship between the practices and perspectives of the culture studied” as well as “an understanding of the relationship between the products and perspectives of the culture studied” (National Standards, 1999, p.50). The hope is that language instructors would, in addition to teaching the language, also guide students to learn the products, practices and perspectives of the target culture and help them develop intercultural communication and negotiation skills.

One way to achieve this goal is to teach the target language through carefully designed cultural thematic units. Teaching through cultural thematic units is an effective way to integrate language, content and culture into classroom education. It pushes students beyond simple language learning and helps them develop higher order thinking skills, which can enable them to gain knowledge and comprehend materials, apply their knowledge and skills to new situations, and learn to analyze, synthesize and evaluate what they have learned about the target language and culture.

When a teacher creates and designs cultural thematic units, he/she should always reflect on the cultural products, practices, and perspectives that will be presented or embedded in the unit. In the following part of the article, we will use a cultural thematic unit titled “Learning Chinese Characters through Calligraphy and Brush Painting” as an example to illustrate this.

In Chinese families and communities, calligraphies and brush paintings are often placed in a very prominent position in a house or communal building. Not only is practicing in these art forms very common in Chinese society, but talking about them is also a very important part of the daily conversation among Chinese people. Hence, designing a cultural thematic unit about Chinese calligraphy and brush painting not only helps students learn about these art forms and products, but also enables them to develop their practice and communicative skills in the target language and culture.

When designing this thematic unit, the teachers first thought about the cultural products and practices that would be employed in the educational process. In this thematic unit, the students first learned some basic pictographic characters, whose forms reflect their meanings, and completed simple ink paintings and calligraphy art pieces. The teachers then used differentiated instruction to respond to the multiple intelligences in class, and employed hands-on demonstrations and interactive
activities to encourage the students to participate. After the modeling and demonstration, the teachers asked the students to create their own art pieces (products) using inks and brushes (practices).

It is worth noting here that teaching about calligraphy and brush painting also encourages students to probe into the Chinese cultural perspectives, as philosophy and symbolism often play an important role in Chinese art. Chinese calligraphy is much more than a simple representation of Chinese characters. It is also a symbolic expression of the calligrapher’s inner feelings and his/her philosophical notions of the world. Likewise, brush painting also reveals much more than what is presented on the paper. Typical motifs in Chinese brush painting include flowers, birds, animals and landscapes. Each of these visual images conveys an artistic message that is far richer and deeper than the images themselves. This is why a scattered blossom of flowers can be used to represent the beauty and shortness of life, and a couple of Mandarin ducks playing on water are often seen as a symbol of love and unity. Through teaching about these art forms and their symbolic meanings, the teachers remind the students not to deal with these cultural products and practices superficially, but rather to use them as a way to look into some particular Chinese cultural perspectives and try to grasp and understand the philosophical and aesthetic concepts behind them.

In addition, this thematic unit on Chinese calligraphy and brush painting was also designed to facilitate the students’ character learning, improve their communication and comparison skills, and help them become more connected with Chinese culture and community. Regarding character learning, since many early Chinese characters are hieroglyphic or pictographic, asking the students to practice in Chinese calligraphy increased their visual awareness of these characters and helped them memorize these characters in a more spontaneous way. The thematic unit also helped the students achieve improvement in the three modes of communication: The task of reading and recognizing the art pieces improved their interpretive skills; their conversation with the teachers and other students about their art pieces facilitated the development of their interpersonal mode of communication; and finally, exhibiting their art pieces in class provided an opportunity for the students to improve their communicative skills through presentation. It is worth pointing out that the subject of this thematic unit could also be easily connected with other courses that the students were taking about Chinese civilization, history and society. This gave them the chance to compare the different historical, social and cultural perspectives that they had learned in these classes, and expand their knowledge and skills to gain deeper insight into Chinese community and culture.

Conclusion

In short, language learners need to not only learn the target language, but also develop a cross-cultural mind that can help them “bridge” with other cultures and know the cultural “boundaries” in order to re-enter and reevaluate their own. As Galloway points out, a true commitment to cross-cultural communication requires nothing less than a “paradigm shift” in a foreign language classroom, which is from “teach language (and culture if there’s time)” to “teach culture, through the tools of its language” (p.154). Because one of the main goals in foreign language education today is to develop a cross-cultural mind or to improve cross-cultural awareness, language teachers should spend more time on encouraging students to compare and connect different cultures, in order to learn and understand the products, practices, and perspectives of the target culture as well as its language.
References


The Sequencing of Culture Teaching in Language Classes: Greeting and Addressing as an Example

Jingyu Huo  huojo@earlham.edu
Assistant Professor of Chinese
Earlham College

Abstract

Taking the greeting and addressing of individuals as an example, this paper demonstrates that the teaching of culture in language classes should be sequenced and spread throughout the different stages of language learning. Practical classroom ideas are provided for learners from beginning to advanced levels.

Keywords: culture teaching, greeting, address term

It has been widely accepted that language and culture are intertwined (Brembeck 1977, Brown 1980, Berns 1990). Since the second half of the 20th century, the importance of intercultural competence development in second/foreign language learning has been emphasized frequently in studies of language education. Textbooks have also demonstrated the effort of integrating culture into Chinese language classrooms (Yu 2009). However, less attention has been given to the sequencing of cultural points. This paper presents sample pedagogical designs to demonstrate that culture teaching needs to be sequenced and spread out throughout beginning to advanced levels. Since greetings are typically introduced at the very beginning of foreign/second language learning, this paper addresses greetings (including address terms) as an example, and will focus on discussing the teaching of behaviors, beliefs, and values.

Sequencing1

Christensen’s (2006) examination shows that “Nǐ hǎo!” and “Nǐ hǎo ma?” are the only greetings that are taught in some of the widely used Chinese textbooks, though greetings in Chinese involve more expressions and strategies. Furthermore, in Chinese, address terms are often used alone as greetings (王世生, 1995, 曲卫国 & 陈流芳, 2001, 黄理文 & 王西成, 1999). Unlike English greetings and address terms, Chinese ones involve more personal information and manifest more social relations. Therefore, they are more than just linguistic codes, but also codes which embody culture.
Storti (1999) shows that the distance between two given cultures may be different from that of another two cultures. Moreover, the distance between two cultures may vary depending on different aspects (as shown in the figure).

![Figure 1. Cultural difference (Storti 1999: 52)](image)

Just as teaching strategies are adjusted according to the learner’s first language, we need to take into consideration cultural distance as an important criterion into the teaching of culture. Based on cultural distance, previous research of the structures of Chinese greetings (曲卫国 & 陈流芳, 2001) and taking the learner’s language competence into consideration, I propose the following sequence for different levels of learning:

<table>
<thead>
<tr>
<th>level</th>
<th>structure</th>
<th>strategy</th>
<th>example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elementary</td>
<td>greeting</td>
<td></td>
<td>你好!/您好!</td>
</tr>
<tr>
<td></td>
<td>address + greeting</td>
<td></td>
<td>老师好!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Lǎoshī hǎo!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>早，小赵!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Zāo, Xiǎozhào!</td>
</tr>
<tr>
<td>Intermediate</td>
<td>address</td>
<td>surname + title</td>
<td>张老师!</td>
</tr>
<tr>
<td></td>
<td>job title</td>
<td></td>
<td>Zhāng Lǎoshī!</td>
</tr>
<tr>
<td></td>
<td>kinship term?</td>
<td>apply kin terms to social settings</td>
<td>大爷!</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Dàyé!</td>
</tr>
<tr>
<td></td>
<td>greeting</td>
<td>show personal concern</td>
<td>最近忙什么呢?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Zuìjīn mǎng shénme ne?</td>
</tr>
<tr>
<td>Advanced</td>
<td>greeting</td>
<td>ask about activities that are obvious to the speaker</td>
<td>买菜去啊?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mǎi cài qù a?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>看什么书呢?</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Kàn shénme shū ne?</td>
</tr>
</tbody>
</table>
At the elementary level, context-free expressions need to be introduced so that learners can deal with most situations without having their memory burden over-loaded. According to previous research, *nǐ hāo* seems to be the best candidate. *Nín*, the honorific alternative, should also be introduced so that the learners will be less likely to mistakenly offend their interlocutors.

Greetings with more complex structure such as *Zhāng Lǎoshī zǎo* may be introduced at late elementary stages. These greetings consist of address terms and short greeting words. Learning this greeting strategy can also prepare the students for a more culturally distant greeting: using address terms only.

In Chinese, to call somebody’s name or title – usually in a falling intonation – is a common way to greet; while in English, it will probably puzzle the other party and make them stop what they are doing and wonder what you will say next. Due to this comparatively big cultural distance, it may be better to introduce this greeting strategy at an intermediate or intermediate-high level.

At the advanced level, learners are more prepared to be challenged with authentic language usages. The culture embedded in greetings such as “Mǎi cài qù a?” is somehow salient and alien to the learners. In the continuum of “concept of self” (see Figure I), American culture is close to the “individualist” end, whereas Chinese culture is toward the “collectivist” end. Illustrated by language use, Chinese greetings appear to contain more personal information inquiries though such questions do not usually require factual answers. This strategy is difficult also because it is more situational – usually the questions are based on what is happening. Being aware of such a strategy can help reduce the cultural shock learners may encounter when they actually live in a Chinese speaking community – they will not feel that every Chinese person is trying to interfere in their private lives; instead, these questions are just to show the acknowledgement of their presence.

Given the different degrees of complexity, both linguistically and culturally, greetings (and other functions as well) should be interspersed throughout the whole course rather than appearing only in one chapter. The next section exemplifies how this principle can be applied in practice.

### Sample Lessons

**Elementary Level**

At this level, the circumstances may involve two students meeting for the first time at the beginning of a school year, a student greets the teacher in the morning, coworkers greet each other in the morning, getting things done at the bank, shopping in a department store, etc. These situations are relatively formal and also include social and daily-life settings to facilitate the learners to put their language to practice. Sample dialogue segments may look like these:

**Dialogue 1 (on campus):**

**Student:** 老师好！

*Lǎoshī hǎo!*

*Hello, teacher!*
Teacher: 你好！
   
   Nǐ hǎo!
   Hello!

Dialogue 2 (in the office, the first meeting during a day):
Employee: 经理早！
   
   Jīnglǐ zǎo!
   Morning, Manager!
Manager: 早！
   
   Zǎo!
   Morning!

Dialogue 3 (in a department store):
Shop assistant: 您好，请问您需要点儿什么？
   
   Nín hǎo, qǐngwèn nín xǔyào diānr shénme?
   Hello (respectful), what would you like?
Customer: 您好，我想买一件旗袍。
   
   Nín hǎo, wǒ xiǎng mài yī jiàn qípāo.
   Hello (respectful), I’d like to buy a qipao.

Since modern English lacks a word which is equivalent to nín, it might be beneficial to introduce nin prior to nǐ to give the learners a striking impression. Thus, it may help reduce the overuse of nǐ. Given the phonetic reason, nín hǎo, which has second and third tones, is a little easier than nǐ hǎo, which requires a tone sandhi. Therefore, nín hǎo is the easier phrase and should be introduced earlier.

Activities designed around the dialogues can help reinforce the acquisition. Videos accompanying the dialogues can provide learners with visual assistance and help them better understand the correlation between social settings and language usages (e.g. when and to whom nín is preferred). Students can watch the video for imitation purposes. Once students are comfortable with the content, scaffolding strategies can be utilized. First, audio track may be muted so that students can dub while the video is playing. Next, the students can play out the dialogue without any visual assistance. Then at the review stage, the teacher can ask the students to tell the interlocutors’ identities or relations according to the dialogue, such as who is younger, who is the student. Finally, the teacher can ask the students to write out their own dialogues with greeting based upon given situations.

Intermediate Level

At an intermediate level, less formal settings offer a larger variety of Chinese-characteristic address terms and greetings which can be presented in the dialogues or texts. Using names as greeting (Dialogue 4 and 5) and applying kinship terms to strangers (Dialogue 6) can be introduced.

Dialogue 4 (two classmates meet on campus for the second time in one day):
Student A (Wang Li): 嗨，小萍！
Hài, Xǎopíng!
Hi, Xiaoping!

Student B (Zhang Xiaoping): 哎，王丽！
Ài, Wáng Lì!
(Yes,) Wang Li!

Dialogue 5 (a student meets the teacher on campus in the afternoon):
Student: 王老师！
Wáng Lǎoshī!
Teacher Wang!
Teacher: 你好！
Nǐ hǎo!
Hello!

Dialogue 6 (asking directions on the street):
Student: 大哥，请问这附近有地铁站吗？
Dàgē, qǐngwèn zhè fùjìn yǒu dìtiē zhàn ma?
Excuse me, brother; is there a subway station nearby?
Gentleman: 地铁站哪，前边那个路口就是。
Dìtiē zhàn na, qiánbiān nà gè lùkǒu jiùshì.
Subway station? It’s right at the intersection ahead.

Activities designed around film clips can also suit learner’s needs. Below is an example from the film A Great Wall.

Capture 1: family reunion (A Great Wall)
In this clip, Fang Liqun, along with his wife and son, are a Chinese family who has lived in the U.S. for decades. They go to visit his sister’s family in Beijing. This film clip shows how the extended family address and greet one another. After watching the clip a few
times, students can try to identify the protagonist’s name and the relations between the characters. Kinship terms, such as jìěfu and gūfu, can be singled out for students to define. The teacher may also synthesize the film to explain the non-verbal communication in Chinese culture. For instance, toward the end of this clip, Paul, Liquin’s son, hugs his aunt, which makes her feel awkward and uncomfortable. Questions on such non-verbal communication can be assigned to help students observe and reflect on the difference from one’s actively practiced culture.

**Advanced Level**

At this level, students are usually ready for more casual and colloquial circumstances, which may involve discourses between neighbors and close friends. Such clips can be found in films such as *Shower*.

![Image](https://via.placeholder.com/150)

**Capture 2: seeing neighbors (Shower)**

In this 13-second clip, Daming runs into his neighbors on his way home and they briefly greet each other (Dialogue 7). Prior to watching this clip, the teacher can ask students to brainstorm and create a list of Chinese greetings and the context in which these greetings are used. Then the teacher can show the clip a few times and let the students write down what they hear. After checking their transcription, students can compare the greetings in the clip with their list and update their list if they did not have this greeting strategy.

Follow-up exercises may be given to further help students reflect and apply their knowledge into practice. For examples the teacher may ask them how to greet people in given situations, then students can make up their own situations which American students may encounter in China and ask their classmates to provide proper greetings.

**Dialogue 7 (Dialogue transcription from Shower)**

Neighbor (wife):

- 哟！
  - Yōu!
  - Oh!

Neighbor (husband):

- 回来啦？
  - Huílái la?
Concluding remarks

As the above examples have shown, sequencing cultural points in language curricula is feasible and it can help make cultural teaching more systematic and scientific. Integrating culture into language teaching is more complex than it sounds as there are multiple factors that need to be taken into consideration. I hope the sample lesson ideas in this paper can stimulate further discussion on this topic.

Footnotes

1 The sequencing and sample classroom ideas given in this paper take English speakers as the target group.
2 To address strangers with kin terms sounds very authentic. However researchers have different ideas about how authentically students should be taught. Someone found it very helpful (Zhou Jian, 2001), while others believe that native speakers would feel threatened or uncomfortable to hear a foreigner speaking "over-authentically" (http://fishnote.blogspot.com/2007/10/blog-post_30.html). Personally, I think this greeting strategy should be introduced so that the students can develop their comprehension ability. However, they can choose whether they would like to use it in the interaction with native Chinese speakers.
3 The sample dialogues given in this section are segments concerning greeting and addressing.

References

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Classroom Beats Enhance Teaching Effectiveness

Xian Lu       reninglu@gmail.com

College of Education and Health Profession, University of Arkansas

Abstract

Chinese language is well known for being rhythmic, tonal and prosodic. The strong beats of rap music are rooted in African American culture. The author worked in a school where the majority of students were African American. In that school, beats created by students with hands, tables and pens were popular and were used in Chinese language learning and resulted in substantial language learning progress.

This study suggests that practicing speaking Chinese with beats is enjoyable for the students. Students also illustrate a high level of efficacy in becoming more comfortable with speaking and more willing to be drilled. As you will see from this article, words, phrases, short sentences, and dialogue patterns are used to create jingles, while more lengthy phrases and even sentences are used to create song-like patterns that allow learning to be successful. Furthermore, speaking drills with beats can not only make the learning process fun and easy, but also satisfy all kinds of learning styles.

The integration of speaking rhythmic Chinese and making beats can be easily put into practice in all Chinese classes. Learners, especially in primary and secondary schools, can find fun in speaking Chinese at any time and in any place. Thus, this instructional strategy could be more broadly used in Chinese classes.

Key words: African American culture influence, beats, rap, rhythmic\textsuperscript{1}, Chinese teaching effectiveness

Introduction

In the field of second language acquisition, it is well known that drilling and repetition will help L2 learners be fluent with the target language. A variety of instructional strategies have been designed to provide learners with opportunities to repeat and practice. However, since drilling is tedious, it is challenging for teachers to increase student’s interest in language learning when using drilling as an instructional method. Using songs and chants to teach is commonly seen in L2 classrooms, and this strategy has also been proven to be effective in L2 teaching (Jolly, Y. S., 1975; Guglielmino, L. M., 1986).

The use of beats is another effective way that could facilitate L2 learners’ speaking, especially for beginners. Moreover, Mandarin Chinese as a syllable-timed language is
easier to be rapped, compared with other stress-timed languages, such as English, Spanish, German and Italian. This article will discuss how to use beats to help beginning level Mandarin Chinese learners speak with fluency and learn Chinese with greater interest.

In this article, the term “rap” is used when addressing speaking drills using beats. The goal of rapping in Chinese is to practice speaking Chinese words, phrases, or sentences with beats. Several characteristics of Chinese language have simplified the process of transforming this language into raps.

First, Chinese is a rhythmic language (Duanmu, 1990; Feng, 2002). Its rhythm is so strong that some word formation rules and in-dispute grammar structures can be interpreted by its prosody. This natural rhythm has facilitated the process of generating beats. For instance, when learning school subject names (Figure 1), students claimed that the teacher was rapping in Chinese, when the teacher was just reading those words aloud.

The rule of word formations of this set of words is “modifier-head” structure. “” is the head. The rhythm of this set is as follows:

Every word, phrase and sentence with two or more syllables has a particular rhythm. A certain rhythmic pattern will usually be formed when similar constructs of parts of speech are assembled. Here is another example of a rhythmic pattern:
Second, Chinese syllables are stretchable. Sometimes, the syllable numbers of words, phrases or sentences in one set varies. It would be helpful to produce a nice rhythmic pattern out of this uneven set, if certain syllables were stretched in the short-in-length words, or the duration cut in some of the long syllable words. Here is an example:

Figure 3

Second, Chinese syllables are stretchable. Sometimes, the syllable numbers of words, phrases or sentences in one set varies. It would be helpful to produce a nice rhythmic pattern out of this uneven set, if certain syllables were stretched in the short-in-length words, or the duration cut in some of the long syllable words. Here is an example:
As you can see from Figure 4, to make a pattern from uneven sentences, the first syllable in the first two sentences were stretched.

The paragraph shown in figure 5 has a rhythm, but the rhythm is not obvious. To develop a strong rhythmic pattern and facilitate the rapping process, we could divide every sentence into 4 parts with an equal span of time assigned to each part. In the meanwhile, both long- and short words and phrases can be adjusted in terms of length to generate the strongest rhythm.
In this case, the first and the last parts of each sentence are stretched till they are long enough, while the middle two parts are shortened.

When sentences are so short that the rhythmic pattern appears weak, certain words can be repeated to generate the rhythmic pattern. Here is an example from a lesson of teaching beginning-level students “ask and tell dates.” The original conversation was as follows:

```
zuótiān jī hǎo
昨天/几号？(What date of the month was it yesterday?)
zuótiān hǎo
昨天/1号。(It was the 1st yesterday.)
    X    X
jīntiān jī hǎo
今天/几号？(What date of the month is it today?)
jīntiān hǎo
今天/2号。(It is the 2nd today.)
    X    X
míngtiān jī hǎo
明天/几号？(What date of the month will it be tomorrow?)
míngtiān hǎo
明天/3号。(It will be the 3rd tomorrow.)
    X    X
zuótiānxīngqī jī
昨天星期几？(What weekday was it yesterday?)
zuótiānxīngqī yī
昨天星期一。(It was Monday yesterday.)
    X    X
jīntiānxīngqī jī
今天星期几？(What weekday is it today?)
jīntiānxīngqī ěr
今天星期二。(It is Tuesday today.)
    X    X
míngtiānxīngqī jī
明天星期几？(What weekday will it be tomorrow?)
míngtiānxīngqī sān
明天星期三。(It will be Wednesday tomorrow.)
```
In this case where the rhythmic pattern is weak, modification can be made in terms of repeating the subject several times:

\[
\begin{align*}
\text{X} & \quad \text{X} & \quad \text{X} & \quad \text{X} & \quad \text{X} \\
\text{zuótiān} & \quad \text{zuótiān} & \quad \text{zuótiān} & \quad \text{jī hǎo} \\
(\text{昨天}) & \quad (\text{昨天}) & \quad (\text{昨天}) & \quad (\text{几号}) \\
\text{zuótiān} & \quad \text{zuótiān} & \quad \text{zuótiān} & \quad \text{hǎo} \\
(\text{昨天}) & \quad (\text{昨天}) & \quad (\text{昨天}) & \quad (\text{1号}) \\
\text{x} & \quad \text{x} & \quad \text{x} & \quad \text{x} \\
\text{jīntiān} & \quad \text{jīntiān} & \quad \text{jīntiān} & \quad \text{jī hǎo} \\
(\text{今天}) & \quad (\text{今天}) & \quad (\text{今天}) & \quad (\text{几号}) \\
\text{jīntiān} & \quad \text{jīntiān} & \quad \text{jīntiān} & \quad \text{hǎo} \\
(\text{今天}) & \quad (\text{今天}) & \quad (\text{今天}) & \quad (\text{2号}) \\
\text{x} & \quad \text{x} & \quad \text{x} & \quad \text{x} \\
\text{míngtiān} & \quad \text{míngtiān} & \quad \text{míngtiān} & \quad \text{jī hǎo} \\
(\text{明天}) & \quad (\text{明天}) & \quad (\text{明天}) & \quad (\text{几号}) \\
\text{míngtiān} & \quad \text{míngtiān} & \quad \text{míngtiān} & \quad \text{hǎo} \\
(\text{明天}) & \quad (\text{明天}) & \quad (\text{明天}) & \quad (\text{3号}) \\
\text{x} & \quad \text{x} & \quad \text{x} & \quad \text{x} \\
\text{zuótiān} & \quad \text{zuótiān} & \quad \text{xīngqī} & \quad \text{jī} \\
(\text{昨天}) & \quad (\text{昨天}) & \quad (\text{星期}) & \quad (\text{几}-^2) \\
\text{míngtiān} & \quad \text{míngtiān} & \quad \text{xīngqī} & \quad \text{yī} \\
(\text{明天}) & \quad (\text{昨天}) & \quad (\text{星期}) & \quad (\text{1-}) \\
\text{x} & \quad \text{x} & \quad \text{x} & \quad \text{x} \\
\text{jīntiān} & \quad \text{jīntiān} & \quad \text{xīngqī} & \quad \text{jī} \\
(\text{今天}) & \quad (\text{今天}) & \quad (\text{星期}) & \quad (\text{几}-) \\
\text{jīntiān} & \quad \text{jīntiān} & \quad \text{xīngqī} & \quad \text{èr} \\
(\text{今天}) & \quad (\text{今天}) & \quad (\text{星期}) & \quad (\text{二}-) \\
\text{x} & \quad \text{x} & \quad \text{x} & \quad \text{x} \\
\text{míngtiān} & \quad \text{míngtiān} & \quad \text{xīngqī} & \quad \text{jī} \\
(\text{明天}) & \quad (\text{明天}) & \quad (\text{星期}) & \quad (\text{几}-) \\
\text{míngtiān} & \quad \text{míngtiān} & \quad \text{xīngqī} & \quad \text{sān} \\
(\text{明天}) & \quad (\text{明天}) & \quad (\text{星期}) & \quad (\text{三}-)
\end{align*}
\]
Third, most Chinese words have only one or two syllables. The short duration of words within a sentence facilitates the production of a strong rhythm. Therefore, students are more likely to create impromptus raps with Chinese. Please see the following examples from the beginner level Chinese lesson of asking someone’s favorite color:

![Chinese rap example](image)

Fourth, mixing Chinese rap with some typical English words may make the rap even more motivating. The most popular English rap words and phrases are *say, I say, you say, change a word*, to name just a few. By assigning students the role of rap singers, it also helps lower students’ anxiety during the activity (I.S.P. Nation & Newton, 2008). In the real class, students’ enthusiasm towards repeating was highly stimulated. Here is an example from beginning level Chinese class in the lesson of *Body Parts* in Hot Springs High School:
Methods and Findings

In comparison to other popular foreign languages taught in US secondary schools, Mandarin Chinese’s characteristics of being syllable-timed and having one syllable corresponding to one morpheme, facilitate the process of creating raps. On the contrary, the Spanish and French language characteristic of having a large amount of multiple-syllable
words create obstacles to the same process. In this study, a survey of the level of difficulty in creating raps in different foreign languages was conducted in a high school in Arkansas. Spanish, French, and Mandarin are offered in this school. 79 students from the Spanish classes, 42 students from the French classes, and 92 students in the Chinese classes successfully completed and submitted the surveys. The results showed that, 15% of students in the Spanish classes and 17% of students in the French classes agreed that the target language was easy to rap, while 38% of students from the Chinese classes reported that Chinese was easy to rap.

Figure 11. Student response from the Spanish classes

Figure 12. Student response from the French classes
It can be seen from the three figures that more students in the Chinese classes agreed that rapping in Chinese was easy. While in the Spanish or French classes, a higher percentage of students either reported no response or thought it was difficult to rap in the target language.

The data collected from the same survey also reveals that most students think that rapping in Chinese is an effective and fun way to practice and learn Chinese (see Figure 14).
The students surveyed have strong aptitudes in practicing beats and rhythms. In this Arkansas high school, most of the students like to make beats using coordination of their pencils, hands, and tables. They always rap while making the beats. This has inspired second language teachers, especially Mandarin Chinese teachers, to integrate this strategy into the speaking-focused lessons.

In conclusion, the most applicable use of rhythmic pattern in Chinese as a second language class can be divided into 3 categories:
First, pattern could be used when a set of words or phrases have the same or very similar rhythms. The formation of many Chinese words and phrases follows a modifier-head pattern. Usually words and phrases in one lexical group can make a rhyme, as shown in Figure 1. Even if several words of one set have different ending syllables, the rap can still be formed by repeating all words in the set multiple times. In the second category, the rhythmic pattern can be a set of short sentences that usually consist of 8 or less syllables. These sentences should be related to each other in terms of meaning or function. When the length of the sentences in the set are varied, lengthening and shortening certain syllables within those sentences could create a fine rhythm. Third, short conversations that consist of simple questions and answers can also be made into raps. This rhythm pattern can improve students’ fluency and also reinforces the memorization of vocabulary.

In addition to creating beats with a pencil, hands and a table, some websites also provide free beat-making tools. One of them is called Incredibox. It can be found at http://www.incredibox.com/. It is suggested that a teacher can either train students who can beatbox in class or use the online beat mixer. Using Chinese drums is another accommodation.

Implications and Limitations
In brief, integrating raps into Chinese teaching is a teaching strategy that does not only help build a student-centered learning environment, but can also make drilling practices fun and enjoyable, which could further enhance the teaching effectiveness. However, every kind of instructional strategy has its pros and cons. A few limitations of this strategy should be mentioned.

1. Generally speaking, the strategy best fits beginning level Mandarin learners. As Derwing (2008) claims, a good understanding of a language’s rhythm contributes to a good pronunciation. At the early stage of L2 learners’ language development, paying more attention to the rhythms of the L2 will promise a good suprasegmental skill. Also, the simple grammar, large amount of content words, and short conversations simplify the process of rap creation. The fun of easy-to-do rap and its whole-class practice form can largely lower L2 learners’ anxiety levels. However, as students move upward on the track of language proficiency, the difficulty level of the content complicates the process of creating raps. Hence, drilling in higher proficiency level language classes by creating beats and raps is not recommended. Creating beats and raps may still be implemented at higher levels if students take responsibility to create lyrics that will match the more complicated content.

2. Different content performed by the same beat pattern may confuse students’ understanding of the language and cause negative transfer from language practice to real life conversation. Students may mix up different content if the same beats are used in different contexts. Therefore, follow-up listening and speaking activities that will help reinforce the previous memorization and refine speaking fluency are still recommended to be used.

3. The accuracy of tones, vowels and consonants may not be closely examined in the process of rapping, especially when students get obsessed with the rhythm. It is recommended that the strategy of using beats should be conducted after accurate pronunciation modeling and the modeling should be implemented again after the rapping. Interruption may be needed if there are pronunciation errors.

4. When this strategy is used, the volume level of the classroom is usually high and may disrupt the neighboring classrooms. Teachers should always remind students to keep their voices and volume levels in control.

References


Teaching Chinese Language and Culture with Collaborative Learning:
Combining Curricular and Co-curricular Activities through Chinese Spring Festival Celebration

Shijuan Liu (刘士娟)  shijuanliu@hotmail.com
Department of Foreign Languages, Indiana University of Pennsylvania

Abstract

Chinese Spring Festival, the most important festival for Chinese society, can serve as an excellent avenue to teach Chinese language and culture. Instructors can combine curricular and co-curricular activities through celebration of the festival on campus. This paper introduces the author’s endeavors in teaching Chinese language and culture to a mixed-level Chinese class at a university through a Spring Festival unit in the Spring of 2014. Students were asked to collaborate together on writing a skit in Chinese based on the Chinese legend of Nian and performing it at the Chinese Spring Festival celebration event. Student learning outcomes and responses are reported and followed by the instructor's reflection and summary.

Keywords: Collaborative Learning, Chinese Spring Festival, Chinese Culture

Introduction

Chinese Spring Festival, also known as Chinese New Year, is the most important festival for Chinese society, and can serve as an excellent avenue to teach Chinese language and culture. This paper introduces the author’s endeavors in teaching Chinese language and culture to a mixed-level Chinese class at a university through a Spring Festival unit in the Spring of 2014.

Usually there are fewer students in the upper level Chinese classes since students have met their foreign language requirement, especially at institutions where the Chinese programs are new and the population of heritage learners is small. For some state owned public universities where funds are often short nowadays, students with different Chinese proficiency levels sometimes have to be grouped together in the same class due to the limitations of Chinese faculty resources. Even at institutions where there are more faculty and funds available, the proficiency levels of students in the same class are often found to differ from each other as well. For example, quite a number of institutions do not separate heritage and non-heritage students because of practical reasons such as students' scheduling conflicts.

Ten students were enrolled in the class, including one heritage student who came to the United States in his third grade and has not taken any formal Chinese classes since then. For the nine non-heritage learners, this course was the 4th semester course for six of them. The
class was the 6th or 7th semester course for the other three students including one who studied Chinese for two years in high school. The course was designed to cater to the different levels and diverse needs of the students, hence helping each of them to reach their potential.

Design of the Unit

One outcome of the unit was to write a skit in Chinese based on the legend of Nian (年的传说) and perform it at the Chinese New Year celebration event held on campus on Sunday, February 9th, 2014. The event was open to public and organized by the Chinese language program and the Chinese Students Association.

In the unit, students were first asked to read texts and watch online videos related to the Chinese Spring Festival and the legend of Nian, and then each student was asked to write a summary in Chinese to demonstrate their understanding. After that, students were paired up with a partner based on their proficiency levels (higher one with lower one) to compare and discuss their understanding, then they wrote a combined version of the legend of Nian as their homework. This collaboration between two students was extended to bigger group discussions during the next class. Based on the whole class discussions, the heritage learner and two non-heritage learners (one in her 4th semester and the other in her 6th semester of Chinese class) volunteered to take the lead on writing a draft skit script with help from the tutor (a graduate student from China) hired by the Chinese program.

In the next class the instructor went over the draft script with the whole class, and made corrections and provided further suggestions to make the skit more interactive and engaging. After the script was finalized, the class practiced together several times, both inside and outside of class, and performed the play at the event celebrating Chinese New Year.

The collaboration, as described, was across many levels. Collaboration took place between heritage learners and non-heritage learners, between students with high proficiency levels and students with low proficiency levels, and also between students, the tutor and the instructor. In addition, through attending the Chinese New Year celebration event, the Chinese students had the opportunity to collaborate with students from China. It is worth mentioning that the student who took Chinese in high school also served as the Chinese announcer for the event, together with a doctoral student of the TESOL Department from Taiwan served as the English announcer.

Student Performance and Responses

The skit that students performed on the legend of Nian as part of the Chinese New Year celebration event was well received. While nearly half of the audience (about 300 people) including the President of the University and the Director of the International Education Office did not speak Chinese, it was easy to tell from their laughter and applause at the humor in the play that the audience was well engaged and enjoyed the student’s performance.

Students reported in the course evaluation and their reflection that they learned a lot from the course. They all commented on the play they performed. For instance, one student wrote "I thought it was helpful to act out the story because not only have we read it but we
also became it.” Student 2 wrote “I liked what we produced; it was a great way to make Chinese part of the community at IUP…The whole class is involved…. we had fun performing.” Several students commented on the collaborative learning which was an intentional design of the unit:

- “[I]t was so collaborative and the whole class came together to work hard and learn the scripts and the culture.” (Student 3).
- “This definitely brought us all together and we understood each other a lot more. Each one of us played a pivotal role in the performance and we all had to memorize scripts. We performed to a mixed crowd and I really enjoyed playing the Monster as my classmates played the townsfolk.” (Student 4).
- “我最喜欢春节的节日因为我们完成了（performed）一起。I think this project brought us as a class together and made us closer.” (Student 5)

**Instructor's Reflection and Summary**

There were several factors contributing to the success of the unit:

1. Small class size. Only ten students were in the class. The instructor was able to provide immediate feedback to each student and work closely with them, both inside and outside of class. Each student also had the opportunity to play an important role in the performance due to the small class size.

2. Students’ high motivation and commitment. The celebration event occurred at the end of the third week of the Spring semester, which meant that students only had three weeks to understand the story, work on the script, and rehearse for the public performance. While some of the students said that they already knew something about the Spring festival before taking the class, none of them including the heritage learner had heard of the legend of Nian or any related stories. Besides class meetings, students spent a huge amount of time outside class on the project. They met in the late evenings and on weekends when everyone was available to rehearse for the performance. Students were also creative and took initiative in finding props (道具) for the skit, such as using fireworks (摔炮) left from the 4th of July as firecrackers (鞭炮) for Chinese New Year. Additionally, they all dressed up in Chinese-styled clothes that they found by themselves for the performance.

3. The instructor’s dedication and guidance. It took much time and energy on the instructor’s part to help students understand the legend and create a combined version in which each student played a role that best matched with their proficiency level, personal interest and personality. Because the performance was given on stage to the public and nearly half of the audience did not understand Chinese, the instructor added action and humor to the skit to make it more engaging and interactive. The instructor also prepared and brought some props that were difficult or inconvenient for the students to get or bring to the event.

4. Quality and timely support from the graduate assistant. The graduate assistant, a doctoral student with a Masters’ degree related to language education, made significant contributions to the success of the project. She worked with the students on drafting the script, and with the instructor on several rounds of revision. She also spent a great deal of time
helping students rehearse the skit outside of class when the instructor needed to
oversee other aspects of the big celebration event.

(5) Collaboration with officers of the Chinese Student Association. The Chinese
Student Association helped decorate and set up the auditorium, creating a Chinese New Year
atmosphere for the performance during the event. The Chinese food that the Association
bought from local restaurants attracted a community-wide audience.

Finally, it is worth pointing out that five out of the ten students graduated at the end of
the Spring semester. This course was the last Chinese class they took in college. They may
easily forget what lessons they learned from their textbooks, what quizzes and exams they
took, but they will likely remember that they dressed up in Chinese-styled clothes, and
performed in Chinese to a large audience at the 2014 Chinese New Year celebration in their
last semester of college. Because of this, the time and energy everyone spent on the project
was worthwhile. It also underpins the value of the project in helping students learn Chinese
language and culture.

Chinese New Year related resources

- Tales of Chinese New Year (过年的传说), Appendix of the book Tales and Traditions, Volume 2
  Tsui Company.
- https://www.youtube.com/watch?v=0uJbp8d_d9c (in Chinese with English subtitles)
- https://www.youtube.com/watch?v=Day-mm1CF88 (in Chinese with Chinese subtitles)
- Recording of the skit performance available at: http://youtu.be/NYBginmTWr0
The use of movies and films in second language teaching

There are studies discussing the use of movies and films in the field of foreign language teaching (Eslava & Lawson 1979; Allan 1985; Darst 1991; Baddock 1996; Cho 2006; Stewart 2006; Qiang, Hai & Wolff 2007; Chan & Herrero 2010; Léon-Henri 2012) and these studies found out that using movies could be educational, informative and entertaining in language classrooms. Movies and films can not only improve learners’ language ability, but also help learners develop their cultural awareness of the target culture. Most research found that the use of movies and films can help improve learners’ listening and speaking abilities (Altman 1989; Liu 2005; Stewart 2006; Chan & Herrero 2010; Léon-Henri 2012), and increases foreign language learners’ cultural knowledge of the target language (Liu 2005; Etienne & Sax 2006; Qiang, Hai & Wolff 2007). In teaching listening and speaking abilities, Eslava & Lawson (1979) developed a method called “silent movie” (playing a movie without sound and asking the students to analyze, discuss and finally dub in the film). They found that this method of using movies in a language classroom can help students practice using the target language in a stylistically appropriate manner. Darst (1991) worked out a set of recommendations for the presentation of full-length movies in Spanish classes. Liu (2005) suggested a three-stage-procedure when using movies in English classrooms, namely pre-viewing, while-
viewing and post-view activities. Qiang, Hai & Wolff (2007) found out that classroom activities such as dubbing, story retelling, discussing, and debating are effective techniques teachers can employ to engage students in the language classrooms.

This paper discusses an experimental course run in Hong Kong using Hong Kong movies to teach Cantonese as a second language employing some techniques discussed in the literature. Cantonese is the main Chinese dialect used in Hong Kong. About 90% of the Hong Kong population speaks Cantonese (Luke & Richards, 1982; Hong Kong government, 2013) and every year there are non-Chinese speaking exchange students and adult learners that are learning the language at universities. Learners of Cantonese as a second language come from Europe, America, Australia, Korea, Japan, Africa and South East Asia (Lee, 2005). According to studies concerning teaching and learning Cantonese as a second language (Li & Richards, 1995; Lee, 2005), learners studying Cantonese do it mainly for practical reasons such as job-related reasons and/or cultural reasons like enjoying Hong Kong life and culture (especially popular culture). Hong Kong Film, as one of the genres in the world film industry (Fu & Desser, 2000), is one of the cultural attractions for learners of Cantonese. However, it is quite difficult for learners to understand the cultural content in the movies as well as the level of language used. Learners need a relatively high competency level in the target language, which includes the ability to notice the differences in contextual language used in different situations and the awareness of using different register-styles for different genres (Fisher, 1975; Eslava & Lawson, 1979; Etienne & Sax, 2006). A CSL course on “Language, movies and Hong Kong culture” was designed and targeted to upper intermediate to advanced level learners (based on ACTFL standards) with an aim at teaching the target language, Cantonese, within relevant cultural contexts and develop learners’ cultural awareness through the use of language in popular Hong Kong movies.

An Experimental Course

This experimental course lasted for 13 weeks with 3 sessions per week (each session lasted one hour). This section discusses some important points concerning curriculum design, material preparation and classroom teaching methodology.

Curriculum and Course Outline

50 blockbuster Hong Kong movies (from 1980-2010) were selected and categorized into 10 main categories/topics. Each category contained a sub-genre of Hong Kong movies based on film studies research (Teo, 1997; Bordwell, 2000; Yang, 2003; 陳志華, 2013; 周思中 & 朗天, 2014; 月巴氏, 2014). A brief description of each topic is provided below.

1. Celebrating Chinese new year

This group of movies is also called Chinese new year-screened films. This group of movies contains cultural elements and customs as well as taboos when celebrating Chinese New Year and major Chinese festivals.
2. **Hong Kong “littleman” stories**  
香港小男人  
This group of movies contain stories about the struggles of power between men and women in the society and reflections on their relative social and economic status.

3. **Historical and biographical movies**  
真人真事  
This group of movies contains biographical accounts of some celebrities in Hong Kong. This group of movies also reflects the historical development of Hong Kong economic and social environments.

4. **Wong Kar Wai movies**  
王家衛  
Wong Kar Wai is an internationally renowned and award winning film director. He is an auteur for his visually unique, highly stylized, emotionally resonant work mostly reflecting Hong Kong’s city life and the environment in the 60s and the 70s.

5. **Action comedy**  
動作喜劇  
This group of movies combines Kungfu (martial arts) and comedy. Well-known actor/director is Jackie Chan.

6. **Non-sense culture and comedy**  
無厘頭文化與喜劇  
This group of movies contains materials of local youngster culture and demonstrates how young people are joke around. Well-known actor is Stephen Chow.

7. **Gambling movies**  
賭片  
This group of movies is very popular in Hong Kong. The movies show the gambling culture of Hong Kong and Macau. Usually the movies demonstrate a sense of loyalty and brotherhood among the main characters.

8. **Hero! Hero? Gangster movies**  
英雄! 英雄? 黑社會電影  
This group of movies became a major sub-group of Hong Kong movies in the 80s. The movies demonstrate brotherhood, righteousness and loyalty among members of gangster groups. Po (2014) mentioned that Hong Kong gangster movies can be traced back to the influence of American gangster movies and the legacy from wuxia (武俠) films in which the swordsmen in those films always follow their moral codes and use their skills to fight with their enemies without regard for the law.

9. **Male & female relationship**
This group of movies contains stories about male and female love relationships in Hong Kong. Usually the scenes happen in an office or work domain and depict middle-class life in Hong Kong.

10. Hong Kong Ghost Stories
香港鬼故事
This group of movies contains horror stories in Hong Kong. Ghost and horror stories link with folklore and local culture.

After categorizing the 50 blockbuster movies into the 10 topics, 2 to 3 movies were further selected for each category in the second round. The selection criteria were based on the linguistic content and cultural content (to be discussed in the next section). A 3 to 10 minutes excerpt of each movie was selected as teaching material and used in classroom teaching.

Materials Preparation
Once a 3-10 minutes extract was selected, it was edited using iMovie™ or similar software. The edited extracts were used in classroom teaching.

Linguistic criteria. Linguistic elements, such as use of words, use of colloquialism, some selected taboos and even swearwords were selected with appropriate sociolinguistic context to demonstrate the appropriate use of language.

Examples of the use of different “stylistic register” (Yuti 語體, Feng, 2010; 2011; 2012) in different language situations, i.e. formal vs informal situations, were also selected. Examples of language use in different genres were also selected, such as language used in a court of law, language used by government officials, language among youngsters, language used in clubs and bars, in order to demonstrate language use by different social classes in various social settings.

Cultural criteria. In terms of cultural criteria, the excerpts of the selected movies were extracted by the different cultural connotation of certain scenes, such as Chinese festival customs in contemporary Hong Kong, praying with incense sticks, wedding and funeral scenes, humor, socio-economic relationships as well as power struggles between men and women in Hong Kong, socio-economic and socio-political issues in Hong Kong, the concept of brotherhood and loyalty as well as ghost and religious customs in Hong Kong.

Classroom Teaching
Classroom teaching of the movie excerpts were divided into three stages, namely Pre-viewing, Viewing and Post-viewing activities.

Pre-viewing viewing. During the pre-viewing stage of each excerpt there was a silent viewing (Eslava & Lawson, 1979). Learners would obtain a general idea of the story through watching the motion pictures without sounds in the first viewing. Learners then tried to tell the story of the excerpts and discussed interesting points they had picked up.
**Viewing (second and third viewings).** During the second viewing, learners watched the excerpts with sounds and they were asked to try to understand the language. A set of short questions was given to the learners to help them understand the language use with different register-style (Fisher, 1975; Etienne & Sax, 2006) and the culture. Webb & Rodgers’ (2009) research showed that movies covered an extensive amount of lexical items, which are used in real life situations. New words, grammatical patterns and cultural points were taught to the learners and teachers discussed the answers of the multiple choice questions, which contained linguistic and cultural information.

Learners then had the third viewing after the knowledge-teaching phase. Cloze passages or short transcription exercises (30 seconds to 1 minute) were given to the learners and the learners were asked to jot down relevant linguistic and/or cultural points for further discussions in the post-viewing activities.

**Post-viewing activities.** The Post-viewing activities focused on the cultural issues or the cultural aspects of language use. There were discussions on points of humor, customs (including general Chinese customs or customs in Hong Kong) as picked up in the excerpts. Discussions included learners’ views on specific cultural points and comparison of values among different cultures. Learners participated in active discussions in the target language (Cantonese) to describe and introduce specific cultural values of their own culture. Learners can borrow the entire movie, if they were interested in it, from the library (arranged by the teacher).

**Learner Feedback**

All students in the course were college students or adult learners with different cultural backgrounds and they were invited to participate in a focus group (N=20) interview after the course. There was some positive feedback concerning the use of movies and films in CSL teaching.

a. The use of movies increased their interest in language learning.
b. Learners can learn the target language in a cultural environment with fun.
c. Learners can learn useful phrases, colloquialisms, and slang.
d. Learners can improve their listening skills.
e. Learners can understand and discuss Hong Kong culture, especially through comedy, ghost stories, etc.
f. Deep discussions and explorations of some cultural issues are brought up in post-viewing activities in the classroom, e.g. loyalty in gangster movies, family ties in New Year movies, socio-economic and political issues in historical and biographical movies. Such discussions can increase learners’ cultural understanding and awareness of the target language.
g. The use of movies can increase learners’ awareness of stylistically appropriate language use.

**End words**
There are continuous discussions of the inadequacy of grammatical accuracy in teaching Chinese as a second language (CSL) field. Apart from grammatical accuracy, learners also need to possess the sociolinguistic competence and pragmatic competence to use the language in real world situations. The use of films in CSL is an approach with the potential to promote student interest and to assist learners’ awareness of the culture of the target language. Most importantly, it helps learners to be aware of the differences in language use in different genres with different register-styles so that they can further develop their language learning towards appropriate language use in real world situations.

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美国学生使用成语的偏误分析及教学对策

Yan Shen     sheny@humnet.ucla.edu

Asian Languages and Cultures, University of California, Los Angeles

摘要

成语作为词汇教学的重要部分在中文教学中占有重要地位。本文以中高级阶段教学为实例，以学生书面语输入与输出中的汉语成语偏误为例句，结合认知心理学相关知识，分析造成美国学生成语误解与误用的文化因素，提出成语教学对策。

关键词: 成语：偏误：教学对策

1. 问题的提出

成语是汉语词汇中形式简洁、意思精辟的定型的词组，是中国文化的一部分。《汉语水平等级标准和等级大纲》、《国际汉语教学通用课程大纲》及美国“AP中文考试”均将学生能否运用成语作为衡量语言表达能力和文化认知水平标准。随着语言水平的提高，学生有了使用成语意识，追求高层次表达的愿望增强了。然而，成语却是偏误的多发地带。为优化成语教学，笔者调查了学生理解、使用成语的情况，分析造成偏误的文化因素，提出教学对策。调查对象为本校中高级班母语为英语的学生，测试中150条成语来自《现代汉语词典》、《现代汉语词典》等课本及自选自编教材，研究的理论基础是认知心理学的相关理论。

2. 造成学生使用成语偏误的文化因素

汉语成语来源于古代神话、历史事件、民间俗语、古诗词及与宗教有关的外来语。“从意义表达上看，成语有一般词语无法替代的语素的集约性和意义的深邃性，而汉语民族历史悠久的文化在成语中的反映又体现了人们对成语意义理解的难度。”张永芳(1999)。跟普通词语比，成语是教学重点，也是学习的难点。

2.1.生活环境及风俗文化差异

① 我的老家在一个鱼米之乡，我非常想念它。
② 我父母喜欢旅游，我小时候跟他们去了美国的大江南北。
例①仿造课文《癌症村》“这个自古以来的鱼米之乡，却变成了癌症村的频发地区”一句而写的，用以描述美国。该生不知“鱼米之乡”特指“长江三峡以东的中下游平原”。例②中“大江南北”原指长江中下游地区，后指全中国。误用原因是不知道“江”为特指。
③ 老人过惯了乡村粗茶淡饭的生活，不想到大城市生活。
四我家苗苗可是一个两袖清风的好领导。例③是阅读材料中的句子。中国是茶的故乡，人们生活离不开茶。古时盐少穷人因买不起，无盐下菜。形容饮食简单、生活简朴。学生不能理解这层含义，更不知“茶余饭后”、“酒足饭饱”都是中国文化的反映。例④出自主编《电梯上的故事》。“为何袖子里有清风”困扰了很多学生。缺少中国服饰文化知识使学生无法将它与“清廉”联系起来。学生在蕴含物质文化类的成语上产生的词汇空缺是造成偏误的主因。

2.2. 缺乏历史知识

五两个同屋破镜重圆了。

六妈妈五十岁了，在我心中很年轻和漂亮，我希望她永远是明日黄花。例⑤将“破镜重圆”误用为“重归于好”。例⑥作者完全不知“明日”是重阳节后一天，“黄花”即菊花，指已失去价值的报道或失去效应的事务。成语多有历史典故。自相矛盾、杞人忧天、对牛弹琴等对亚裔学生来说不难，却常把西方学生弄得一头雾水。

2.3. 缺乏宗教、制度文化知识

七很多孩子被他爸爸打得五体投地。

八我喜欢美式足球，但没有一直学习踢，经常半途出家。例⑦作者缺少佛教知识，误解为“打倒在地”，无法将它与“对某人很佩服”联系起来。例⑧误将“半途出家”当“中途放弃”，不知它“原指成年后才出家做和尚或尼姑，后比喻中途换职业”。类似宗教知识无法在学生储备的知识库中找到。

2.4. 思想观念、思维方式差异

成语极大限度地解释了民族文化，传达了普通词语无法表达的文化信息。“一个成语的语义容量远比一个词要丰富得多。有些成语表意的内容，是一个故事、典故，它远远超出一个词所能表达的范围。”(郭锦桴：1993)。当成语内在的文化内核与学生本土文化发生冲突时，便容易产生偏误。

九我们三个朋友高中时相敬如宾，后来上了同一个大学。

十中国人重视和谐，做生意时讲究和气生财。例⑨把“相敬如宾”用于夫妻关系，还认为相敬如宾的夫妻“很奇怪”。例⑩是阅读中的句子。现代西方学生无法接受中国生意人传统的经商理念。另外，“大公无私”、“谦虚谨慎”都与学生的价值观相冲突，“狐朋狗友”、“关门打狗”也让他们在情感上无法接受。

3. 成语教学策略

成语教学的目的在于训练学生正确地理解和得体地使用成语的交际策略。所谓交际策略，是“学习者在对第二语言掌握有限的情况下为达到交际目的弥补其语法或词汇知识的缺少而采用的方法”。(Faerch & Kasper: 1983) 不同的学习阶段，可采用不同的教
学方法。在低年级，可从读故事、听故事入手，激发学习兴趣。而在高年级，可通过演故事、评故事，加强对言外之意的理解。成语具有鲜明的民族性，因文化形态不同会带来语言差异，使某些成语在其它语言中找不到对应的词语，这类词语可重点讲解。学生对中国文化背景知识了解越多，对成语理解与使用越准确。因此，在高年级适度介绍深层文化是必要和可行的；两种概念的联结是客观事物在人的认识领域的联想，把两种看似无联系的事物放在一起就是利用了两种事物感知的交融。所以，教学中要启发和培养学生联想能力。

4. 小结

通过对学生掌握成语的情况进行调查，分析造成成语偏误的文化因素，本文提出了激发学生学习兴趣、加强重点词语讲解、加入深层文化介绍、启发学生联想法教学对策。基于高年级学生已有一定语言基础，本文提出开设成语选修课的建议。

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“中国历史知识教学法”与汉语教学初探

Wei Han (韩威)        weihan@msu.edu
Instructor, Confucius Institute, Michigan State University

摘要

在汉语课堂上对历史知识文化的处理是汉语作为第二语言教学的难点之一。因此如何深入浅出地让学生感受到汉语的文化背景呢？本文认为，按照时间顺序向学生有系统地介绍中国历史知识，可以潜移默化地帮助学生浸入到中国文化氛围之中。与此同时，教师对中国历史知识的运用也可以有效地促进课堂汉语教学。

关键词：历史知识，对外汉语，教学法

1. 是否要学习汉语历史知识文化？

历史文化是所有语言教学的一个难点，因为语言学习不仅要学习语用技能，更要学习语言背后的文化背景。从理论上来说，学习任何一门外语，在初级阶段，也就是纯语言学习阶段，其难易度是极为相似的，这已经被不同的外语教学实践所证明。但是，在经过一段时间的学习之后，人们会发现语言背后的文化背景逐渐变成了掌控语境理解力的关键因素。也就是说，当语言学习者掌握了必要的语言技能之后，能否准确地理解语言背后的文化背景成为了语言学习的关键。毫无疑问，能够深入了解语言文化背景的学习者才是语言学习的彻底成功者。当然，在整个世界逐渐步入一体化的过程中，了解一门语言其实是语言学习者最关切的方面，毕竟人的精力有限，而语言种类却数量众多，所以掌握语言交际能力最为实际。于是，问题便出现了，语言学习者应该如何在课堂上或者说在传统的学习模式中有效地吸收语言背后的文化内涵呢？这一问题的答案其实有很多，因为每种语言都有着各自的文化特点，所以针对这一问题不能一概而论。但是，对于汉语学习来说，了解其文化内涵在语言学习过程中显得尤为突出。

学习汉语难，除了文学因素以外，主要是汉语文化圈历史文化深厚的缘故。随着语言学习的逐步深入，历史悠久的汉语确实会呈现超越语言本身的功能的表象。

中国人历来生活在一种历史和传统的社会氛围中，生活在东亚大地上各族人民是具有稳定历史感的民族，长久以来，在这片土地上不曾有过大范围的、彻底性的民族改变，所以夸张一点说，历史感对于中国人来说，就像宗教一样，早已深入到人们的基因之中。大部分中国人在生活中的宗教色彩并不具备独尊性，因此对于中国人来说，超越生命的精神支柱便是历史经验与生活传统，在不同历史时期生活的人，都感受着同样的生活氛围。这主要表现在社会延展性上，人们可以发现，世界上可能很难再找出哪一个国家，比中国有着更完备的历史文献记录，所以出于历史文化的统一性和连续性，很多中国人一举一动，参照准则可能都要追溯千百年，要引经据典加以验证。正因为具备这一特点，所以汉语学习者如果不学中国文化就不会理解中国人的思维方式，也就难以很好地理解今天的中国人，不懂中国人的语言风格
和表达方式。所以，对中国历史文化的学习是汉语学习的延伸，无论处于何种学习进度的学习者都应该了解中国历史文化。

2. 汉语历史知识文化与汉语语言交际文化的逻辑关联

既然学习中国历史文化对于汉语学习者很重要，那么作为汉语教学人员应该如何处理信息量庞大知识点分散的中国历史文化知识呢？

中国对外汉语教学界在不同时期探讨过汉语语言教学与汉语文化教学的关系，并逐渐确立了汉语文化教学的教学内容与教学层次。与此同时，汉语文化教学的原则也在长期的教学实践中得到完善，总体来讲，汉语文化教学需要遵循科学性、系统性、实用性、发展性和趣味性。在这一前提下，众多学者纷纷参与讨论并对汉语教学过程中所涉及到的文化题材进行了分类，主要包括中国的风俗、礼仪、家庭、生肖、艺术、体育、地理、历史、建筑、教育、饮食等几大类。有了这些分类标准，在教学过程中教师只需要根据学生水平进行选择教学即可。与此同时，从另一个角度来看，目前对外汉语学界较为重视语言交际文化，因为学者们普遍认为语言中的交际文化可以影响汉语学习者的心理和气质。

但是，有一点需要指出的是，与汉语历史文化文化相同，汉语语言交际文化的教学也是一个长期培养和积累的过程。所以，除了学习者在日常生活中对语言交际文化进行自我积累与升华之外，课堂教学历史文化教学则显得十分重要，课堂中的历史文化文化教学实际上发挥着激发与引导的作用，是语言学习者掌握与理解交际文化的基础。

3. 汉语历史文化教学法如何在课堂展开？

目前汉语作为第二语言的课堂教学大致有三种方式，传统面授教学、远程课堂教学、和混合式教学模式。这些教学模式各有特点，但是由于这几种模式都有着一定的连续性和系统性，所以它们在汉语历史文化教学上有着相同的便利性。

这种便利性是与中国历史特点相关的。首先，我们简要观察一下中国历史文化的特点，中国历史的最大特点不在于时间长，而在于其连续性，历史朝代脉络清晰。而课堂教学也有连续性的特点，这样一来课堂教学进度就可以与中国历史朝代的发展脉络相结合。其次，中国文化较为注重顺序性，讲究前后有序，长尊有序。汉语也是一种强调语序的语言，与世界上多数主要语言不同，汉语没有词形的变化，而是注重语序，词在句子中的位置不同，意义也不同。同样，课堂教学也需要顺序性和组织性，这样一来，中国历史文化知识便可以自然地与课堂教学有效结合。再次，文化与语言是相辅相成的，而文化是一个很宽泛的概念，很难对其进行准确的表述与界定，而文化要素却能够很容易的在历史中找到源起，相比于文化，历史对于语言学习者来说更直观，更简单，更容易理解。因此，在汉语课堂中采用“中国历史文化教学法”是一个不错的选择。而“中国历史文化教学法”，也是本文着重强调的汉语教学方法。

下面，本文将以美国密歇根州立大学孔子学院4B网络汉语课堂为例，对汉语教学中所采用的中国历史文化教学法的模式进行简要的介绍。

3.1 教学信息
<table>
<thead>
<tr>
<th>教学对象</th>
<th>美国高中生</th>
</tr>
</thead>
<tbody>
<tr>
<td>学生汉语水平</td>
<td>汉语水平为中级（学生能够认读约 800 个汉字，基础语法已经基本学完）</td>
</tr>
<tr>
<td>所用课本</td>
<td>《中文听说读写》</td>
</tr>
<tr>
<td>教学模式</td>
<td>4+1 教学模式（四天线下自学并完成作业，一天线上参加网络实时课程）</td>
</tr>
</tbody>
</table>

3.2 课时安排

以学期为单位，4B汉语课程共五课，每课分为三个课时，一学期共计需要十五个课时来进行新课教学。在中国历史知识教学法模式下，教师可以根据课时数来灵活安排中国历史知识教学内容。比如，学期中有十五个新课课时，教师则可以选择夏、商、周、秦、汉、三国、两晋、南北朝、隋、唐、五代十国、宋、元、明、清等十五个朝代进行介绍性授课，并与课时数相匹配，也就是每个课时介绍一个朝代，利用每个朝代丰富的历史文化知识进行语言教学。这样安排会培养学生理解中国文言文的规律性，同时帮助学生们了解中国历史知识，比如，学生们可能无法记住中国历史朝代的顺序，但是通过一学期的学习，学生们至少可以记得在课堂上先学习的某一课，了解过哪个朝代，后学习的哪一课，了解过哪个朝代，从而对中国历史朝代的先后顺序有一个感性的认识，有好奇心的学生甚至可以自己在课下凭着自我兴趣借助课堂上提供的线索进一步探究，实现这一切的基础便是课堂上教师给出的系统的知识历史。

3.3 内容的选取

很明显，汉语课堂是以汉语言教学为主，因此历史知识教学不能喧宾夺主。所以在历史知识内容的选取上适合以历史人物、成语故事和节日民俗为主。历史是人的故事，所以历史人物是主干内容，同时，不同的历史人物也为学生们进行课堂教学表演与对话提供素材。成语本身就是汉语的一部分，所以成语故事也是主要的教学点。而节日民俗则与日常生活息息相关，便于学生们将文史与生活密切联系，提高学生的学习交际能力。

3.4 教学步骤

（以《中文听说读写》Level 2， Part1第七课《电脑与网络》第二课时教学内容为例）

本课的教学目标是学习网络相关词语，语法教学重点是结果补语。

3.4.1 历史知识教学部分：
利用课前活动时间提问“纣为虐”这个成语的意思（通常情况下，这一问题是上一个课时的课后作业）。向学生解释成语的意思，同时引出“商纣王”这一历史人物。
接着让学生介绍“商朝”，再让学生介绍商朝有名的人物，除了商纣王以外还有商汤和盘庚两个历史人物。（让学生读人名，学习人名的发音和汉字的写法）
接着学习“商人”这个词就是起源于商朝，今天是指做生意的人。另外向学生介绍商朝曾经使用过的文字（甲骨文）和“金文”，并将它们与现代汉字进行比较。

3.4.2 语言教学部分：
学习新单词汇。（通过造句、游戏或编写对话活动学习新词，让学生扮演“商汤、盘庚和商纣王”进行对话练习，教师也可帮助学生造句，但例句必须要涉及到商朝的历史元素，例如学习“上瘾”一词时，教师可用“商纣王对网络上瘾了”进行造句举例。）

学习语法知识。（结果补语讲解和举例）

例如：学生分别扮演盘庚和商纣王。

盘庚（学生A）：“饭做好了，商汤快来吃吧。”

商汤（学生B）：“我和商纣王已经准备好了。”

课程内容学习（通过练习或游戏描述网络词汇和用语，学生必须要用商朝的人物来举例或造句）

总结

布置下个课时的自学和讨论题目（例如：孔子和老子都是什么人？）

以上就是“中国历史知识教学法”在汉语课堂中的应用，其中历史知识与学生的参与相结合这一环节极为重要，当学生知道自己在每节课都扮演了那些角色时，便会潜移默化地对某些特定的历史人物产生印象记忆。当学期进行到最后，学生便对这种现象习以为常，从而加深对中国历史文化的了解。

4. 结语

综上所述，中国历史知识文化是完全可以在不影响语言教学的情况下发挥作用的，与教师们所担忧的相反，如果采用“中国历史知识教学法”对历史知识加以利用，不仅不会喧宾夺主，反而会有助于语言教学开展，使教学内容和过程更加丰富多彩。
LESSON PLAN: CHINESE CALLIGRAPHY (CI-MSU)

This unit is to help students understand Chinese Calligraphy, learn about the development of calligraphic font. It also helps students to compare the cultural connotations in Chinese Calligraphy and western Calligraphy, so as to have a deeper understanding of Chinese Calligraphy.

This unit introduces the connection between the Chinese calligraphy and Chinese paintings, the development of calligraphic fonts, the application of calligraphy and the effect of writing calligraphy. Students will also be led on cross-cultural comparison between Chinese Calligraphy and western Calligraphy for a deeper understanding of Chinese culture.

In addition to acquiring background information and materials, students will engage in hands on activities such as designing their own signature/shop sign/bookmark and share their designs with each other.
The video of this unit provides a general introduction to Chinese Calligraphy, the connection between the Chinese calligraphy and painting, the development of calligraphic fonts, Chinese calligraphy in daily life, and the benefit of practicing calligraphy.

Watch videos (Videos are jointly developed by CI-MSU and Open University of China) Video link: http://www.experiencechinese.com/index.php/products/experience-chinese-culture

Chinese calligraphy and Chinese paintings
00:01–01:37
The development of calligraphic fonts.
01:38–03:23
The application of calligraphy
03:24–04:19
The effect of writing calligraphy
04:20–05:12

Activity 1: Different Writing Tools

Background information:
China’s unique writing utensils are writing brush, ink, xuan paper (or “rice paper”) and ink slab. The name of Four Treasures of Study originated from Northern and Southern Dynasty. In history, the objects of Four Treasures of Study often changed. In Southern Tang Dynasty, Four Treasures of Study were especially referred to Zhuge Pen, ink made by Li Tinggui in Huizhou, Xuan Paper in Chengxintang, ink slab in Wuyuan, Jiangxi. Since Song Dynasty, they were referred to writing brushes in Huzhou, Zhejiang, ink in Huizhou, Anhui Province, Xuan paper in Anhui province and slab in Duanzhou, Guangdong Province.

Objectives:
Students will be able to
• Understand the difference between modern writing tools (pen with regular paper) and Chinese ancient tools (writing brush, ink, and xuan paper).
• Know the correct way to use the writing brush
• Practice writing with brushes

Materials needed:
• Writing brush
• Pen or pencil
TECHNOLOGY & RESOURCES

- Xuan paper (rice paper)
- Regular paper
- Ink
- Ink slabs or plates

Procedures:
1. Show different writing tools to students: writing brush, pen, xuan paper (rice paper), regular paper, ink, ink slabs or plates, and ask students about the functions of these tools. In this step, the teacher can focus on introducing writing brush, xuan paper, ink, ink slabs or plates to students.
2. Divide the students into small groups, 2-4 students each group depending on the class size.
3. Ask students to write down their names in Chinese (or other Chinese characters chosen by the teacher or students) on the regular paper with pen, pencil or any other writing tools they have. Students may discuss the feelings about writing with these different tools.
4. Distribute writing brushes to the students.
5. Introduce the body posture, methods of holding the writing brushes, dipping Chinese ink, stroke order for characters. Here are two resources that contain the information needed:
   - https://www.youtube.com/watch?v=YSgoKEy-3QQ
6. After making sure that the students get the idea, have them write down their names in Chinese (or other Chinese characters chosen by the teacher or students) on the xuan paper using writing brushes.
7. Discussion: How does it like to write with Chinese calligraphic tools? Tell others how you feel when you use the writing brush. Which way is easier for you to write? Why?

Assessment:
Have one student from every group report their conclusion to the class if it is a group discussion.

Resources:
http://www.travelchinaguide.com/intro/arts/chinese-calligraphy.htm
https://www.youtube.com/watch?v=PWuMe8tf_38

Activity 2: Chinese Calligraphy Appreciation

Background Information:
**Seal character:** It is the general name of large and small seal styles. The large seal style is referred to inscriptions on bones, characters of Jin Dynasty, a style of calligraphy in Zhou Dynasty, characters of six dynasties. They kept the obvious characteristics of ancient pictograph. The small seal style is also called “seal characters of Qin Dynasty” which is the generic text of Qin State and the simplified font of large seal style: Its structure is symmetric and neat and easier to write than the calligraphy in Zhou Dynasty. In the history of Chinese characters, it is the transition of large seal style from official script to regular script.

**Official script:** It is also called script of Han Dynasty. As a common and solemn style of calligraphy, the writing is slightly wide and flat. With long left-falling strokes and short right-falling strokes, it takes a rectangular shape, full of ups and downs in writing. Originated from Qin Dynasty, official script reached the peak in the Eastern Han Dynasty. In the calligraphic circle, it’s known as “official script in Han Dynasty and regular script in Tang Dynasty”.

**Regular script:** It’s also called block letter, one of the most common scripts in Chinese calligraphy. The structure is squarer, not like the official script which is written flatly. It is still the reference standard of modern handwritten script and pen writing and another kind of handwritten form was developed.

**Running script:** Originated on the basis of regular script, running script is a kind of font between regular script and cursive script. It came into being to make up for the slow writing speed of regular script and the different identification of cursive script. It is not as careless as cursive script, nor regular as regular script. In the nature it’s the cursive-like of regular script or regular-like of cursive script.

**Cursive script:** As a Character font, it is simple in structure and continuous in strokes. Formed in Han Dynasty, it’s evolved on the basis of official script to write simply. It has three different fonts.

**Objectives:**
Students will be able to
- Understand what Chinese Calligrapher is
- Summarize the evolution of the Chinese characters
- Tell the differences of several basic Chinese fonts

**Materials needed:**
- Video of Chinese calligraphy and Chinese paintings
- Video of The development of calligraphic fonts
- Several pieces of Chinese Calligraphy (see Appendix 1)
- Computer

**Procedures:**
1. Show students the video of “Chinese Calligraphy and Chinese paintings.” (00:01-01:37 minutes)
2. Have students describe the connection between Chinese calligraphy and Chinese paintings
3. Show students the video of “The development of calligraphic fonts.” (01:38-03:23 minutes)
4. Show several pieces of Chinese Calligraphy, and ask students to name the fonts of the works
5. Divide the students into several groups, 2-4 students each group depending on the class size
6. Distribute several pieces of calligraphy to each group, ask students to select their favorite calligraphy
7. Have students to discuss in groups, take notes about everyone’s favorite calligraphy, and the reasons for choosing the favorite work.

**Assessment:**
Have one student from each group report in class

**Homework:**
Use online Chinese Calligraphy Editor (http://www.chinese-tools.com/tools/calligraphy.html) to create and appreciate different fonts of writing. Students can pick Chinese characters, or their names in Chinese and generate different fonts for those characters and compare.

**Activity 3: The Style is the Man**

**Background Information:**
This sentence “The Style is the Man” means “When you observe a character’s outlines, you can see the person who wrote them within.” The main idea here is that when looking at someone’s calligraphy you will see the person’s personality reflected in how the characters are written. For example, if the characters appear to be shaped in a clear and bold way, with a degree of balance to each character, then this personality might be a leader type.
Generally speaking, there are some implications:
Small characters ---- concentrating, attentive to the details, not very good at labor work but good at mental work
Big characters---- straightforward, confident and outgoing
Characters with edges and corners---- wise, and good at logical analysis
Characters without edges and corners ----- kind, easygoing, and adaptive to environment
Objectives:
Students will be able to
- Make assumptions about calligraphers’ personalities based on their Chinese calligraphy work

Materials needed:
- Background information of Chiang Kai-shek, Mao Zedong, and Dehua Liu (Andy Lau)
- Several pieces of their calligraphy works (see Appendix 2)

Procedures:
1. Show students Chinese calligraphy of Chiang Kai-shek, Mao Zedong, and Dehua Liu (Andy Lau) as well as the background of these three figures
2. Divide students into small groups, 4-5 students each group depending on the class size
3. Discussion: There is an old saying in China “The style is the man.” What personalities does the calligraphy reflect about these three people?
4. Ask students to match the three people with their calligraphy.

Assessment:
Have one student from each group to report their conclusions to the class.

Summary:
Summarize student reports/findings

Resources:
Background of Mao Zedong
http://www.chinatraveldepot.com/C268-Mao-Zedong
http://www.ecns.cn/2014/03-14/104923.shtml
http://blog.chinesehour.com/?p=253
http://www.cultureartsabc.com/culture-arts/49864/what-are-the-characteristics-of-maos-calligraphy

Background of Chiang Kai-shek
http://library.thinkquest.org/26469/movers-and-shakers/chiang.html
http://en.citizendium.org/wiki/Chiang_Kai-shek

Background of Andy Lau
http://www.imdb.com/name/nm0490489/bio