

Papers presented at the 5th China-Canada TCSL Symposium

中加“5+5”
 中国-加拿大
 第五屆
 中加
 第二語言
 教學
 研討會
 論文集

Main Theme:
 "Classroom Strategies"



Content	Speaker
1. 中加“5+5”中国-加拿大第五屆中加第二語言教學研討會論文集	Wu Zhongwei
2. 第二語言教學策略	Li Hao Lihong
3. 第二語言教學策略	Lei Lan
4. 第二語言教學策略	Li Lingyan
5. 第二語言教學策略	Wang Haifeng
6. 第二語言教學策略	Zhou Shoujin
7. 第二語言教學策略	Fang Xinxin
8. 第二語言教學策略	Jian Xuqing
9. 第二語言教學策略	Wu Xinxin
10. 第二語言教學策略	Wu Zhou
11. Constructing Cultural Dialogues in TCSL Classroom	Wu Na
12. 第二語言教學策略	Zhou Ying
13. Using the Second Language Acquisition Theory “Input, Interaction, and Pushed Output” to Reinforce Elementary Chinese Writing	Shao Qiuxia
14. 第二語言教學策略	Wu Xiaoyan
15. 第二語言教學策略	Wang Jia

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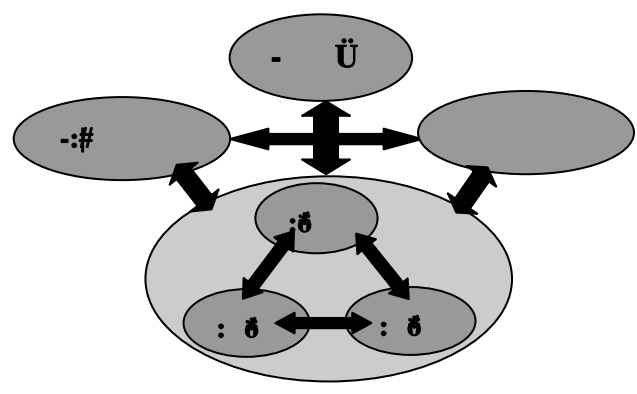


图 4 有准备的系统生态环境中的教、学活动示意图

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Traditional Approach

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Communicative Approach

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Interactive and Integrated Approach

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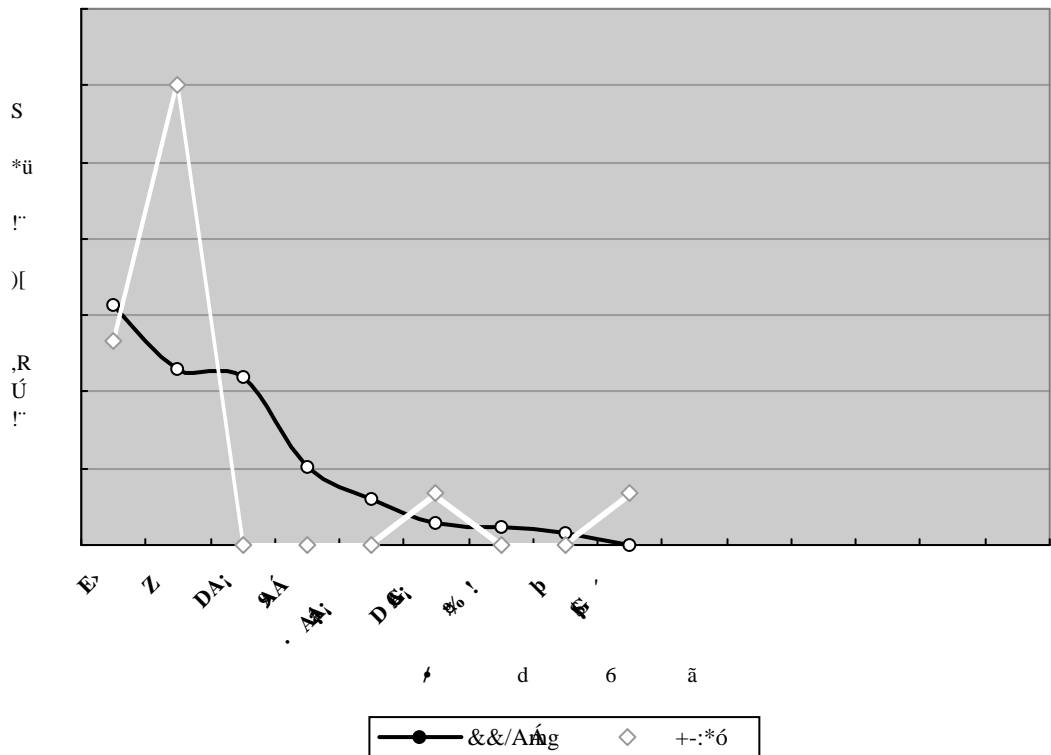
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West Vancouver School District Community Learning, Canada

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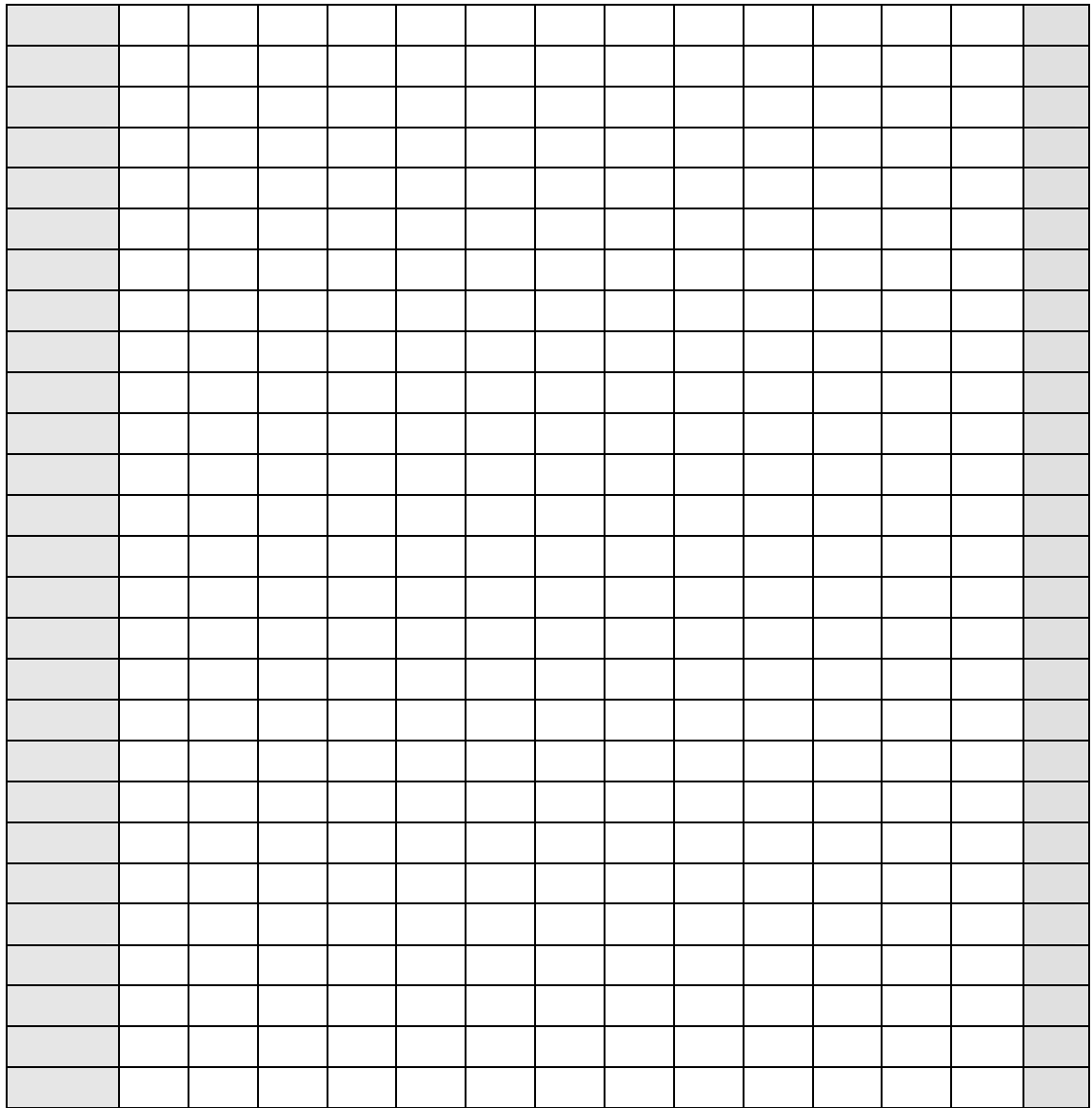
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⁷ ANCIENNA ZEMĽ

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- 1、 头几天我当然那些人让我生气→头几天当然那些人让我生气
- 2、 她也大叫起来，很不快乐→也大叫起来，很不快乐

### ㄨㄛ

- 1、 中国音乐以外不喜欢别什么→中国音乐以外不喜欢别的

- 1、 “的”：旁边客人一听主人的话，就心里感到不高兴→旁边的客人一听主人的话，就心里感到不高兴
- 2、 “的”：我们已经决定必须回去这个非常好的地方→我们已经决定必须回去这个非常好地方（反而改错了）

- 1、 但是我们逐渐地习惯了→但是我们逐渐习惯了

- 1、 我从学校回我的家去→我从学校回到我的家去
- 2、 小汽车和公共汽车都吐毒的煤气→小汽车和公共汽车都吐出中毒的煤气（“中毒”应为“有毒”）

### ㄨㄛ

#### 1ㄨㄛ

- 1、 我们各国来的留学生这里都能交朋友→我们从各国来的留学生这里都能交朋友  
朗

- 1、 副词“才”-状语：可是过了一个星期以后我明白→可是过了一个星期以后我才明白
- 2、 副词“都”：学生有问题的时候都老师给他们很多帮助→学生有问题的时候老师都给他们很多帮助

#### 朗 不

- 1、“但是”：但是也我真喜欢学习中国的文化→也我真喜欢学习中国的文化
- 2、“要是”：即使我们闭几个工厂对这个问题有利益→要是我们关闭几个工厂对这个问题有利益
- 3、“和”：她天天爱护它和给它东西吃→她天天爱护它，给它东西吃
- 4、“和”：我和我的朋友们又上了一条船→我跟我的朋友们又上了一条船（修改前后无差别）

#### 朗

- 1、 他在家用筷子吃饭→他们在家用筷子吃饭

### ㄨㄛ

#### \_ㄨㄛ

- 1、 我从学校回我的家去→我从学校回到我的家去
- 2、 小汽车和公共汽车都吐毒的煤气→小汽车和公共汽车都吐出中毒的煤气（“中毒”应为“有毒”）

例

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在北京我也去 过 过天安门和紫金城

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 ĪĪĪ<FĪĪM,Ī 10Ī

- 1、 而且是最丰富的文化遗产的国家之一 → 而且是最丰富的文化遗产的国家之一
- 2、 我爸爸庄重的情况的时后（没有修改为“候”） → 我爸爸看庄重的情况的时后
- 3、 我也去了晚市场和地道的开封饭 → 我也去了晚市场和吃地道的开封饭
- 4、 原来这只杯子被市长那里的人赠送的 → 原来这只杯子是被市长那里的人赠送的
- 5、 李老头家里都是客人盈门 → 李老头家里客人盈门
- 6、 要有六个人喝 → 有六个人要喝
- 7、 所以我不应 → 所以我不一样
- 8、 虽然是从北京到草原两个小时 → 虽然从北京到草原是两个小时
- 9、 政府要做事考虑到后果 → 政府做事要考虑到后果

ĪĪ<FĪĪM,Ī 10Ī

- 1、 “过”：在北京我也去过天安门 → 在北京我也去天安门 → 在北京我也去过天安门（最初有“过”，然后先“过”去掉，最后又加入）
- 2、 “过”：我每去的地方都很挤 → 我每去过的地方都很挤

- 3、 “了”：亚非学院入学的考试很难，有了很多年轻人考不上→亚非学院入学的考试很难，有很多年轻人考不上了
- 4、 “了”：好像从我的后边听到一种狗叫声→好像从我的后边听到了一种狗的叫声
- 5、 “了”：有一天有老人把一个茶杯了从市长的家带回来→有一天有个老人把一个茶杯从市长的家带了回来

10A

- 1、 我在北京的第一天星期的时间→我在北京第一个星期的时间
- 2、 有一天有老人把一个茶杯了从市长的家带回来→有一天有个老人把一个茶杯从市长的家带了回来

(以下3例源于同一学生作文，可见他对于量词非常敏感)

- 3、 这个天非常热→这天非常热
- 4、 他们不知道怎么选谁能喝这个酒→他们不知道怎么选谁能喝这壶酒
- 5、 他们都决定写一个画→他们都决定写一张画 (“写”为“画”之误)

接

见朗

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m,X\_Wolfe-Quintero 1A998X><E'A6X)A;

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number of words or structural units a writer is able to include in their writing within a particular period of time

1,AA><E'AA a lack of fluency ê dysfluencyA-EgZGf

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AA#6A#6B#5EgEo

+EbA#E#G"56A#rDD,EA6C

"A45IA#KE/6,XA#SM,6E

,X?0A×600,X#B#ZE2O

6;X4—?U9k70E#3#YA#A#

G,X+!XY#A

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E#A# P=1pE #Y,XK#litE> E#XoE

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9k,XA#0A#0—4#LE#7E#X,A#0#E—E1`

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 Q!X!p!1!\$>Q!U!A!9!k!E!2!E!9!3!E!Q!à  
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 Ñ!O!J!A!E!5!X!A!B!T!T!7!Z!;X!E!4  
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 Ñ!D!Q!G!K!F!E!Á!B!E!M!2,X!0!S!E!6  
 Z!;X!?;F!W!A!Z!i!X!E!Ñ!M!6!A!X!Z!X!\_!E!A!Á  
 A!Q!Ñ!Z!H,X!2!i!E!Ñ!7!B!S!\*Z,X,X,Á!Á!Z!  
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 ,A!A!E!E!E!'!J!K!Ñ!A!r:4!E!E!ü!Á!A!Á!E!E!p!á  
 E!Ñ!+M!&R!E 200!E!A!X!m!0-:1!A!X!p!á  
 À!Ö!E!E!Á!Ö!A!Au4—4!E!Ñ!E!E!  
 :X!E!E!S!E!E!H!Z!X!F!E!E!U!6!E!X!A!Á!  
 A!7!B!E!E!A!Q!E!E!A!A!A!T!6!X!E!E!

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 5Ã 5!M!R!+ (2002).É!A!A!0-:E!Ñ!Ñ!/Ä  
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# AÁ.ÓI

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表 1 法语中词和语块的数量 (Arnaud and Savignon, 2001)

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IXÇ6.BnÄZ-Ën,XDB5ÄVÖ

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4-FEXs6ÑKANIÈKAÄÛ"ÄVÖ

- G1: 怎么样，读博累不累?
- L1: 累，特别累，而且压力特大。
- G2: 哎，你知道吗，Huang死了。
- L2: 啊，怎么可能，他不是考上博士了吗?
- G3: 听他们同学说是为情所困，自杀的。.....<sup>8</sup>

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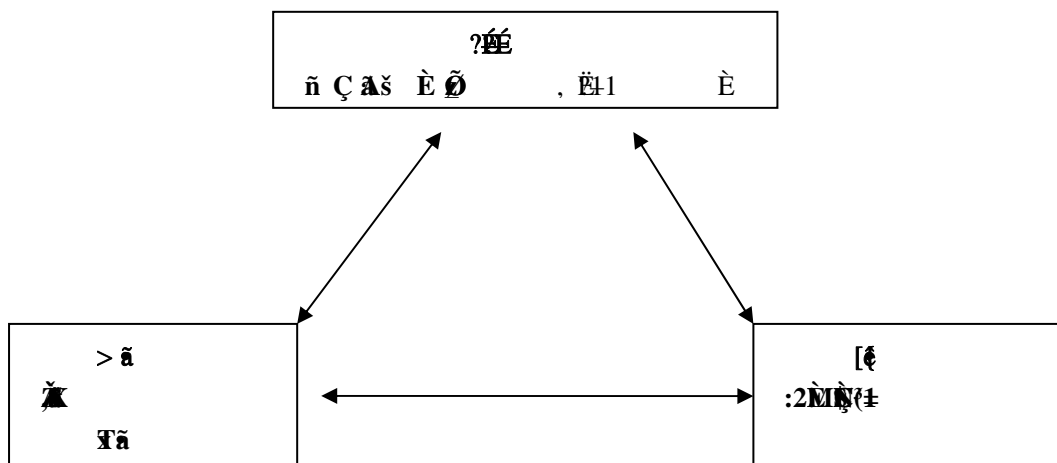
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## Constructing Cultural Dialogues in TCSL<sup>i</sup> Classroom

Na Wu, Trinity Western University

### *Abstract*

Being a site of language teaching and learning, TCSL classroom can also be a zone where representations of different cultures are conveyed and conceived. Therefore, teaching and learning Chinese is more than delivering linguistic ingredients, more than showing one's cultural practices. It is also an activity that will initiate a cultural dialogue leading to questioning assumptions or prejudice on the representation of the Other<sup>ii</sup>, thus promoting a healthier attitude towards different cultures. Employing the theories of temporary cultural studies, this paper is trying to review the experience of Chinese teaching and learning as a second language from cultural perspective. While divided into three parts exploring the questions of what is a cultural dialogue in Chinese classroom, why and how to construct it, this essay aims to make the invisibility of cultural negotiation visible and the visibility of linguistic acquisition more nourishable.

Key Words: TCSL Cultural Dialogues the Self and the Other

Culture has always been regarded as a twin sister to language. Culture is part of language and language is an expression of culture. The importance of cultural sharing and studying has been well recognized and deeply researched in Chinese teaching and learning as a second language. Many scholars have made great contributions in this respect. For instance, Professor Karen Tang's recent comments on the differences between Chinese and Western culture collectivism and Individualism are very insightful and informative<sup>iii</sup>, and they have been very inspiring to my teaching. However, this paper intends to offer a different way to treat cultural elements in TCSL. To my understanding, TCSL, in a way, is an activity of cultural studies, which can not

only broaden one's vision by understanding other cultures but also help to develop a critical sense towards how one culture has been represented. Teaching and learning Chinese as a second language in a cross-cultural phenomenon makes it possible to look at the world from a different angle, to rethink our existing assumptions about ourselves and the Other. A conscious cultural dialogue may help to gain a better understanding of our own culture and other cultures, and thus improve cultural communications. Then, what does a cultural dialogue mean? Before this question is answered, a few words should be spared on reviewing the meaning of culture first.

## I. Defining Cultural Dialogues

The concepts of culture have been quite diverse and ambiguous. Nevertheless, all those miscellaneous and complex definitions fall roughly into three categories. First, as one of the most traditional and common explanation states, culture is a general summary of human beings' social life. In the words of Edward Tylor, a British anthropologist, "Culture is a complex whole which includes knowledge, belief, arts, morals, law, customs, and other capabilities and habits acquired by man as a member of society." (Sardar and Loon 1997: 4) In other words, culture consists of not only visible cultural objects, practices but also invisible ideologies of metaphysics. In this respect, culture is unique to human beings, and it indicates the relationship between an individual human being and his community. Since each individual belongs to a certain social community, different geography, history and social environment may bring up different cultures. Ideally, the communications between different cultures should be held on the basis of equal respect. However, the reality seems to lag far behind the ideal of cultural communications. In order to explain this persisting cultural phenomenon, New Historicists came up with a redefinition of culture from the perspective of the relationship between individuals and public organizations. According to Stephen Greenblatt, culture is

a "network of negotiations" for the exchange of goods, ideas, attitudes, and even people among different societies. With those cultural negotiations, one society can adopt and apply ideas from other societies. Through its cultural forces of constraint, a society seeks to preserve itself, but through the cultural mobility of exchange, a society moves to modify itself. <sup>iv</sup>

In this light, culture is recognized through exchange, and more significantly it suggests that cultural exchange may be constrained in power structure, which may lead to the inequality among cultural exchanges. Developing from the cultural theory of New Historicism, Edward Said, a post colonialist, offers us another insightful culture definition. Culture, in his ideas

“...means two things in particular. First of all it means all those practices, like the arts of description, communication, and representation.” “Second, and almost imperceptibly, culture is a concept that includes a refining and elevating element, each society’s reservoir of the best that has been known and thought.” (Said 1994: Xii & xiii)

In the first sense, the narrative is crucial in understanding the essence of culture. It may be disturbing if not refreshing when questions like “who has the power to narrate? How and to whom is the culture represented?” are raised. In the sense of the second layer of Said’s cultural definition, “Culture is a source of identity, and rather a combative one.” (xiii) Culture signifies certain phenomenon, process and dominance, which does not only imply surveillance from the realms of superstructure, but also a series of worldly judging methods and attitudes. (Said 1994:15) In this respect, culture may connote exclusiveness, and even bring about devastating sense of cultural inferiority or superiority in those multi-cultural phenomena.

Derived from the post-colonialism theory of culture and a practical intention to develop a healthier cultural attitude, cultural dialogues here mean structured negotiations among cultural products that the subjectivity has digested and are digesting. Cultural dialogues in TCSL classroom can occur inside both the instructor and students separately, or between the instructor and the students, or even among students with different cultural backgrounds. By doing that, we shift the delivery of cultural message to the invitation of reviewing how the Self and the Other have been shaped in particular cultures, and thus increase the awareness of how culture has influenced our perspectives and vision. While focusing on cultural communications in the classroom, this paper is not in the least denying or minimizing the importance of the study of Chinese Vocabulary, phonetics, grammar and other linguistic components of Chinese. On the contrary, linguistic information should always be the priority of a language learning classroom hosting language learners, especially beginners.

## II. Strategies for constructing cultural dialogues

Since cultural dialogues also occur inside the instructor, which means between an individual with certain cultural heritage and a Chinese instructor in Canada facing students with various cultural backgrounds, it is very important for the instructor to be well prepared before class. Before coming to the classroom, the instructor may

consider some of the following questions: besides the cultural information in the text books, what else should be selected to share with students, and how it should be presented? Both of them, I believe, have a significant impact on their process of understanding Chinese culture. Therefore, some comprehensive material should be prepared and carefully studied before the classroom. In terms of how to share with students on the information of Chinese culture, the following questions can be further considered: How much multiculturalism can be celebrated in the classroom? How far can we do in the classroom to challenge Orientalism<sup>v</sup> in the western discourse? What can we do so as not to be plied with a gesture of cultural imperialism? What can we do to challenge inferiority and superiority against us and the Other as well? How can we obtain a healthy attitude towards our Chinese culture and other cultures? What kind of attitude we should or could help students to build up towards China and Chinese culture? Being aware of all those questions may help our cultural sharing not to fall into cultural power structure which may lead to cultural inferiority and superiority.

Ideally, about half an hour can be set aside on cultural dialogues for each lesson, which can be at the beginning or in the middle, but usually at the end of the lesson. First of all, a very relaxing and open cultural atmosphere needs to be created so that students not only feel safe but also are eager to share their perceptions on Chinese culture and their own cultures. Sometimes, it is necessary to set up some principles such as no judgment should be made on any ignorance of the other culture; trying to be honest with our feelings and be open to share our perceptions in a respectful manner. Thus, everyone, including the instructor, is learning to be more understanding, caring and sensitive by admitting that we all have been shaped or cultivated with various cultural elements or cultural products of different cultural factories with different cultural processing methods.

Then, the main part of cultural dialogues can be shaped. Here are some experiments that I have tried with my students in the classroom.

1. Incorporating cultural dialogues into phrase learning

Some cultural assumptions can be deliberately put into question; students are encouraged to load their perceptions first, then the instructor may share his or her perceptions and how they have been challenged, to be followed by related questions for discussions in the classroom. Taking the phrase Chinese (Chinese) as an example, after learning its pronunciation, meaning and written structure, the students may be asked to draw a picture of Chinese on the paper or in their mind if they don't know how to draw. They may also be asked questions of what a typical Chinese looks like. Where do they get this information? After that, the instructor may collect all their pictures and ask questions in certain sentence patterns such as *How do you think Chinese are different from you?* The students' responses may be different. Then they are encouraged to question each other why their perceptions of Chinese are different. Sometimes the

students may give you a very impressive surprise. For instance, one student thinks that all Chinese men sit with crossing legs, for which I challenge with a picture of many Chinese male University staff sitting there with legs apart at a graduation ceremony.

After going over their own pictures of China, certain stereotypes of Chinese in Western discourse will be presented, which have been prepared by the instructor before class. These stereotypes may consist of pictures of an addictive opium Chinese, a gambler, a mah-jong player, a Kungfu player, an obedient and docile woman, a harsh and reserved father, a abandoned Chinese girl etc. Similar sentence patterns will be practised. Further questions could be raised such as, “Are you familiar with these images?” Quite often, a positive answer is offered. “Where do you see these images?” Within expectation, they may tell you that they have got them from movies, TVs, English books, and stories, but they rarely see one like that in their real life.

Following that, pictures of Chinese people taken from Chinese mainstream media would be shown to the students. Pictures of Chinese people from different age groups, different minorities, different regions, different time, different professions, different social status including some celebrities and a nobody and etc. Then all these different pictures of Chinese would be put together, and then the word 家 would be practised.

同样的方式, 这个表达 5b 是练习的。

Finally, let the students discuss the following questions: why the representations of Chinese people from different sources are so different? Is the selection of different representations deliberate or accidental? Is there any influence on your way of looking at yourself and the Other as Canadian or American or Chinese? How these representations have influenced language learners or viewers? Through discussing of these questions, students are invited to think about their previous knowledge on Chinese and be encouraged to be open to learn more about China. Such cultural dialogues may not bring an instant and dramatic change to the students’ perceptions of Chinese or themselves, but at least they are invited to rethink their preoccupied knowledge of Chinese. Hopefully, some of the bias against Chinese if there is any, can be challenged, and students would become a little more critical and more careful when seeing the images of Chinese in the books or movies. Said’s comments on American identity, which “is too varied to be a unitary and homogeneous thing” (Said xxix, 1993), also applies to Chinese identity, which is highly manifested in its with 56 ethnic groups.

## 2. Integrating dialogues through character study

One character or word of some lessons can be selected from the vocabulary list, and the instructor can initiate a dialogue on the particular cultural connotations behind it. Take 家 as an example. After reviewing its meaning and pronunciation, the students can be first asked to give their own definitions of family. Then, the instructor

can give students some explanation on its written structure and original meaning---the top part of the character means the roof of a house or building while the lower part means a pig heading downwards (Zhang 2000: 75). It indicates that home is a place where you can take shelters from harsh weather and keep your possessions. Next, the students can be arranged in groups to discuss the following questions: What are their ideas of Chinese family or homes? Are there any differences between Chinese families and families in your own county? Are there any differences between Ancient Chinese families and modern families? The students may come up with various issues relating to family relationships and structure, family values, gender relationships and etc. In my class, one student even asked if arranged marriages are still commonly practised in China.

### 3. Negotiating some different customs practices

Besides some Chinese traditional or cultural practices are introduced to students, some customs will be pointed out and they can be invited to make comments and ask why. For example, in a traditional Chinese way, when receiving a compliment from others, a typical Chinese would say “Na li, na li”, instead of saying “Thank you!” First, students can be asked, if a Chinese tells you, “You speak Chinese very well.” What is your response? Within expectation, the student’s answer is, “Thank you.” or similar expressions. Then, the teacher can challenge the students, how do you feel if a Chinese answers, “Oh, no, no, my English is very poor.” When you praise his good English? The student may hesitate a little bit before uttering, “a little bit weird” or even think it is a bit rude. After acknowledging their feelings, I would encourage the students to put themselves in the shoes of the Chinese who has praised their Chinese and imagine if the Chinese might have similar feelings towards the response of his appreciation. Following that switching-role of mental journey, the instructor may raise the questions: Why do we tend to have negative attitudes towards some cultural practices which are different from ours? What criteria are we using when reviewing the other culture? Is it because these practices are not as good as ours? Or is it because the other culture is looked at from one’s own cultural perceptions? Does self-centralism have in a way prevented us from appreciating the beauty of the other culture? What can we do as a foreign language learner to enjoy the nutrition of different cultures and go beyond the limitation of our own cultural barriers? Finally, the instructor may offer some explanations on why Chinese people tend to say “no” to somebody for his complements. The reason behind the expression can be a gesture of being modest instead of denying the compliment. At the same time, the instructor may give more information on less frequent usage of Thanks among family members, which does not mean they don’t feel appreciated but an indication of being close. Interestingly, as a result, the students would always say, “na li, na li,” in the classroom whenever they get some compliments.

There’s one more example that I’d like to share here. In China, students always address their teachers as So and So laoshi instead of his given name. Instead of delivering this cultural tip to the students, the instructor can give them question for



discussion: How do students address their teachers or professors in China? How do the teachers and Professors address their students? And how about here in Canada? If different, can you suggest any reasons? After the discussion, all my students began addressing me as Wu Lao Shi instead of my first name, though I would be feeling perfect if they just call me by my first name. I take it as an expression of their understanding of Chinese cultural practice. It is not only a sign of respect to me but to the Chinese culture as well.

In addition to these three ways mentioned above, there're quite a few different ways to construct cultural dialogues in a Chinese teaching and learning classroom. Movie watching and discussion is an option, which is a more interesting way to invite students to give more thoughts on Chinese culture while improving their language skills. Movies from both China and Western Countries on Chinese, from different movie makers, especially movies from mainstream media and marginal sources would be selected so as to help students to develop some critical sense towards the popular presentation and at the same time have a better understanding of Chinese culture through a more comprehensive picture. Another option is to ask students to write and present their short plays in Chinese at the end of each semester, which is a demonstration of not only their language acquisition but also their application of their understanding of Chinese culture. One more alternative is to teach students to sing Chinese songs and then have a discussin on the to work in groups to study the text book and look for different cultural practices from their own culture in the text that they are studying. They are always encouraged to guess why before the instructor's explanations.

### III. Beyond Cultural

#### Dialogues

Constructing cultural dialogues in teaching and learning Chinese classroom is one experiment to help students to understand Chinese culture, but it is not the only way, nor the best. While trying to make cultural dialogues, I'm not in any way putting down the importance of direct sharing of the information of Chinese culture with students. On the contrary, every proper moment should be taken to help students to gain more knowledge of Chinese culture. The main purpose of creating cultural dialogues is intended to help students to build up a healthy attitude towards different cultures in the present power-structured cultural phenomenon. Since ccultural tolerance and mutual respect are the key points in cultural communications, a proper cultural attitude is vital today not only because of the impossibility to deliver the whole package of Chinese culture but also because of the limitation of our own Chinese knowledge to draw a whole static picture of Chinese culture, which is both

complicated and dynamic. In Said's words, "All cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic." (Said 1994: xxix)

Although there are some obstacles in the cultural dialogue construction as some areas of silence are hard to break, through cultural dialogues, some positive symptoms have been seen in Students' interest towards Chinese history, values and cultural customs. I personally also experience some growth in my understanding myself being a Chinese immigrant in Canada. The students gradually become open to questioning about their own previous knowledge about China and some cultural practices as well. They are also getting more and more sensitive to different practices and less and less judgemental. Once in the classroom, a student asked me, "What do Chinese say to a person who is sneezing? Canadians would say 'God Bless you.'?" When recognizing his sensitivity, I gave him a tentative answer<sup>vi</sup> and encourage him to observe how Chinese people respond to others' sneezing in Vancouver.

Finally, I'd like to borrow the ideas of Raymond Williams, the father of contemporary cultural studies, to conclude my essay. We are none of us referees in these cultural activities; "we are all in the game, and playing one or other direction." (Munns & Rajan 1996: 168) How should we play our roles on the stage of cultural globalization is no less significant than what we present on the stage. The TCSL classroom is a miniature stage of multicultural communication. What is presented and how it is presented will exert great influence on students' understanding of and attitudes towards Chinese culture, which are issues that can't be ignored by us as Chinese instructors.

## Notes:

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<sup>i</sup> TCSL: Teaching Chinese as a Second Language

<sup>ii</sup> In Ziauddin and Borin's words, "The representative entity outside the self—that is, outside one's own gender, social group, class, culture or civilization—is the Other," (1997:13).

<sup>iii</sup> For more information, please read the paper "Collectivism vs. Individualism: Chinese Language Learning through Culture Comparison" presented on the 4<sup>th</sup> China-Canada TCSL Symposium.

<sup>iv</sup> For detailed discussion, please visit <http://dialogic.blogspot.com/2006/03/stephen-greenblatt-on-culture.html>

<sup>v</sup> According to Edward Said, Orientalism occupies three overlapping domains. It designates first the 4000-year history of and cultural relations between Europe and Asia; secondly the scientific discipline producing specialists in Oriental language and culture from the early 19<sup>th</sup> century; and thirdly the long-term images, stereotypes and general ideology about 'the Orient' as the 'Other,' constructed by generations of Western scholars, which produces myths about the laziness, deceit and irrationality of Orientals, as well as their reproduction and rebuttal in current debates on the Arab-Islamic world and its exchanges, particularly, with the United States (Said 1993: 2 & 3).

<sup>vi</sup> . First I had to be honest with the students by telling them that I had never been aware of this situation before I

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had contact with English speakers; and I had never learnt it or even bothered myself to question why. Then, I made a courageous guess. In fact, my suggestive answer to the question is, “While Canadians are expressing their concern about the person who is sneezing, Chinese would not say or do anything unless it’s a very serious situation. Normally, he would pretend not to notice as the person who sneezes may already feel embarrassed.” Then I checked with some other Chinese, I was told that that some would say to the person who s sneezing, “somebody is missing you;” or “somebody is cursing you behind you.”

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## **Using the Second Language Acquisition Theory “Input, Interaction, and Pushed Output” to Reinforce Elementary Chinese Writing**

✉ New York University, USA

### **I. Background**

Based on the theories of how young children acquire and develop their first language through interaction, theories concerning second language acquisition (SLA) such as The Input and Interaction Hypothesis, Input Hypothesis, Interaction Hypothesis, and the Comprehensible Output (also known as Pushed Output) Hypothesis, gained support by educators and practitioners in the field of second and foreign language acquisition. The role of input, interaction, and output in second language production as it relates to classroom instruction has been a major focus and empirical findings from the research have, in turn, served as guidance to improve classroom teaching.

But not all input that is comprehensible leads to output that is the goal of language learning. There is evidence of some learners being inactive in the language they have been exposed to for a number of years before any vocal production. While the children learned their second language at school, a lot of children of the second or third generation in immigrant families lost their mother tongue although they are exposed to the home language on day-to-day basis.

Marilyn Swain (1985) suggested that there are roles for output in SLA that are independent of comprehensible input. In order to learn the target language, learners have to be willing to take risks and to learn to speak by speaking. To Swain, being pushed in output is a concept parallel to that of the “i+1” of comprehensible input. Thus the Comprehensible Output also known as Pushed Output Hypothesis has gained its ground and has been put into practice in second language teaching and learning to develop the learners’ skills in all the aspects of language learning especially in speaking and writing.

Inspired by the research results in second language acquisition, though mainly from teaching English or French to speakers of other languages, the purpose of the present paper is to examine the results of applying the Pushed Output theory to reinforce elementary Chinese writing as a second or foreign language in classroom settings. And the use of computer to assist the writing process is also addressed and emphasized.

### **II. Research Problem**

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While character recognition and character writing are aspects of output in the Chinese language, the ultimate goal of learning Chinese is to turn comprehensible input into comprehensible output in the form of speaking and constructing sentences. So the problem is rather what the learners do with all the characters they have learned to recognize and to write. Writing is the most difficult aspect that the students of Chinese, either heritage or non-heritage, are facing and needs to be taken care of in the early stages. Therefore to teach or not to teach students to write at an early stage and how to teach are the problems under investigation.

### **III. Teaching Writing at an Early Stage.**

There have been different opinions on when and how to teach writing in overseas Chinese teaching. Some colleagues hold that writing should occur naturally and should wait till a later stage after the students have learned more of the Chinese structures and have more vocabulary. This assumption is apparently based on Swiss Psychologist Piaget's theory of cognitive and intellectual development, that is, learning cannot occur unless the learner is physically and mentally ready. But I share the same idea with those who believe that students should learn how to write through writing and writing should begin as soon as they begin their language learning. This position is also derived from the theory of cognitive development but of a different theorist—the Russian Psychologist Lev Vygotsky who holds that learners develop through learning. Vygotsky proposes two kinds of learning: the actual level of development and the potential level of development known as the Zone of Proximal Development. Based on this theory of learning, learning occurs when learners try to understand a concept or perform a new skill guided by those who have the knowledge and skills. Subsequently, the learners will retain knowledge and skills for unaided use in the future. And in turn, the learner's ability has been developed one step further from his or her *Zone of Proximal Development*. To some extent, Vygotsky's theory coincides with Krashen's theory of language acquisition  $i + 1$  (input hypothesis). The follows are the factors that support the position of teaching writing in an early stage of learning Chinese.

1. Serving the learners' needs:

More than 60% of the non-heritage students and almost 90% of the heritage students responding to the question "Why do you want to take Chinese?" expressed their desire to learn or to improve reading and writing skills in Chinese.

2. The higher level of college students' cognitive development and motivation ensure a positive writing experience in Chinese language.

Although they are beginners of Chinese language, the students of Chinese at college level are young adults with an extensive experience of writing in their native language. The skills and techniques they use to write in their first language such as logic of thinking, organization of ideas, categorization, and



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choice of appropriate expression, as well as their social competence can be transferred into their second language writing and make writing a positive experience in their language learning.

3. The characteristics of Chinese structure make it possible for the learners to begin writing at an early stage.

The structure of Mandarin Chinese and English are different in a number of ways by contrastive analysis and more learner friendly than English and other European languages. Since there is no conjugation and inflection in Chinese language, which means there are no grammatical morphemes involved in words that serve grammatical functions such as plural form, possessive, articles, copula, and third person singular, learners of Chinese do not have as much worries as learners of English do to start their writing experiences. For instance, After two weeks of learning Chinese in a regular class, that have class meetings four times a week, students are competent enough in the target language to write a narrative to introduce themselves and talk about their families without worrying about the change of copular and plural forms, but it is impossible for learners of English to do the same within the same time frame. The absence of moving “be” and the wh- words to the initial position to form questions and the absence of “do” support to form negation in Chinese syntactic structure also free the beginners of Chinese from making grammar errors in their writing and therefore makes them feel more confident in pursuing their writing task.

4. The use of Chinese Word Processor helps to make the writing experience more desirable and less stressful.

The students are required to use word processor to write essays as homework assignment. The advantages in using the word processor over handwriting are as the follows:

- a. Faster.
- b. Convenient to use online dictionary for unknown expressions.
- c. Make writing and revising easier and save time.
- d. Feel accomplished to see their writings in “print”.

But having said all the advantages of an early start in Chinese writing, the following problems are identified in the students learning how to write.

- Don't have much to say.
- Don't know what to say.
- Don't know how to express the ideas.
- Vocabulary limits
- Structure problems

#### **IV. How to Make it Happen**

The following were what I have been doing to push my students to write in Chinese

- **Striking for quantity at the beginning stages**

Quality of writings should be based on quantity. Quality cannot be achieved without adequate quantity.

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- **Promoting quality based on quantity**

Teach simple writing styles and formats to promote quality by giving them certain words and expressions and discourse connectors to include in both the in-class and outside class writings. The students' writing ability was pushed into a higher level and their work became more cohesive and the content of the writings were kept relevant to the assigned topic.

- **Sensitive to the Students' Needs**

"Don't have much to say" and "Don't know what to say" usually occurred among students with Chinese background. It is caused by the mismatch of their level of cognitive development and the level of their Chinese as a second language. The heritage students who already know how to speak the language felt frustrated when they had to use the basic vocabulary to write an article at an elementary level. To these students, the nature of help had been more of psychological than academic instructional. A careful selection of the topics that are more relevant to their life as a student and more on their family or people around them can ease this problem. By talking about this they may feel less "incompetent" and less "limited" by vocabulary in their writing.

"Don't know how to express their ideas; vocabulary limits; and structure problems" usually occurred with non-heritage students. More sessions of counseling were given, in which their writings were checked over and discussed in person to clarify the grammatical and vocabulary errors they had made. Through the counseling, the students could get a better idea why they had made the grammar errors and how to improve them. This had been proved a very useful tool to help the students develop from their *Zone of Proximal Development* to go one step further in their learning of Chinese.

- **Sensitive to Cultural Diversity**

The "culture-bound" learning behavior of the students from different nationalities and ethnic groups is another challenge for teachers' decision making. The method of "peer editing" was adjusted because some students of Asian origin seemed reluctant to show her writing to her classmates and was not open to help her peers with the editing. And they were very uncomfortable when their writings were read to the class, too.

- **Using Computer Program to Assist Writing**

The use of Chinese Word Processor provided the students with help in finding the words and expressions they wanted to use in their writing and checking the meaning in their first languages. Most students accepted it as an effective tool. The use of Chinese Word Processor has enlarged the students' working vocabulary and enriched the students' knowledge of the target language. As some students expressed it, the finished writing assignments gave them a sense of accomplishment and therefore they feel very confident about achieving their goal of learning Chinese.

## **V Results**

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By the end of the second semester, for the in-class writing, almost all the students could write an essay of 200 to 250 characters or more in about 30 minutes. In contrast, the majority of those who were not in my class in the first semester could only write about half the length even when they were given extra time to complete their writing after class. For the outside-class writing assignments, most students could easily write an essay of about 500 Characters within a time frame of an hour or so. On the contrary, although I spent a lot of time working with those who did not have the experience of being pushed to output until the second semester, most failed to achieve a similar level.

All the students under my observation were happy about their learning experiences and their achievements. Some were stunned by their own success as they declared in the follow-up questionnaires at the end of the two semesters at Elementary level.

Though there have been complaints about the time spent in practicing writing, there are students, mostly heritage students with previous learning background, who think they need to be assigned more writing homework and given more instructions in order to progress to a higher level. Most were happy to write diary entries to earn extra credits.

## **VI Conclusion**

Through implementing the Pushed Output theory into teaching Chinese elementary writing, I am pleased to see that first year students of Chinese are already on their way in using the language to compose an essay with topics around their life and things that they are interested in and the finished work is in good length and of good quality. The results of putting the theory into practice suggest that with Vygotsky's theory of Zone of Proximal Development in mind, teachers of Chinese language can always help push the students from their level of approximate development one step further to the actual development level. To the question of "to teach or not to teach", the answer is positive: Let us work enthusiastically to educate active learners and not wait passively until they are "ready".

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!9ÄÄÄX)X)Öu/-ÄÄÄ  
ÄCÄZ+AÄÄX6ÄX(Š  
Èu/<ñCÄXM67D:XMÈÈÖuEBÄ  
(Ö65ÄEÄFNÄEAÖÄZ,XAxAÄÖVE  
CÄDSLWDOÄÄDSLWDOIO RZ)GÄDVK)GÄDVKIORZÄ Èi  
EAÄÄX?SÈEoVÈE,XEÈE ÄDSLWDOÄ  
CÄDSLWDQORZÄGÄ,XVÈGÄ DVK)GÄDVKIORZÄ  
Äu:8\*HY,XÈ,X4Ä\*ÄKSÄZGÄ}  
:\*6AÄD'ÄEM6,XVÈ&KÄI.ÖA\_ä-0JE  
5AÄDGE'ÄXÄÄHÄPDMRUSDHUEÄÄKÈ  
S:\*ÄM6><E'M63Ä,XPÄ  
rÄX:\*6ÄEM6,X-AÄ?UCYÄÄ  
LcÄx,öXÄ•ÄN1\*7Ä)\*ÄEÄ  
KS>9-Ä-ÄÄE,KS,XsÄ  
ZÄX-ÄÄÄÄUÄCÄp:\*Ä4EW"È  
5XL6K!XANI"u4ÄÄÄX6ÄEÄEÄ

gÄÜ

-AÇÁÁÖÖAM2,XÈabKÜ,XÑ  
"4#M6,X-A#4#q#M6X  
ñ#bÍ#4#XG2#6#X4#4\$  
X<Q#N#4#X#U#76#U#>,XÑ#á  
b?S#N#X4#X#F#b#A#6#X#U#E  
#X")|K#N#I#X#D#A#M#O#S#"#(G,X&&K#N#I#E  
6#Z#X#?#?#Ä  
#Q#E#M#6,X#V#H#Q#V#H#E#E#S#9#C#s#m#K#E  
M6,X#N#G#E#A#X#C#C#,X#N#I#E#Z#  
#X#"QE:>#X#?#S#9#C#>#E#Q#F#N#K#b#?#S#Z#6#X#J#C#E#  
b#?#S#9#C#9#C#>#î#X#s#m#K#E#X#4#F#E#N#z#Ô#M#2#E#6#  
,X#E#Z#,X#"#E#C#,X#6#V#)E#S#9#C#9#C#X#J#  
C#I#Y#F#E#Z#4#E#X#M#6#E#QE:#E#E#E#  
,X#U#I#\*#6#Z#C#K#X#E#Ä

4#Á

ËJW2O\_,XP4{AÁÖyK#È#È#Á#I#K#À#Ñ#Ä#  
A#E#A#E#S#\*#E#6#N#Q#X#?#U#"I#M#6#F#N#Z#D#X#  
(M#&#K#5#Z#M#6#Ä#  
A#Z#O#X#?#z#È#A#N#r#n#\*#È#e#Ä#  
\*#E#O#<#M#6#5#Z#4#P#F#A#X#r#L#P#R#P#A#6#D#Ä#  
E#X#?#z#E#Q#E#>#F#N#,X#(E#M#U#E#S#D#  
M#6#9#A#E#A#X#4#F#D#)U#E#E#K#E#X#"s#E#Ä#  
?#E#F#A#ç#X#9#5#L#O#M#6#E#S#\*#A#E#E#X#T#E#B#  
#X#O#U#T#T#3#E#X#E#(X#O#U#O#E#k#I#A#E#ó#  
E#Q#,X#G#E#X#(E#%#0#T#E#Z#E#<#)E#Ä#