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Articles

Applying Cognitive Semantics to Pedagogical Grammar ····· **1**
Liancheng Chief, UCLA

Anxiety and its Associated Factors in College-Level Chinese Classrooms in the U.S ····· **21**
Aiping Zhao, Shandong University
Aron Whitchurch, Florida State University

A Broader Interdisciplinary Approach to Calligraphy-Related Course Development: Towards an Integrated Chinese Curriculum ····· **49**
Yu Li, Emory University

Lexical Proficiency and Quality of Composition: The Case of School Age Chinese Heritage Language Learners ····· **61**
Chan Lü, Loyola Marymount University

網路輔助中文混合學習課程設計與評鑑：使用者觀點探討研究 ····· **85**
Chun-Yu Lin, University of Illinois at Urbana-Champaign
Chung-Kai Huang, University of Texas at Austin

Reviews

A Cluster Review of Two Textbooks (Jianhsin Wu, Der-lin Chao) ····· **117**
Helen Shen, University of Iowa

The Pedagogy of Performing Another Culture (Ed. By Walker) ····· **123**
Ka F. Wong, University of Southern California

Letters from Readers

Lily Schatz, University of Washington ····· **131**

Advertisements ····· **34**

Applying Cognitive Semantics to Pedagogical Grammar: The Case of the Chinese Converb Construction

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Abstract. This study offers a Cognitive Semantics account of the Agent VP1-*zhe* VP2 construction. In this construction, VP1 and VP2 describe two temporally overlapping events, but only one sequential arrangement of the two VPs is allowed. The present analysis uses the notion of Figure and Ground to predict the choice of the asymmetrical sequential pattern. It asserts that the verb that describes the Ground event is realized as VP1 and the verb that describes the Figure event VP2. Two general cognitive principles govern the arrangement: (i) Temporal Inclusion Principle and (ii) Stationary and Moving Opposition. The first principle predicts that the event with longer duration is the Ground event and the event with shorter duration the Figure event. The second principle predicts that the event with the characteristics of stationary setting is realized as the Ground event whereas the event with the characteristics of moving is realized as the Figure event. This study also asserts that Cognitive Semantics provides a solid theoretical foundation for teaching Chinese as a second language.

Keywords: Cognitive Semantics, Converb, Figure, Ground

摘要 本文以 Agent VP1 著 VP2 的構式為例，指出認知語意學中的主體和參照事件的區別可以解釋 VP1 和 VP2 的排列限制。VP1 描述參照事件，而 VP2 則為主體事件。本文主張兩項認知原則可以解釋此構式之排列順序：時間涵蓋原則與動態靜態對立原則。前項原則預測時段較長的事件為參照事件，而較短的事件為主體事件。後項原則預測具有空間移動性質的事件是主體事件，而具有空間固定性質的事件則為參照事件。本文也提出認知語意學在華語教學課堂上的應用。

關鍵字: 認知語意學，著，主體事件，參照事件

1. Introduction

Recent studies in Cognitive Linguistics have made a strong and influential contribution to language teaching (Robinson and Ellis 2008; Holme 2009; Littlemore 2009). The studies also show that by applying a Cognitive Linguistics-oriented

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approach students can use their existent perceptual experience about the world to master language patterns, which might be different from their native language. This paper discusses one branch of Cognitive Linguistics, namely, Cognitive Semantics (Talmy: 2000) and its uses in explicit grammar instruction. Experienced Chinese language teachers inevitably encounter students' requests for explicit explanation of grammar points irrespective of the pedagogical approach advocated by the teacher. Norris and Ortega's (2000) large-scale statistical study shows that explicit grammar instruction is more effective than implicit. Tyler (2004; 2008) also suggests that Cognitive Linguistics offers the best theoretical foundation for foreign language teaching. Therefore, a sound and deep understanding of Cognitive Linguistics certainly improves a teacher's background and training in Chinese language instruction. This understanding will, in turn, make explanations easier and more accessible to students.

This paper will illustrate that the notion of Figure/Ground in Cognitive Semantics proposed by Talmy (2000) can be easily integrated in teaching Chinese as a second/foreign language. In particular, I show that general cognitive patterns determine the sequential order of the "Agent VP1-*zhe* VP2" construction, which I call the Chinese converb construction (Haspelmath and König1995; Hsiao 2009). The following examples are central to the present discussion:

(1) a. 他聽著音樂跑步。
tā tīng-zhe yīnyuè pǎobù
he listen-DUR music run
'He ran while listening to music.'

b. #他跑著步聽音樂。
tā pǎo-zhe bù tīng yīnyuè
he run-DUR step listen music

(2) a. 他戴著眼鏡看書。
tā dài-zhe yǎnjìng kàn shū
he wear-DUR eye glasses read book
'He read books with eye glasses on.'

b. #他看著書戴眼鏡。
#tā kàn-zhe shū dài yǎnjìng
he read-DUR book wear eye glasses

In (1) the two events, listening to music and running overlap temporally, but only one sequential arrangement is allowed. (2) illustrates a similar phenomenon. Students of

Chinese often ask why (1b) and (2b) are infelicitous. Textbooks and pedagogical grammar books tend to answer the question by simply saying that the second verb is more important. However, these accounts do not further explain what is important. Teachers know this explanation is neither practical nor persuasive in a real classroom. This paper shows that sequential selection is better accounted for by the distinction between Figure and Ground events. In addition, it will discuss how the findings can be applied to teaching Chinese as a second language.

2. The Case of *–zhe*

It is noteworthy that not all "VP1-*zhe* VP2" sentences are of the "Agent VP1-*zhe* VP2" construction. Specifically, the subjects are not all agents in "VP1-*zhe* VP2" sentences. I will exclude the non-agent-subject cases from my main discussion and focus on the cases in which the subject is an agent.[1] Furthermore, the durative marker *–zhe* occurs in other syntactic environments. Generally speaking, *-zhe* is an imperfective marker (Wu 2007); some term it a durative marker (e.g. Li and Thompson 1981). Basically, it occurs in three different environments. Xiao and McEnery (2004) call the three functions: (i) durativity, (ii) overlapping, and (iii) locative inversion. Examples illustrate each function in this classification:

(3) Durativity
雨不停地下著[2]
yǔ bùtíngde xià-zhe
rain continuously drop-DUR
'Rain keeps falling down.'

(4) Overlapping
他抱著個小包包在外頭踱來踱去。
tā bào-zhe ge xiǎo bāobāo zài wàitou duó-lái-duó-qù
he hold-DUR CL small bag at outside pace-come-pace-go
'He paced around outside holding a small bag.'

---

[1] For example, (i) is not of "Agent VP1-*zhe* VP2" construction in the sense that the one who had alcohol is not necessarily the one who closed the door.

(i) guān-zhe mén hē jiǔ (=(3a) in Chen 1986: 6)
close-DUR door drink wine
'To drink behind closed doors.'

[2] Most of the examples used in this study are taken from the Sinica Corpus.

(5) Locative Inversion
脸上掛著兩行淚痕。
liǎn shàng guà-zhe liǎng-háng lèi hén
face on hang-DUR two-CL tear stains
'On the face are two strings of tear stains.'

As indicated by Xiao and McEnery (2004), more than half of *–zhe*s have the function of overlapping with the following distribution in their corpus: durativity (37.82%), overlapping (51.26%), and locative inversion (10.92%). Although there are some new studies of the function of durativity (e.g., Wu 2007) and locative inversion (e.g., Pan 1996; Liu 2007), the studies of the "Agent VP1-*zhe* VP2" construction are not as updated as those two other functions, (e.g., Chen 1986; Chu 1987).

The converb construction "Agent VP1-*zhe* VP2" expresses two concurrent events. For example, (6) describes a situation in which a person chats while standing.

(6) 他站著聊天。
tā zhàn-zhe liáotiān
he stand-DUR chat
'He chatted while standing.'

The two events, chatting and standing, temporally overlap; however, they do not have equal status. If the order of the verbs in question is switched, the sentence becomes unacceptable. For instance:

(7) #他聊著天站
#tā liáo-zhe tiān zhàn
he chat-DUR stand

One of the questions that students of Chinese frequently raise is how to determine the order of verbs. Textbooks and pedagogical grammars adopt two major responses to this question. First, the event expressed by the second verb is more important. Second, the second verb expresses the main action. However, these books never formally define or explain notions of "more important" and "main action." From a language learner's viewpoint, these obscure terms may not be very helpful. In the following, I will first point out the problem caused by traditional pedagogical grammar and then propose an analysis within the framework of Cognitive Semantics.

Textbooks and pedagogical grammars often give descriptions such as the one in (8). For example, Ross and Ma (2006) explain the use of *–zhe* as follows:

(8) "When two events occur at the same time, we sometimes consider one event to be the main event and the other to be the background event. To signal that a background event is ongoing as the main event occurs, follow the verb of the background event with the verb suffix *–zhe*. (Ross and Ma 2006: 248)"

Consider an example sentence shown in (9):

(9) 我們喝著咖啡談話。
wǒmen hē-zhe kāfēi tán huà (Ross and Ma 2006: 248)
we drink-DUR coffee chat
'We talked while drinking coffee.'
('drinking coffee' is the background event.)

The problem with this explanation is that it is not clear what counts as the background and what counts as the main event. What does it mean to say that one event is the background event and the other the main event? Furthermore, why is it that talking does not qualify as background? Similar descriptions appear in Ross (2004) when she states that V-*zhe* signals that a situation is background to a more important event.

(10) 她拉著孩子的手過馬路。
tā lā-zhe háizi-de shǒu guò mǎlù
she hold-DUR child-POSS hand cross street
'Holding the child's hand, she crosses the street.'

It is unclear, for example, why the event of crossing the street is more important than the event of holding a child's hand, and students may easily argue that it is more important to hold a child's hand when crossing the street since the child may be injured if not properly guided—it is a matter of life and death. It is doubtful that anything else is more important based on our world knowledge. However, such a construal of events cannot be encoded in the Chinese converb construction. A further example illustrates this point:

(11) #她過著馬路拉孩子的手。
tā guò-zhe mǎlù lā háizi-de shǒu
she cross-DUR street hold child-POSS hand

Therefore, there should be other constraints to exclude the expression in (11). In other words, the notion of "importance" alone cannot give students a satisfactory explanation and it fails to account for the inadequacy of (11). Having looked at the expla-

nations from pedagogical grammar books, let's turn to a popular textbook used in North America, *Integrated Chinese* (Liu et al. 2009). Their explanation of *–zhe* follows:

(12) "When *–zhe* is used between two verbs, the one that precedes *–zhe* signifies the accompanying action, while the second verb signifies the main action (Liu et al. 2009: 242)."

The question that students have with this explanation is the definition of "accompanying action" and "main action." The following is an example from the textbook.

(13) 我喜歡躺著聽音樂。(Liu et al. 2009: 243)
wǒ xǐhuān tǎng-zhe tīng yīnyuè
I like lie-DUR listen music
'I like to listen to music while lying down.'

Why is *ting yinyue* "listening to music" the main action? The astute student may have a problem with this explanation. Similarly, in what sense is *tang-zhe* "lying" an accompanying action? The textbook fails to adequately define these two notions.

To sum up, pedagogical grammars often state that the second verb is "more important" or is the "main action." However, lacking a precise definition of these two notions, the potential for student confusion is high. Furthermore, as previously mentioned, students also easily point out the problems in hierarchically arranging verbs in order of importance. There are two ways to solve this problem. The first is to define the notion of importance or main action. The second is to give an alternative account. As illustrated in (11), the notion of importance cannot be easily defined. This paper will offer an alternative explanation. I will show that the notion of Figure and Ground can better account for the use of this Chinese converb construction.

3. Figure and Ground

This section briefly summarizes the notion of Figure and Ground used in Cognitive Semantics (Talmy 2000) to lay a foundation for our discussion. Talmy (2000) indicates that Figure and Ground are central to the conceptual organization of languages. The Ground functions as a reference point for locating the Figure in space. Talmy (2000: 312) characterized his use of Figure and Ground in linguistics as follows.

(14) The general conceptualization of Figure and Ground in language
The Figure is a moving or conceptually movable entity whose path, site, or orientation is conceived as a variable, the particular value of which is the relevant issue.
The Ground is a reference entity, one that has a stationary setting relative to a reference frame, with respect to which the Figure's path, site, or orientation is characterized.

I use one of his examples, shown in (15), to illustrate this idea:

(15) a. The bike is near the house. (Talmy 2000: 314)
b. ?The house is near the bike.

(15b) strikes us as peculiar because the Figure and Ground assignment to the two noun phrases, the house and the bike, is at odds with our everyday experience. Since Ground is the reference point, it should be more permanently located. By contrast, Figure is associated with characteristics such as "more movable" or smaller (Talmy 2000: 315). (15b) obviously expresses a situation that is contrary to the characteristics of Figure and Ground.

Because of a spatiotemporal homology in language, these two concepts can also explain the patterns of relative location of events in time. The Ground is a reference event, one that has a stationary setting relative to a reference frame (generally, the one-dimensional timeline), with respect to which the Figure's temporal location is characterized. Talmy (2000) claims that there is a universal tendency that the Figure event is realized in the main clause and the Ground event is realized in the subordinate clause. He states this principle in (16):

(16) The temporally specific conceptualizations of Figure and Ground in language
The Figure is an event whose location in time is conceived as a variable the particular value of which is the relevant issue.
The Ground is a reference event, one that has a stationary setting relative to a reference frame (generally, the one-dimensional timeline), with respect to which the Figure's temporal location is characterized.

Again, I use one of Talmy's examples to illustrate (16).

(17) a. He dreamt while he slept.
b. *He slept while he dreamt.

(17b) is inappropriate to speakers because it violates the general principle of Figure and Ground assignment. The occurrence of dreaming depends on the occurrence of sleeping. Therefore, dreaming should be the Figure event and sleeping the Ground event.

Furthermore, Talmy (2000: 328) proposes the Inclusion Principle that governs the asymmetry relation of temporal inclusion between two events:

(18) Inclusion Principle
A larger, temporally containing event acts as Ground (in the subordinate clause) with respect to a contained event as Figure (in the main clause).

Based on the Principles in (16) and (18), this paper argues that the pattern of the "Agent VP1-*zhe* VP2" construction supports the Figure/Ground asymmetry, and proposes that the "Agent VP1-*zhe* VP2" construction has the following Figure/Ground alignment:[3]

(19)

Agent	VP1-*zhe*	VP2
	Subordinating	Main
	Ground	Figure

For example, sentence (10), repeated here as (20), has the following Figure/Ground status:

(20) 她[拉著孩子的手 $_{\text{Ground-Subordinating}}$][過馬路 $_{\text{Figure-Main}}$]。
tā [lā-zhe háizi-de shǒu $_{\text{Ground-Subordinating}}$][guò mǎlù $_{\text{Figure-Main}}$]
she hold-DUR child-POSS hand cross street
'[Holding the child's hand $_{\text{Ground-Subordinating}}$], [she crosses the street $_{\text{Figure-Main}}$].'

In the next section, I will illustrate how this Figure/Ground alignment accounts for the sequential order of these two VPs in question.

4. A Cognitive Semantics Account

This section illustrates that Figure and Ground (Talmy 2000) underlies the use of

[3] It is agreed that in the "Agent VP1-*zhe* VP2" construction, VP1 is subordinating to VP2 (Chen 1986, Chu 1987, Li and Thompson 1981). Since this paper is not a syntactic analysis, I refer readers to these aforementioned studies.

"Agent VP1–*zhe* VP2" construction. Chief (2004) lists the collocational restrictions between different semantic types of verbs. Here, I generalize the restriction into two main cognitive principles which govern the use of this converb construction: (i) Temporal Inclusion Principle and (ii) Stationary and Moving Opposition. First, in terms of temporal inclusion, the event expressed by VP1 temporally includes the event expressed by VP2. In other words, the Ground event is larger (hence longer) and the Figure event is smaller (hence shorter) along the dimension of time. Second, in terms of conceptualization, VP1 expresses an event which is "more stationary" or "fixed" and VP2 an event which is "more movable." Both of these follow the associated characteristics of Figure and Ground proposed by Talmy (2000).

4.1 Relative Sequential Ordering of Two Verbs Involved

There is basically no prior constraint on which verb can be the first verb or the second verb. For example, a verb such as *pao* "run" can be either a first verb as shown in (21) or the second verb as shown in (22).

(21) 他跑著回家。
tā pǎo-zhe huí jiā.
he run-DUR return home
He went home running.'

(22) 他穿著鞋跑。
tā chuān-zhe xié pǎo.
he wear-DUR shoes run
'He ran with shoes on.'

(22) 他坐著穿鞋。
tā zuò-zhe chuān xié.
he sit-DUR wear shoes
'He put on his shoes while sitting.'

The triplet above illustrates that there is no particular constraint against certain verbs occurring in VP1 or VP2. Furthermore, if the order of the two verbs in each of the above sentences is reversed, they become inappropriate. This suggests that the ordering of two verbs is relative; semantic properties of the verbs determine their order in terms of Figure and Ground assignment. I will first discuss Temporal Inclusion Principle in 4.2 and then Stationary and Moving Opposition in 4.3.

4.2 Temporal Inclusion Principle

One of the associated characteristics of Figure and Ground is that one is geometrically simpler, (often point-like), and the other is geometrically more complex. In term of temporality, the Figure event is more point-like and the Ground event is an extent event. In other words, Figure events tend to be bounded, whereas Ground events tend to be unbounded. In the following examples, all the main VPs which express Figure events are all point-like events.

(23) 他搖著頭走開。
tā yáo-zhe tóu zǒu-kāi.
he shake-DUR head walk-away
'Shaking his head, he walked away.'

(24) 他扛著斧頭走進林間。
tā káng-zhe fǔtóu zǒu-jìn línjiān.
he carry-DUR axe walk-into forest
'Carrying an axe, he walked into the forest.'

(25) 他們划著船到荷花叢裡。
tāmen huá-zhe chuán dào héhuā cóng lǐ
they row-DUR boat arrive lotus cluster in
'They entered into the lotus clusters rowing a boat.'

The relation between the extent and point-like event can be diagramed in (26) (cf. (33) in Talmy 2000: 324).

(26)

---------- extent event
[----------] point-like event

For each sentence above, the order of the two VPs cannot be reversed; otherwise, the sentence is unacceptable. For each pair of verbs, one expresses an extent event which is durative and the other expresses a point-like event which is (ideally) closed at both endpoints, using Smith's (1997) terminology. For example, in (24), the event of *zou-jin* "walk into" is a point-like event whereas the event of *kang futou* "carry an axe" is an extent event. Before and after the agent walked into the forest, the axe was on the agent's shoulder all the time. Therefore, *kang zhe futou* "carry an axe" is assigned Ground event status and *zoujin* "walk into" is assigned Figure event status. Other examples illustrate similar patterns. All the events in the above examples like

yao tou "shake head," *kang futou* "carry axe," and *hua chuan* "row boat" are extent events. For example, as we construe an event of shaking someone's head, our experience tells us that he will not only shake his head once but, most likely, several times. It is semelfactive, hence durative (Smith 1997). When someone carries an axe, the axe stays on his shoulder for a certain period of time. Similarly, when we row a boat, we paddle continuously. These are extent events. In contrast, the events of walking away, walking into, and arriving are point-like events because they describe whether an agent departs from or enters into the demarcated area. Table 1 illustrates the relation between these pairs of verbs.

Table 1. Temporal Inclusion Principles and Chinese Converb Construction

Temporal Inclusion Principle		Figure/ Ground & Syntactic Status	Examples		
			(23)	(24)	(25)
----------	extent event	Ground event Subordinating verb	shaking one's head	carrying an axe	rowing a boat
[----------]	point-like event	Figure event Main verb	walk away	walk into	enter

The sequential arrangement in these examples supports the claim that the Figure event is realized as the main VP, and the Ground event is realized as the subordinate VP. When speakers use a verb which describes a bounded event and a verb which describes an unbounded event to describe concurrent events, they assign the former Figure event status and the latter Ground. This correlation supports the mapping between Figure/Ground Event and Main/Subordinate VP in (19). In addition, all of these examples can be accounted for by the Temporal Inclusion Principle stated in (18). For ease of illustration, (27) depicts their relation.

(27) Agent VP1-*zhe* VP2
| |
Extent Event Point Like Event
| |
Ground Figure

In this section, I have discussed cases where one event is point-like and the other event is extent-like. In the next section, I will discuss situations where both events are durative. Figure and Ground asymmetry determine the sequential order of two VPs in question as well.

4.3 Stationary vs. Moving Events

One of the associated characteristics of Figure and Ground is that Figure is "more movable" and Ground is "more permanently located." I argue that these associated characteristics are not only confined to our understanding of concrete spatial relation, but can also be extended to the relation between two events. In this section, I will show that the selection of verbs occurring in the "Agent VP1-*zhe* VP2" converb construction conforms to the pattern of the assignment of Figure and Ground. I will exemplify with several groups of verbs and show that they tend to occur as Ground events or Figure events relative to other groups of verbs when they both appear in the converb construction. Specifically, posture verbs tend to occur as the subordinate verbs in this construction. Verbs involving bodily actions also display the same tendency when they occur with verbs of motion and verbs of communication.[4] This is because one event is perceived as "more permanently located" and the other as "more movable."

4.3.1 Posture Verbs

It has been noted in the literature that when there is a posture verb and another activity verb in Chinese converb construction, the posture verb is realized as VP1 and the other verb as VP2. However, no systematic explanation exists on a theoretical basis. I will show that Figure and Ground asymmetry can account for this within Cognitive Semantics theory. Consider the following sentences:

(28) 他躺著聽音樂。
tā tǎng-zhe tīng yīnyuè.
he lie-DUR listen music
'He listened to music lying down.'

(29) 他蹲著吃飯。
tā dūn-zhe chī-fàn.
he squat-DUR eat-rice
'He ate squatting.'

(30) 他趴著讀書。
tā pā-zhe dú-shū.
he lie.on.the.stomach-DUR read
'He reads lying on his stomach.'

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[4] Please refer to Chief (2004) for a detailed listing.

(31) 他站著睡覺。
tā zhàn-zhe shuìjiào.
he stand-DUR sleep
'He slept while standing.'

(32) 他坐著照顧羊群。
tā zuò-zhe zhàogù yáng qún.
he sit-DUR take care sheep group
'He looked after a herd of sheep while sitting.'

The above sentences show that there is a strong tendency for posture verbs to appear as VP1 when they co-occur with other verbs. If the order of the two verbs in each sentence is reversed, all sentences become unacceptable. These examples show that given two verbs that can be used to describe two concurrent events, it is possible to predict which one is realized in the subordinate VP1 and which one is realized as the main VP2. Is this just a convention as claimed by Chen (1986), or is there an explanation for this linguistic phenomenon? I argue that there is an explanation which is rooted in our conceptual organization. In Talmy's list of the characteristics of Figure and Ground, Ground is associated with characteristics "more permanently located." As posture is perceived as part of the fixed scene, it has to function as the Ground event but not the Figure event. In other words, their stationary settings conform to the characteristics of Ground events.[5] In the following, I will show that the same distinction emerges in other types of verbs.

4.3.2 Verbs Involving Bodily Action

Based on my observation of the data extracted from the Sinica Corpus, verbs like *ku* "cry," *xiao* "smile" and *rou yanjing* "rub eyes," *yao tou* "shake one's head," *hui shou* "wave one's hand," and *chui koushao* "whistle," tend to occur as VP1 when occurring with other types of verbs. These verbs share a common feature. That is, they involve bodily actions or they express facial expressions. The following examples demonstrate that verbs involving bodily action and facial expressions occur as the Ground event when they co-occur with verbs of communication such as *shuo* "to say" and *wen* "to ask" and verbs of translocation.

[5] These cases also follow the Temporal Inclusion Principle. That is, the event time of the Figure event falls within the event time of the Ground event. For example, it is more likely in (31) that the agent stands first and then falls asleep but not the other way around. Similarly, in (29), we normally construe an event like this as the agent first squatting down and then starting to eat.

(33) 他哭著跑開了。
tā kū-zhe pǎo-kāi le.
he cry-DUR run-away LE.
'He ran away crying.'

(34) 他每天吹著口哨開車
tā měitiān chuī-zhe kǒushào kāichē.
he everyday blow-DUR whistle drive
'He drives while whistling every day.'

(35) 她用力地揮著手追在公車後面
tā yònglìde huī-zhe shǒu zhuī zài gōngchē hòumiàn.
she vigorously wave-DUR hand chase at bus behind
'She chased after the bus while waving hands vigorously.'

Verbs of facial expression and verbs involving bodily action have the associated characteristics of Ground such as "more permanently located" or "stationary." By contrast, verbs of translocation, such as *paokai* "run away," *kaiche* "drive," and *zhui* "chase" express the notion of moving from one location to another. It follows that verbs which describe a "more movable" concept are realized as the Figure event.

4.3.3 Composite Figure and Static Relation

Some verbs describe a static relation between the subject and the object. One manifestation of this static relation is when the subject and the object form a Composite Figure. The following example taken from Talmy (2000) illustrates this situation:

(36) The lion chased the gazelle through the forest.

In this sentence there are multiple levels of Figure and Ground relations. Specifically, the gazelle has two statuses. With respect to the lion, the Figure, it is the Ground. However, if they move at the same speed, then their Figure and Ground relation is static. In this sense, both of them form a Composite Figure with respect to the forest, which is the Ground in this relation.

This opposition between Composite Figure and Ground also accounts for the sequential arrangement of the two verbs in Chinese converb construction. When an event describes a static relation between the subject and object of the verb, this event must function as the Ground event. Verbs that belong to this type are *kang* "carry something on one's shoulder," *bao* "hold," and *chuan* "wear," for example. The following are some examples.

(37) 我們穿著雨衣在雨中奔馳。
wǒmen chuān-zhe yǔyī zài yǔ zhōng bēnchí
we wear-DUR raincoat in rain in run
'We ran in the rain with our raincoats on.'

(38) 三天兩頭病，爸爸就得抱著我去看醫生。
sāntiānliǎngtóu bìng, bàba jiù děi bào-zhe wǒ qù kàn yīshēng
frequently sick, father then must hold-DUR me go see doctor
'I got sick frequently. My father had to carry me to see the doctor.'

(39) 他們划著船到荷花叢裡。
tāmen huá-zhe chuán dào héhuā cóng lǐ
they row-DUR boat arrive lotus cluster in
'They entered into the lotus clusters rowing a boat.'

The relation between the raincoats and the people who wear raincoats in (37) is static, so are the relation between the father and the child who is held by the father and that between the boat-rower and the boat. Their relation is static because the two entities move together. That is, the two entities form a Composite Figure. The verbs that describe this kind of static relation between the subject and the object have to be realized as a Ground event when they co-occur with other verbs in Chinese converb construction. Based on the examples shown in (37)-(39) as well as the corpus data from the Sinica Corpus, I conclude that if the object of a verb can form a Composite Figure with the subject, this verb must express as the first verb in the "Agent VP1-*zhe* VP2" construction. This is semantically motivated because this type of verbs describes a static relation. A static relation is more likely to receive Ground event status.

4.4 Interim Summary

The present observation shows a clear general tendency. Some verb classes have to appear as VP1 relative to other verb classes when they co-occur in the Chinese converb construction. That is, the Figure and Ground events link to main and subordinate clauses respectively. In other words, given two verbs in the Chinese converb construction, the verb that expresses the Ground event is suffixed by the durative marker *–zhe* and the verb that expresses the Figure event appears in the main verb phrase.

The Ground and Figure asymmetry analysis of the "Agent VP1-*zhe* VP2" converb construction provides a systematic explanation that previous analyses lack. For example, Chen (1986) argues that the relation between the two VPs in this construc-

tion has to be conventional, logical, and physical. By asserting that the relation is conventional, we cannot explain why one of the VPs has to appear as VP1 and the other as VP2. In terms of language pedagogy, saying that the relation is conventional is to ask students to learn the construction by rote memorization. Though there is nothing wrong with rote memorization, it would be much more beneficial to give students a clear explanation. The present analysis based on Cognitive Semantics accounts for the pattern more than simply stating that it is conventional.

In contrast to some pedagogical grammar descriptions, the present analysis does not rely on obscure notion such as "importance" or "main action." A solid theoretical foundation based on Cognitive Semantics supports this analysis. Specifically, the sequential arrangement of the two verbs in (40) does not depend on which event is more important as argued by (Ross 2004). Instead, cognitive principles govern it. First, the relation between the agent and the child in (40) is static and the crossing street event depicts a translocation event. The former event is conceived as stationary whereas the latter event is conceived as moving. Second, the latter event is temporally included in the first event. Therefore, the former is suffixed by the durative *–zhe* and has to occur before the latter.

(40) 她[拉著孩子的手 Ground-Subordinating][過馬路 Figure-Main]。
tā [lā-zhe háizi-de shǒu Ground-Subordinating][guò mǎlù Figure-Main]
she hold-DUR child-POSS hand cross street
'[Holding the child's hand Ground-Subordinating], [she crosses the street Figure-Main].'

Having presented a cognitive semantic analysis of the Chinese converb construction, I will show how the Temporal Inclusion Principle and Stationary and Moving Opposition can be easily applied to Chinese language pedagogy.

5. Applying Cognitive Semantics to Classroom

Studies have demonstrated that the Figure/Ground gestalt is useful in second language instruction. For instance, Grundy (2004) discusses the application in language teaching methodology. Chu (2011) also suggests that the distinction between Figure and Ground is directly relevant to teaching Chinese. In this paper, I have demonstrated that Cognitive Semantics provides a solid foundation and theoretical motivation for the sequential arrangement of the verbs in Chinese converb construction. In addition, I claim that the present analysis can provide explicit and learner-friendly grammar instruction. First, students easily grasp the notion of Temporal Inclusion because daily experiences confirm which event lasts longer than the other. This is independent from whatever language a learner speaks. Second, the concept of

which event is moving and which event is stationary is rooted in a language learner's cognitive ability. By utilizing Cognitive Semantics as explanation, a teacher does not impose any extra analytic burden on students.

In the following I will show that the present findings can be easily presented by animated PowerPoint presentation to teach this construction in a classroom. Since the Figure/Ground distinction is embodied in students' everyday experience, we can present this distinction in terms of animation without explaining linguistic terminology. For example, in making a PowerPoint slide, teachers can insert a photo showing a person carrying an axe on the left and a photo of a forest on the right. By adding effect of motion path in PowerPoint, the person carrying the axe can move from left to right or "walk" into a forest. In this presentation, there are two events. One is the event of carrying an axe, the other the event of walking. Asking students which relation is "more fixed" or "stationary" and which event is "more movable," students will all agree that the walking event is "more movable" because of the universal experience of walking and carrying something. Also, students will agree that the relation between the axe and the agent is static. So far, we have demonstrated to students the differences between Figure and Ground events; that is, the Stationary vs. Moving Opposition. Next, the teacher can ask students which event lasts longer. Students would have no problem identifying that the event of carrying an axe is longer than the event of walking into the forest. In other words, students have no problem recognizing that one event is temporally included in the other. By doing this, we will have introduced the other distinction between the Figure and Ground events; that is, the Temporal Inclusion Principle. Building on this, teachers can make more slides to show similar patterns until students can understand the application of these two principles. Take (40) for example, teachers can show a picture of a mother holding a child's hand as they cross a street. Again, using the motion path command in PowerPoint, the mother and the child move together from one side of the street to the other side of the street. Students will find that the event of holding hands is more stationary as the relation between the mother and the child is static, and the crossing street event is "moving" since they move from, say, left to right, on the slides, i.e., across the street. This instruction motivated by the Figure/Ground distinction is empirically and cognitively better than saying that one event is more "important" than another. One can debate about which event is more important in (40). In contrast, based on our daily experiences of the world, the concepts of "stationary" and "moving" are not indeterminable.

6. Conclusion

This paper first pointed out the inadequacy of the analyses or instructions provided by pedagogical grammars and textbooks when discussing Chinese converb construction, and then provided an analysis based on the theory of Cognitive Semantics (Talmy 2000). It claims that (i) a Cognitive Semantic analysis can explain cases where previous analyses fall short, (ii) grammar instruction based on Cognitive Semantics is more accessible to students because it is based on the cognitive ability and daily experiences that students already have. This analysis also supports other studies' conclusion that Cognitive Semantics and Cognitive Linguistics provide a better theoretical foundation for second language pedagogy.

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Anxiety and its Associated Factors in College-Level Chinese Classrooms in the U.S.

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Abstract. The purpose of this study was to explore foreign language anxiety and its associated factors, including: (a) students' foreign language performance, (b) students' perceived course difficulty, (c) perceived language ability, and (d) background variables among learners of Chinese in the U.S. The participants were 122 English-speaking students taking Chinese courses at a large public university in the U.S. Primary data came from an anxiety measure and a background information questionnaire, while the secondary data came from an email interview. Correlation analyses indicated a negative relationship between foreign language anxiety and both subjective and objective measures of performance. The ANOVA results suggested that students who perceived the course as harder than they expected had higher foreign language anxiety than those who thought otherwise. The foreign language anxiety levels differed with respect to experience in the target country but not gender or course level. The interview results demonstrated that reading and writing were also a source of foreign language anxiety in addition to speaking and listening. Suggestions for instructors as how to decrease students' anxiety in the Chinese classroom were included.
Key words: anxiety, course difficulty, perceived language ability, background variables, Chinese as a foreign language

提要 本文研究了美国大学汉语课堂中学生的外语焦虑及其相关影响因素，如学生的外语水平，学生对课程难度的评价，学生自评的语言能力，和一些背景因素。考察对象为122名在美国一所公立大学中学习汉语课程的母语为英语的学生。主要的数据来源为一个焦虑量表和背景信息调查表，辅助数据来自于邮件采访。相关分析表明外语焦虑与客观和主观语言表现测评均成负相关。方差分析结果表明认为课程比预料的要难的学生外语焦虑明显高于其他学生。学生的外语焦虑水平和有没有去过目的语国家有关系，但和性别或年级没有关系。邮件采访结果显示汉语课堂的外语焦虑不仅来自于和听说有关的口头交流，也来自于和读写有关的书面交流。针对研究结果，本文对于教师如何在汉语课堂中帮助学生降低焦虑水平给出了一些建议。
关键词：焦虑、课程难度、自评语言能力、背景变量、汉语作为外语

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1. Introduction

Anxiety has been identified as an important affective factor that influences students' learning of a second language (Horwitz, Horwitz & Cope, 1986). According to cognitive psychologists such as Eysenck (1992), language anxiety may occupy cognitive processing capacity and reduce the amount of attention that students allocate to completing the task at hand. Highly anxious students have divided attention while non-anxious students focus primarily on processing the task-relevant information. Foreign language anxiety can be defined as "a distinct complex of self-perceptions, beliefs, feelings and behaviors related to classroom language learning arising from the uniqueness of the language learning process" (Horwitz et al., 1986, p. 128). Foreign language anxiety is distinguishable from other types of anxiety and is a situation-specific anxiety that is unique to the acquisition of a foreign language (Horwitz et al., 1986; MacIntyre & Gardner, 1989).

The prevalence of anxiety among foreign language learners has been well recognized by language learners and teachers, and the general agreement has been reached that foreign language anxiety interferes with the learning process and has a negative effect on performance (Aida, 1994; Horwitz et al., 1986; Horwitz, 2000; MacIntyre & Gardner, 1991a, 1991b, 1991c; Phillips, 1992). Researchers have also examined factors associated with foreign language anxiety among learners of different target languages. Demographic variables, learner beliefs, self-perceptions, past language learning experiences, and academic abilities were all found to be related to foreign language anxiety (Aida, 1994; Onwuegbuzie, Bailey, & Daley, 1999; Saito & Samimy, 1996). The relationship between foreign language anxiety and these factors seems to vary among learners from diverse backgrounds and different target languages (Aida, 1994; Campbell, 1999; Caruso, 1996; Coulombe, 2000). Although there is a growing number of students learning Chinese as a foreign language in the U.S., foreign language anxiety among this group of students and its associated factors have seldom been studied.

Due to the close economic and political ties between China and the U.S., more American students have chosen to study Chinese as a foreign language. There was a total enrollment of 60,976 learners of Chinese in institutions of higher education in the U.S. according to the 2009 survey report by the Modern Language Association (MLA), which showed an 18.2% increase over the enrollments in the 2006 survey report by MLA. Chinese is often considered to be a less commonly taught language in the U.S. despite the increasing number of students enrolled in Chinese programs. Chinese, like other less commonly taught languages, requires more time and effort on the students' part in order to reach

the same proficiency level of students learning other more commonly taught languages. The Foreign Service Institute estimated that it takes approximately 1,320 hours of instruction for students in an intensive program of Arabic, Chinese, Japanese, or Korean to reach a proficiency level that it only takes French or Spanish students 480 hours of instruction to reach. The effort that students are required to put into the study of less commonly taught languages and the constant frustration that they experience while learning might make anxiety a salient factor for learners of less commonly taught languages (Hussein, 2005).

Chinese is a tonal language that utilizes four tones. The same syllable with different tones has different meanings. Learners of Chinese whose native language is not a tonal language are usually not very sensitive to tones. Frustration may occur when they cannot pronounce a word with the correct tone and thus cause misunderstanding or even communication breakdown during conversations. It is not difficult to see how anxious feelings might arise when students experience difficulty in communication. Although anxious feelings might prevail among English-speaking learners of Chinese, little research has been done to explore the foreign language anxiety level among this group of students. Hence, the purpose of this study was to explore the foreign language anxiety level among learners of Chinese in the U.S. and its relationship with (a) students' foreign language performance, (b) students' perceived course difficulty, (c) students' perceived language ability, and (d) background variables with the aim of better identifying learners with high foreign language anxiety in order to come up with ways of reducing it.

2. Review of the Literature

Foreign language researchers and teachers have long recommended learner-centered instruction in the classroom where the learner is usually engaged in task-based activities which requires frequent interaction with the instructor and other learners of the target language (Rubin & Thompson, 1994). Focusing on the students, it becomes very important for classroom teachers to acknowledge individual differences and react to them by tailoring teaching materials and methods. This study investigated one of the many individual differences in the affective domain, foreign language anxiety, in the Chinese classroom.

2.1. Foreign language anxiety and performance

Early studies on the relationship between anxiety and foreign language performance have yielded mixed results (e.g. Chastain, 1975; Kleinmann, 1977; Young, 1986); for instance, Chastain (1975) found a positive correlation between

test anxiety and final grades in Spanish and German courses, but a negative correlation was observed in a similar level French course. Young (1986) found a negative relationship between the Oral Proficiency Interview (OPI) scores and anxiety as measured by four individual anxiety scales. It needs to be pointed out that the four anxiety scales in Young measured not only foreign language anxiety but also state anxiety, the apprehension that a person experiences at a particular moment. Kleinmann (1977) found that facilitating anxiety encouraged students to use difficult structures such as infinitive complements and passive voice. The lack of consistent measurements and unclear definitions of foreign language anxiety might have resulted in the mixed results regarding the effect of anxiety on foreign language performance (Scovel, 1978). Considering that test anxiety was investigated in Chastain, a combination of state anxiety and foreign language anxiety in Young, and facilitating anxiety in Kleinmann, it is not surprising that such research cannot arrive at a general consensus.

After foreign language anxiety was established as a specific anxiety concept pertaining to language learning and the distinction was made between foreign language anxiety and general anxiety, a negative relationship between foreign language anxiety and performance (typically represented by final grades) has consistently been found (e.g., Aida, 1994; Horwitz et al., 1986; Phillips, 1992). The results of a study by Horwitz et al. (1986) showed a reluctance on the part of anxious students to use the second language (L2), corroborating this finding. Aida (1994) found that students with high levels of anxiety performed significantly poorer than students with low anxiety, indicated by a moderately negative correlation. Similarly, Phillips (1992) revealed that students with higher anxiety levels tended to say less, produce shorter communication units, and use fewer dependent clauses and target structures than low anxiety students on an oral performance test. Therefore, while general anxiety might have either a facilitating or a debilitating effect on performance based on the intensity of anxiety (Williams, 1991), foreign language anxiety has consistently been shown to have only debilitating effects on performance. In spite of the wealth of current research, the relationship between foreign language anxiety and performance has seldom been explored among learners of Chinese, and this study seeks to even further expand our understanding of the effects of foreign language anxiety by focusing on this particular group of language learners.

2.2. Foreign language anxiety and students' perceived language ability

Learners who perceived their foreign language ability to be lower than that of their peers and native speakers have higher foreign language anxiety levels (Kitano, 2001; Young, 1991). In addition, anxious students were found to underes-

timate their language competence, while less anxious students tended to overestimate their competence when controlling for their actual foreign language proficiency (MacIntyre, Noels, & Clement, 1997). Self-perceived competence has been found to be negatively correlated with language anxiety, and the argument has been put forward that the threat to self-perceived competence is one possible source of foreign language anxiety (Baker & MacIntyre, 2000; Hortwiz et al., 1986). Since language courses demand students' input more than other courses and also require that students frequently display language skills which are far from perfect, it is natural for learners to constantly evaluate their performance against that of their peers and even that of native speakers. Those that rate themselves as having lower language proficiency than others feel frustrated and become nervous, fearing that they will make mistakes, be negatively evaluated by peers and teachers, and possibly be laughed at or looked down upon (Bailey, 1983; Price, 1991).

2.3. Foreign language anxiety and students' perceived course difficulty

Students' perceptions have been found to vary from learner to learner and have a huge impact on the learning strategies they adopt and their anxiety reactions to the foreign language (Bailey, 1983; Foss & Reitzel, 1991; Horwitz, 2001; Kitano, 2001; Price, 1991; Young, 1991). Students who rate the learning task as more difficult and perceive that they lack the special aptitude to acquire a foreign language tend to be more anxious language learners (Horwitz, 2001). This study extended this line of research by examining students' perceived course difficulty in relation to anxiety.

Exactly how the perceived course difficulty is associated with foreign language anxiety has seldom been explored. Horwitz (2001) argued that students who rated the language learning task as more difficult tended to be more anxious language learners. The study of test anxiety has also shown that students' perceptions of test difficulty during an exam have a direct effect on the arousal of anxiety (Hong, 1999). In Brantmeier (2005), students did not show anxiety in a comparatively easy foreign language reading course, but showed anxiety towards an upcoming literature course due to its perceived high difficulty level. Reading anxiety was found to be associated with students' perceptions of the difficulty level of the reading passages (Saito et al., 1999). Those who perceived reading the target language as difficult had significantly higher levels of reading anxiety than those who perceived it as easy.

An unrealistic belief that many students hold is that they can master a foreign language within the time span of four semesters of beginner language courses in a university in the U.S (Hortwiz, 2001). With this mindset, it is natural for some

learners to believe that mastering a foreign language should not be very hard before starting the course. Frustration and anxiety are likely to arise when their expectations clash with the reality that language courses are hard and require much more work and effort than they expected; however, more research needs to be done in order to clarify the relationship between students' perception of course difficulty and foreign language anxiety.

2.4. Foreign language anxiety and background variables

Three background variables were investigated in this study, including (a) gender, (b) course level, and (c) prior experience in the target language country. Previous literature has shown that the relation between foreign language anxiety and these three background variables was unclear.

2.4.1. Gender

Mixed results have been reported concerning the relationship between gender and foreign language anxiety. Some studies found that female learners experienced more foreign language anxiety than male students (Abu-Rabia, 2004; Bensoussan & Zeidner, 1989). Abu-Rabia (2004) reported that female students had higher foreign language anxiety level than male students within the Israeli English as a foreign language (EFL) context. This result, however, has to be interpreted with caution because in Israeli society the expression of anxiety by male students was not permitted or encouraged, while females were more likely to report their feelings of anxiety (Abu-Rabia, 2004; Bensoussan & Zeidner, 1989). By contrast, there was no significant gender difference in foreign language anxiety level among Chinese EFL learners (Shi & Liu, 2006) and English-speaking learners of Japanese (Aida, 1994). Campbell (1999) found that as a foreign language course went on, the change of foreign language anxiety level for four different language skills were different between female and male students. Male students and female students reported equal listening anxiety two weeks before and after the beginning of the foreign language course and minimal gender difference was found; however, the percentage of females experiencing reading anxiety dropped by 7% while the percentage of males experiencing anxiety rose by 9% two weeks after the course began. The literature seems to indicate that the relation between gender and foreign language anxiety is affected by many other variables, such as the target languages in question and learners' socio-cultural backgrounds.

2.4.2. Course level

Course level is another background variable that is often studied in relation to foreign language anxiety. Some studies showed that foreign language anxiety levels did not change with course level (Coulombe, 2000), but a study done among learners of French found that the foreign language anxiety level actually decreased as students proceeded to higher level classes (Gardner, Smythe, & Burnet, 1977). MacIntyre and Gardner (1991a) suggested that anxiety should decrease as students' experience and proficiency in the foreign language increased. Saito and Samimy (1996) pointed out that this assertion made by MacIntyre and Gardner was more applicable to the learners of commonly taught languages than to learners of less commonly taught languages. Studies conducted among learners of Japanese showed that foreign language anxiety level of students increased as they proceeded to higher level classes (Saito & Samimy, 1996; Kitano, 2001; Samimy & Tabuse, 1992). The increased anxiety level among students in advanced classes was attributed to the change in the curriculum, in which greater emphasis was placed on reading and writing tasks, and less instructional time was allocated. The review of previous literature indicates that the relationship between anxiety and course level is associated with the target language in question and merits further investigation.

2.4.3. Experience in the target language country

Students generally feel that their language skills, such as speaking, listening, and writing, improved after they had spent time in a country where the target language is spoken (Lafford, 2004; Sasaki, 2007). Some studies showed that going to the target language country helped reduce students' anxiety levels in the foreign language classroom, such as a study reported by Aida (1994) among learners of Japanese. In contrast, Caruso (1996) reported that going to French-speaking countries did not produce a significant difference in anxiety levels in learners of French. The conflicting results were very likely due to the different target languages and cultures in question. The current study adds to previous research by examining the relation between foreign language anxiety and experience in China among learners of Chinese.

To better identify students with a high level of foreign language anxiety and to find ways to deal with it, the present study explored the following research questions:

1. Is there a relationship between foreign language anxiety and Chinese language performance?

2. Is there a relationship between foreign language anxiety and students' perceived Chinese ability?
3. Do students who perceive the course as more difficult than originally expected have a higher foreign language anxiety level than those who do not perceive the course as more difficult than originally expected?
4. Does the foreign language anxiety level differ with respect to background variables such as gender, course level, and experience in China?

3. Methods

3.1. Participants

A total of 122 participants enrolled in Elementary Chinese and Intermediate Chinese courses at a large public research university in southern U.S. participated in this study. Of the participants, 54 (44.3%) were female and 68 (55.7%) were male. Eighty-nine (73%) were in the elementary Chinese class (year-one Chinese) and 33 (27%) were in the Intermediate Chinese class (year-two Chinese). Thirty-four (27.9%) of the students had been to China prior to the study and 88 (72.1%) had not. The participants had an age range of 18 to 30 with the majority (95.1%) falling between the ages of 18 and 24. Regarding their year in school, 11 (9%) were freshmen, 39 (32%) sophomores, 38 (31.1%) juniors, 32 (26.2%) seniors, and 2 (1.6%) masters. In terms of ethnicity, 71 (58.2%) participants were white, 22 (18.0%) were Asian, 10 (8.2%) were Latino, 7 (5.7%) were African American, 6 (4.9%) were mixed ethnicity, and 6 (4.9%) did not specify.

During the semester when the study was conducted, the Chinese program had just been approved to offer Chinese as a major. Of the participants, 10 students specified that Chinese was their major, and the remaining 112 students were taking Chinese as an elective, although some of them did decide to choose Chinese as their major later in the semester. Approximately 92% of the students reported that they had studied other foreign language(s) before taking Chinese, such as Spanish, French, German, Japanese and Latin. Frequently reported majors were international affairs, business, Asian studies, psychology, biology, economics, history, creative writing, and computer science. Table 1 contains data concerning the demographics of the participants:

Table 1 *Characteristics of the Participants (N=122)*

Category	Frequency	Percentage
Gender		
Female	54	44.3%
Male	68	55.7%
Chinese class		
Elementary	89	73%
Intermediate	33	27%
Visited China?		
Yes	34	27.9%
No	88	72.1%
Age		
18-24	116	95.1%
25 and above	6	4.9%
Year in school		
Freshman	11	9%
Sophomore	39	32%
Junior	38	31.1%
Senior	32	26.2%
Master	2	1.6%
Ethnicity		
White	71	58.2%
African American	7	5.7%
Asian	22	18.0%
Latino	10	8.2%
Dual ethnicity	6	4.9%
Not specified	6	4.9%

3.2. Instruments

Primary data came from the Foreign Language Classroom Anxiety Scale (FLCAS, Horwitz et al., 1986) and a background information questionnaire designed for this study. The FLCAS is a self-reported measure of students' feelings of anxiety in the foreign language classroom, which includes 33 items on a five-point Likert-type scale ranging from "strongly agree" to "strongly disagree" (see Appendix A). The scale measures foreign language anxiety from three general sources of anxiety, including: (a) communication apprehension, (b) tests, and (c) fear of negative evaluation. In calculating the total scores of the FLCAS, a numerical value is first given to each of the items in the FLCAS. For

the negative statements, the scoring follows the following rule, "strongly agree" (5 points), "agree" (4 points), "neither agree nor disagree" (3 points), "disagree" (2 points) and "strongly disagree" (1 point). For the positive statements, the scoring is reversed, i.e., "strongly agree" (1 point), "agree" (2 points), "neither agree nor disagree" (3 points), "disagree" (4 points) and "strongly disagree" (5 points). The possible range of total score for FLCAS is from 33 to 165, with the higher total score indicating more anxiety on the students' part.

The FLCAS has been reported to have good reliability among many different student samples. The construct validity of the FLCAS shows that foreign language anxiety is distinguishable from other types of anxiety (Horwitz, 1991). An internal consistency of 0.93 based on Cronbach's alpha and a test-retest reliability of 0.83 ($p < 0.001$) over a period of eight weeks were reported by Horwitz et al. (1986) using the FLCAS among introductory foreign language class students. Aida (1994) reported an internal consistency of 0.94 of the FLCAS using Cronbach's alpha among learners of Japanese. In the present study, the researcher used the FLCAS to measure the foreign language anxiety that American students experienced in Chinese classrooms. The words "foreign language" in the original scale were changed to "Chinese". The internal consistency of the FLCAS in the present study was 0.95 (Cronbach's alpha).

The background information questionnaire was designed specifically for this study to create a profile of the sample and collect information needed to answer the four research questions. The background information questionnaire mainly elicited the following participant information: identification number (last six digits of their social security number), gender, age, ethnicity, course number, year in college, major, whether the participants have been to China, the purpose of their trip to China, length of stay, native language, Chinese courses taken so far, other foreign languages learned, students' perceived course difficulty (whether the current course was harder than expected), and students' perceived Chinese ability on a 1 to 10 continuum.

Since the FLCAS focuses primarily on oral communication skills (Horwitz et al., 1986), it was necessary to supplement the main data with an email interview in order to gain a better understanding of classroom anxiety. The email interview elicited information about the following aspects: motivation to learn Chinese, challenges encountered in learning Chinese, frustrations about the Chinese course, and how experiences in China influenced Chinese learning.

3.3. Procedures

This study adopted a survey research method with supplementary data from an email interview. The FLCAS and the background information questionnaire

were administered by the researcher during regular class time. The participants were asked to fill out the questionnaires at the beginning of the class, and the researcher collected them at the end of class. The background information questionnaires were distributed together with the FLCAS, and students who were willing to participate in the email interview were asked to leave their email address. The researcher emailed the interview questions to these students within a week after completion of the FLCAS, and twenty-four students responded. The researcher printed out the students' responses and searched for any emerging themes that might supplement the survey results. At the end of the semester, the researcher collected students' final grades from their teachers and used the final grades as the objective measure of performance.

4. Results

4.1. Research Question One

Is there a relationship between foreign language anxiety and Chinese language performance?

The Pearson Product-Moment correlation between foreign language anxiety and final grades was significant ($r(120) = -0.30$, $p = 0.01$), indicating a significant negative correlation between foreign language anxiety and Chinese language performance. The results of the study showed that students with lower foreign language anxiety tended to have better Chinese language performance.

4.2. Research Question Two

Is there a relationship between foreign language anxiety and students' perceived Chinese ability?

The Pearson Product-Moment correlation was significant between perceived Chinese ability and foreign language anxiety ($r(120) = -0.26$, $p = 0.01$). There was a significant negative correlation between perceived Chinese ability and foreign language anxiety, as students who rated their Chinese ability lower tended to have higher foreign language anxiety.

4.3. Research Question Three

Do students who perceive the course as more difficult than originally expected have a higher foreign language anxiety level than those who do not perceive the course as more difficult than originally expected?

Among the participants, 30 students reported that the current Chinese course was harder than expected, while 92 students reported that the Chinese course was not harder than expected. A one-way ANOVA was run using the FLCAS score as

the dependent variable and perceived course difficulty as the independent variable. The perceived course difficulty effect was significant, F (1, 120) = 10.666, p = 0.01, Cohen's d = 0.69. Those who rated the current Chinese course as harder than expected experienced a significantly higher level of foreign language anxiety (M = 99.37) than those who rated otherwise (M = 85.16). The effect size is medium according to Cohen's cutoff of 0.5 for medium size effect (Cohen, 1988).

4.4. Research Question Four

Does the foreign language anxiety level differ with respect to background variables such as gender, course level and experience in China?

A 2*2*2 ANOVA was run using the three background variables as the independent variables and the FLCAS score as the dependent variable. Each independent variable had two levels in this study, "female" and "male" for gender, "Elementary Chinese course" and "Intermediate Chinese course" for course level, "visited China" and "have not visited China" for experience in China. Before the 2*2*2 ANOVA was run, the assumptions of ANOVA such as normality and equal error variances for all cells were first checked. As Maxwell and Delaney (2004) suggested, researchers should first look at the three-way interaction and two-way interaction when interpreting results from a three-way ANOVA. Neither the three way interaction nor the two way interaction in the present study was significant, as indicated in Table 2.

Table 2 *ANOVA Results for Foreign Language Reading Anxiety*

Source	*SS*	*df*	*MS*	*F*	*p*
Intercept	562205.56	1	562205.56	1384.54	.000
Gender	1413.04	1	1413.04	3.48	.065
Course	616.65	1	616.65	1.52	.220
China	4168.82	1	4168.82	10.27	.002
gender x course	530.08	1	530.08	1.31	.256
gender x China	9.78	1	9.78	.02	.877
course x China	20.01	1	20.01	.05	.825
Gender x course x China	1407.56	1	1407.56	3.47	.065
Error	46290.83	114	406.06		
Total	1014814.00	122			
Corrected Total	55913.54	121			

Does foreign language anxiety level differ with respect to experience in China? Among the three main effects, the experience in China effect was significant, F (1, 114) = 10.27, p = 0.002, Cohen's d =0.61, which means that there was a significant experience in China effect on the FLCAS score averaging over gender and course level. The experience in China effect had a medium effect size according to Cohen's cutoff of 0.5 for medium effect size (Cohen, 1988). The students who had been to China experienced a significantly lower level of foreign language anxiety (M = 79.4) than those who had not been to China (M = 92.2).

Does the foreign language anxiety level differ with respect to gender? The gender effect was not significant, F (1, 114) = 3.48, p = 0.065, Cohen's d = 0.44, which means that there was no gender effect on the FLCAS score averaging over course level and experience in China. The gender effect had a small to medium effect size according to Cohen's cutoff of 0.2 for small effect size and 0.5 for medium effect size (Cohen, 1988). Female students experienced a higher level of foreign language anxiety (M = 93.8) than male students (M = 84.6) but the difference was not statistically significant.

Does the foreign language anxiety level differ with respect to course level? The course level effect was also not significant, F (1, 114) = 1.52, p = 0.22, Cohen's d = 0.01, which means that there was no course level effect on the FLCAS averaging over gender and experience in China. The Elementary class students experienced a similar level of foreign language anxiety (M = 88.7) as the Intermediate class students (M = 88.4).

4.5. Email Interview Responses

Most students reported that some features of the Chinese language, such as tones and the complexity of Chinese characters, posed difficulties for them. Students showed particular concern about pronouncing the tones correctly. One student said, "The biggest challenge for me is deciphering between the different tones. I have a hard time hearing the difference or pronouncing it correctly when I am speaking." And another said, "The biggest challenge for me is pronouncing the right sound or the right tone, especially when the characters have similar sounds but different tones." Some students were afraid of speaking Chinese in class due to worry about being correct, frustration over being unable to achieve the same proficiency as the teacher, or the lack of Chinese speaking atmosphere in class; for instance, a student reported, "I am not sure if I am saying everything right" and another complained that "Making what I hear from the teacher into an actual sound from my mouth is very hard." Some students also commented that "I think it's hard to learn to speak Chinese when you are not immersed in the

language and culture" and "It almost bothers me when any English is spoken at all (in the Chinese classroom)."

Apart from correct pronunciation and in-class listening comprehension, reading and writing were also reported to be sources of frustration and subsequent anxiety. In Chinese classes, a variety of classroom activities such as reading the dialogue in the textbook, doing pattern drill exercises and reading exercises in the workbook required the skill of reading. Students reported becoming particularly frustrated when confronted with an unrecognized character while reading, and although writing tasks were uncommon, an in-class character quiz also triggered feelings of anxiety. The following remarks came from students' responses to the frustrating aspects of the Chinese course.

"I get frustrated when I can't remember what a character means when I know that I once knew."

"Coming across a character that I do not know is frustrating. It is hard to find what that character means".

"I get really upset when I encounter two words that are similar (in sound or meaning) and I confuse them with each other because they're so similar."

"(I get upset) when I can't remember how to write a character that I already learned."

Besides certain aspects of the Chinese language such as tones and characters, it was found that teaching techniques and materials, quiz design, and a lack of initiative on the part of students also contributed to an increase in anxiety. Students complained about the class pace, confusion over certain grammatical terms, little in-class practice time, and insufficient time to study for the character quiz. The following quotes came from students' responses in the email interview complaining about the various aspects of Chinese courses:

"We don't have time to practice in class before we are called on."

"It is really hard for me to memorize all of the characters in time for the character quizzes. It really is demoralizing so I no longer bother studying for them."

"I feel as though we move a little too quickly and I don't get a full grip on everything before we move on to the next chapter."

"Use of grammatical terms and part of speech (upsets me)."

Some students admitted that one source of their anxiety was the inability to recall material covered in previous chapters due to their lack of review. It was reported by some students that due to an extremely busy schedule they had been unable to study Chinese as much as they would have preferred; they felt as though they had fallen behind and were not retaining information very well because of the lack of study time.

In the email interview questions, students also reported the following aspects that had benefited their Chinese learning by going to China. First of all, students were more motivated after they had been to China, as exemplified by a student who said, "I love the culture over there and had such a fun time that it makes me want to learn Chinese so I can speak it fluently." Secondly, they were immersed in the Chinese environment with a lot of language input and opportunities to communicate with native speakers. One student said, "Going to China was an enormous help. Being surrounded by the language and people that were very helpful made the learning process much more manageable and efficient." In addition, some students mentioned that they had language partners while they were in China, which was very helpful for learning about Chinese culture and language. Thirdly, they had to use Chinese to perform daily routines such as ordering food and hiring taxis while they were in China. Another student said, "Being in a position where you have to use it (Chinese) to get by makes you remember what you've learned much better." Fourthly, students who had attended Chinese classes in China also reported that Chinese teachers who were unable to understand or use English were a great boon to language acquisition.

5. Discussion

The study found a negative relationship between foreign language anxiety and performance, which lends support to the previous findings that show lower foreign language anxiety level is associated with better performance (Horwitz et al., 1986; Aida, 1994). Although the use of correlation analysis did not permit making claims about causal relationship between foreign language anxiety and performance, the negative correlation suggests that foreign language anxiety and performance tend to exert some degree of influence upon each other (MacIntyre, 1995a). A student might become anxious at the demand of answering a question in a foreign language and the anxiety consumes part of the cognitive capacity, thereby weakening overall performance; this may in turn lead to negative self-evaluation and increased levels of anxiety.

The study also revealed a negative correlation between foreign language anxiety and self-perceived Chinese ability, which confirms the previous research that foreign language anxiety is negatively correlated with students' self-perceived language ability (Aida, 1994; Baker & MacIntyre, 2000; Kitano, 2001). During the foreign language learning process, students constantly evaluate their language ability against that of their peers or native speakers. Self-assessment is necessary in so much as it helps students realize their shortcomings and urges them to adopt different learning strategies or methods based

on the results of their self-assessment (MacIntyre et al., 1997). Since Chinese is a tonal language, it is hard for learners of Chinese to pronounce every word correctly at the beginning. When students notice the difference between their pronunciation of tones and that of their teachers or other native speakers, they might feel pressure when pronouncing words, knowing that the same syllable with different tones has different meanings. Good pronunciation is often a criterion students use to evaluate their own language ability, as was cited by some students in this study's email interview. When students become aware of the differences between their pronunciation and that of their teachers, they are reluctant to speak Chinese in class and become anxious if they have to do so.

Students who rated the course as more difficult than expected were found to have higher foreign language anxiety. This finding is consistent with the previous literature that showed negative correlations between students' perceptions of a task or test's difficulty and their level of anxiety (Brantmeier, 2005; Hong, 1999; Horwitz, 2001). It can be argued that students who rate the course as more difficult than expected are not psychologically prepared for the difficulty of the language course and might experience a clash between their expectations and reality. A set of changes, such as adjusting learning strategies and reallocating time spent in the language course, may need to be instituted in order to achieve one's learning objectives or to keep up with other students. Changes often mean going out of one's comfort zone, and negative feelings such an anxiety and depression are very likely to arise while adjusting to the difficulty level of the language course.

The result of this study revealed that students who had been to China had significantly lower levels of foreign language anxiety than those who had not been to China. This finding is consistent with Aida (1994) who found that the experience of going to Japan significantly reduced the anxiety level of learners of Japanese; however, the finding conflicts with Caruso (1996), who reported that the experience of going to French-speaking countries did not produce a significant difference in anxiety levels among learners of French. A possible explanation for these conflicting results may lie in the different target languages in question. Chinese culture and Japanese culture represent Eastern culture whereas American culture represents Western culture. Going to the target language country and experiencing the culture greatly helps learners of Japanese and learners of Chinese in the U.S to understand the target culture; however, French culture and U.S. culture are similar in the sense that they are both a part of Western culture. Learners of French in the U.S. might already have a good understanding of French culture before they go to France. If this is the case, then travelling to France would not yield any relevant benefit to their understanding of the French culture.

Students reported that the experience of going to China motivated them to want to learn Chinese. Higher motivation is usually associated with lower foreign language anxiety (Huang, 2001). Students also reported that frequent contact with native speakers and frequent use of Chinese to perform daily routines had greatly improved their listening and speaking skills. With noticeable improvement in their Chinese ability, students became more confident when communicating with native speakers and were able to accomplish various daily tasks in Chinese with relative ease; therefore, it is likely that having been to China and immersed in the target language had increased students' Chinese ability and confidence, and this in turn reduced their language anxiety.

With regards to discrepancies in anxiety levels among different course levels, the intermediate-level students had a similar level of anxiety as the elementary-level students, which is inconsistent with the previous findings (MacIntyre & Gardner, 1991a; Saito & Samimy, 1996). According to MacIntyre and Gardner (1991a), an increase in students' proficiency and experience in the target language should be accompanied by a decrease in overall anxiety; yet contrary to MacIntyre and Gardner's proposal, Saito & Samimy (1996) discovered an overall increase in anxiety levels among students in higher level Japanese courses and attributed it to a greater focus on reading and writing tasks. The result of the present study suggests that students' anxiety levels reflect a complex interaction effect of two primary factors. Students' increased familiarity with written Chinese and an overall increase in proficiency tend to decrease levels of anxiety. Concurrently, the increased difficulty of reading and writing tasks in intermediate-level classes tends to increase students' anxiety levels. The similarity between intermediate and elementary students' anxiety levels suggests that the increase in proficiency that accompanies graduation to upper level Chinese courses is offset by the overall increase in difficulty of coursework; that is to say that students' Chinese proficiency has reached such a level that more challenging course material can be managed without an increase in anxiety.

This study revealed that Chinese students may not only experience anxiety while communicating vocally, but also while performing written tasks. This finding is inconsistent with previous findings that suggest oral communication was the key determinant of affective experience in the foreign language classroom (MacIntyre & Gardner, 1991a). Problems that arise in reading and writing can be attributed to the unique Chinese writing system, as is evidenced by the high levels of reading anxiety amongst learners of Chinese (Zhang, 2002). The appreciable sound-letter correspondence in alphabetized writing systems of languages such as English makes the seemingly arbitrary character-syllable pairings in Chinese daunting. In English, the alphabetic system allows its phonology to be

activated incrementally with each letter-phoneme pair but in Chinese the phonology is not activated until the character is recognized as a whole unit (Perfetti, Liu, & Tan, 2005). Although phonology needs to be activated in recognizing both English words and Chinese characters, the phonological processing in Chinese character recognition is different from that in alphabet-based word recognition (Smythe et al., 2008). The phonetic component of a pictophonetic Chinese character provides clues to their pronunciation but not in a way that a language learner can expect to sound out a new character. Eye movement research actually suggests that different perceptive and cognitive processes may be employed for English and Chinese (Feng, Miller, Shu, & Zhang, 2009). Failure to adapt the necessary decoding processes to the target language may lead to ineffective grasp of meaning from a Chinese passage and subsequent frustration and anxiety.

6. Pedagogical Implications

The findings of this study provide classroom teachers with an easy and quick way to identify students with high foreign language anxiety. Students who have foreign language anxiety tend to have similar characteristics, including the fact that they have not been to the target language country; they rate their language ability as low; and they consider the language course more difficult than expected. Since foreign language anxiety has been found to negatively influence performance, it is recommended that instructors employ strategies to decrease learners' foreign language anxiety level and improve their language performance.

The first method instructors may employ relates to students' concerns about correct pronunciation and their perceived failure when they are misunderstood. As opposed to directly pointing out the wrong pronunciation(s) in a response, instructors may try recasting the students' response, essentially repeating students' sentence in the correct pronunciation. Recasting has been considered as a more operative means of providing feedback that simultaneously reduces negative effects upon the learner's affect since it is implicit and unobtrusive in nature (Ammar & Spada, 2006; Doughty & Varela, 1998). Students have been found to set their language acquisition goals to the same level as the instructor (Kitano, 2001), and in the case of a teacher who is a native speaker of Chinese, frustration can result after a prolonged period of inability to meet their set standard. It would be far more profitable to students if the instructor clearly defines the course objectives and helps them to set more attainable, short-term goals so that they may gradually build up confidence (Onwuegbuzie, Bailey, & Daley, 1999). Instructors should also be encouraged to invite more advanced students to explain to beginners their own experiences, feelings, and strategies for language acquisition

in order to ease the minds of students who may feel overwhelmed by the task of learning Chinese (Kitano, 2001). Instructors might communicate in Chinese with advanced students in order to demonstrate to lower level students that although the proficiency level of advanced learners is not necessarily the same as a native, they can still function well enough in the language to express their thoughts.

Another method for relieving in-class anxiety targets students' trouble with recognizing characters; instructors may teach students how to infer a character's meaning based upon the radicals that it is composed of or from the context of the sentence. Instructors may also want to dispel a common misconception amongst non-Chinese speakers that all characters are pictographic, while in reality the majority of Chinese characters (90%) are pictophonetic (Ho & Bryant, 1997), being composed of a semantic radical and a phonetic component. Since semantic radicals are key to inferring the meaning of characters (Ho & Bryant, 1997; Shu & Anderson, 1997), new students should be introduced to the radical system early on in their studies, and radicals should be emphasized when attempting to infer meaning or learning new characters. As students become more comfortable with the radical system, their capacity to learn and remember new words should concurrently increase (Shen & Ke, 2007), leading to greater confidence in the classroom and subsequently reducing anxiety.

The atmosphere of the classroom has a significant impact upon students' in-class anxiety (Young, 1991); therefore, instructors should seek to create a relaxed and comfortable setting for their students with engaging classroom activities. Apprehension at the thought of being called on without adequate preparation can be alleviated by implementing group readings or discussions prior to individually calling on students; this provides the students with an atmosphere of mutual support and understanding. This mutual support and increase in practice time should allow students to feel more relaxed and confident when called upon individually. Task-based activities may also aid language acquisition by giving the students the opportunity to use the target language in real life situations (Ellis, 2003; Nunan, 2004). In doing task-based activities, instructors may direct learners' attention to meaning and the completion of tasks instead of forms. To complete tasks, learners tend to become less worried about tones or pronunciations in general if they can make themselves understood and achieve their communication goals.

A fourth method involves exposure to the culture of the target language during class. The target culture knowledge of students plays a key role in the development of affective and cognitive differences in learning a foreign language (MacIntyre, 2002). Learners who are willing to understand the target culture tend to psychologically identify with the target cultural group and become more mo-

tivated toward language learning. High motivation, in turn, has an important effect on decreasing foreign language reading anxiety (Huang, 2001). Therefore, the author suggests that instructors include more discussions about the target culture in class as a means to increase students' motivation in learning Chinese and decrease language anxiety.

The fifth method instructors are encouraged to implement is to initially make as much use of the target language as possible, thus allowing the students to become acclimated to an environment where the target language is commonly spoken and over time reducing their anxiety towards that environment. Studies have shown that increased use of the target language by both teachers and students actually tend toward lower target language anxiety (Levine, 2003). Excessive use of the learners' native language leads to uncertainty when attempting to converse in the target language, whereas frequent use of target language on both the instructor and learners' part maximizes learners' contact with target language and increases language input, which prepares students to actively communicate with it (Krashen, 1981). It is of course natural for students to be apprehensive when first being immersed in a class that is conducted solely in the target language, but by using methods beyond merely lecturing, such as the use of body language, pictures, and props, and abiding by Krashen's (1981) comprehensible input principle, students will gradually become accustomed to communicating in Chinese, and be confident when they leave the classroom and converse with native speakers.

7. Limitations

The FLCAS, the anxiety scale that was used for this study, primarily measures anxiety caused by speaking and listening tasks, while issues confronting reading and writing tasks remain unexamined; this limitation calls for further studies which employ more language skill-specific anxiety scales. In the present sample, thirty four students had been to China prior to this study for different purposes: visiting friends, sightseeing, and language learning. It is anticipated that the foreign language anxiety level of those who had been to China for sightseeing might be different from those who had been there studying the language, due to the different socio-cultural contexts they were in. Due to the small sample size, no further classifications were made among those who had been to China. All the participants were recruited from the same university. Curriculum, teacher-student interaction patterns, student-student interaction patterns, and test formats are all likely to be different from university to university, which all exert influence on foreign language anxiety level; therefore, readers need to keep this

limitation in mind when they decide if the results of the present study can be generalized into their context. The participants were students enrolled in first semester, second semester and third semester Chinese classes, and no participants from higher level classes were included. In order to obtain a better picture of the course level effect on foreign language anxiety, researchers may include more advanced level students in future studies.

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Appendix A

Foreign Language Classroom Anxiety Scale

Directions: Statements 1 through 33 refer to how you feel about learning Chinese. For each statement, please indicate whether you (1) strongly agree, (2) agree, (3) neither agree nor disagree, (4) disagree, or (5) strongly disagree by circling the appropriate number on the line following each statement. Please give your first reaction to each statement and circle an answer for every statement.

1. I never feel quite sure of myself when I am speaking in my Chinese class.
   SA A N D SD
2. I don't worry about making mistakes in Chinese class.
   SA A N D SD
3. I tremble when I know that I'm going to be called on in Chinese class.
   SA A N D SD
4. It frightens me when I don't understand what the teacher is saying in Chinese class.
   SA A N D SD
5. It wouldn't bother me at all to take more Chinese classes.
   SA A N D SD
6. During Chinese class, I find myself thinking about things that have nothing to do with the course.
   SA A N D SD
7. I keep thinking that the other students are better at Chinese than I am.
   SA A N D SD
8. I am usually at ease during tests in my Chinese class.
   SA A N D SD
9. I start to panic when I have to speak without preparation in Chinese class.
   SA A N D SD
10. I worry about the consequences of failing my Chinese class.
    SA A N D SD

11. I don't understand why some people get so upset over Chinese class.
SA A N D SD
12. In Chinese class, I can get so nervous I forget things I know.
SA A N D SD
13. It embarrasses me to volunteer answers in my Chinese class.
SA A N D SD
14. I would not be nervous speaking Chinese with native Chinese speakers.
SA A N D SD
15. I get upset when I don't understand what the teacher is correcting.
SA A N D SD
16. Even if I am well prepared for Chinese class, I feel anxious about it.
SA A N D SD
17. I often feel like not going to Chinese class.
SA A N D SD
18. I feel confident when I speak in Chinese class.
SA A N D SD
19. I am afraid that my Chinese teacher is ready to correct every mistake I make.
SA A N D SD
20. I can feel my heart pounding when I'm going to be called on in Chinese class.
SA A N D SD
21. The more I study for a Chinese test, the more confused I get.
SA A N D SD
22. I don't feel pressure to prepare very well for Chinese class.
SA A N D SD
23. I always feel that the other students speak Chinese better than I do.
SA A N D SD
24. I feel very self-conscious about speaking Chinese in front of other students.
SA A N D SD
25. Chinese class moves so quickly I worry about getting left behind.
SA A N D SD

26. I feel more tense and nervous in my Chinese class than in my other classes.
SA A N D SD
27. I get nervous and confused when I am speaking in my Chinese class.
SA A N D SD
28. When I'm on my way to Chinese class, I feel very sure and relaxed.
SA A N D SD
29. I get nervous when I don't understand every word the Chinese teacher says.

SA A N D SD

30. I feel overwhelmed by the number of rules you have to learn to speak Chinese.

SA A N D SD

31. I am afraid that the other students will laugh at me when I speak Chinese.

SA A N D SD

32. I would probably feel comfortable around native speakers of Chinese.

SA A N D SD

33. I get nervous when the Chinese teacher asks questions which I haven't prepared in advance.

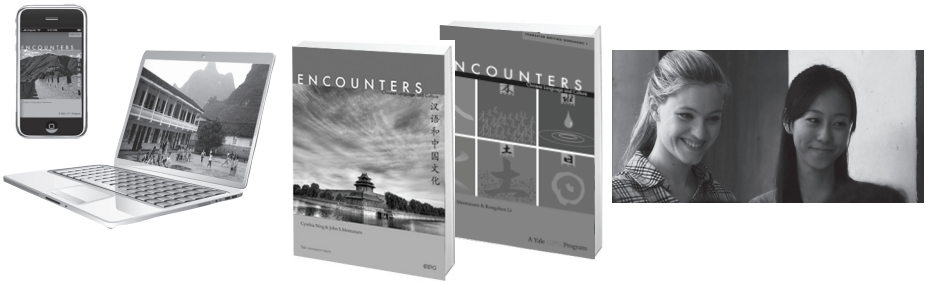
SA A N D SD

This instrument is adapted from "Foreign Language Classroom Anxiety Scale" by Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). *Modern Language Journal, 70*(2), 125-132.

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A Broader Interdisciplinary Approach to Calligraphy-Related Course Development: Towards an Integrated Chinese Curriculum[1]

从开发与中国书法有关的跨学科课程谈本科中文项目的一体化建设

Yu Li
Emory University

Abstract In its recent call for curriculum reform, the Modern Language Association advocated that foreign language programs in the U.S. develop a broader and more coherent curriculum that integrates the teaching of language, culture, and literature through interdisciplinary courses. This paper describes and discusses an attempt to put this proposal into practice by constructing Chinese-calligraphy-related courses. It demonstrates how developing a series of interconnected interdisciplinary courses can broaden their range of perspectives and pedagogical approaches, and how these courses can make an especially positive contribution to the overall reform towards a more coherent Chinese Studies curriculum.
Key words: calligraphy course development, interdisciplinary, Chinese curriculum

提要 美国现代语言协会（Modern Language Association）于近期提出的课程改革中倡导高等学院的外国语言项目开设跨学科课程，将语言、文化和文学的教学结合起来。这项倡议的目标在于创建更具内涵、更具有机联系的外国语言、文学与文化项目。本文以开发与中国书法有关的课程为例，探索如何在中文项目中将这一倡议具体化。本文提出，跨学科的书法课程能进一步扩展书法教学的视角与方式，并为强化整个中文项目的整合做出贡献。
关键词：书法课程，跨学科，中文项目建设

1. Introduction

The Modern Language Association (MLA) in its 2007 report, "Foreign languages and higher education: new structures for a changed world," urged the development of "a broader and more coherent curriculum in which language, culture, and literature are taught as a continuous whole" (2007, p. 2), with the aim to reform and reinvigorate the foreign language and literature programs. What might a "broader and more coherent" Chinese Studies curriculum look like? To provide a specific, comprehen-

[1] I would like to express my gratitude to the editor, Zheng-sheng Zhang, and the two anonymous reviewers, for their valuable comments and admirable patience during the revision of this paper.

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sive, and most importantly, implementable, answer to this question would require an in-depth and systematic investigation into at least the following factors – the needs of the students, the expertise of the faculty, and the resources available to the program – each of which could vary a great deal among institutions. Therefore, it could be difficult to conceive a "one size fits all" solution that optimally satisfies the requirements of each and every program. However, in order to begin envisioning a more integrated curriculum of Chinese Studies, it would still be a meaningful exercise, perhaps even a useful approach, to examine specific existing projects of curriculum design with the hope of deriving from them at least some universally applicable principles. This paper is such an attempt. Using the calligraphy-related courses my colleague[2] and I have worked on as an example, it hopes to stimulate the discussion about formulating broader operational principles for developing a more coherent Chinese language, literature, and culture curriculum in the direction recommended by the MLA.

At the operational level, the MLA's proposal stipulated that the integrated curriculum be "…expressed through interdisciplinary courses" (2007, p. 2). The concept of "interdisciplinarity," therefore, is central to the implementation of this proposal. The idea to synthesize knowledge from divergent disciplines is as old as the disciplines themselves, and can be traced as far back as Greek philosophy (Augsburg, 2006). The term "interdisciplinarity," however, was first used in the social sciences in the mid-1920s, and became common usage across the social sciences and humanities after World War II (Frank, 1988). Since then, the definition of "interdisciplinary" and "interdisciplinarity" has found itself part of an evolving need to create and to disambiguate a host of related terms including "intradisciplinary," "crossdisciplinary," "multidisciplinary," and "transdisciplinary."[3] In this paper, we will use the definition given by Newell and Green (1982) – interdisciplinary inquiries are those "which critically draw upon two or more disciplines and which lead to an integration of disciplinary insights" (p. 24) – as it clearly articulates the distinctive feature of interdisciplinary inquires. I will elaborate on this point in Sections 2 and 3.[4]

The multifaceted nature of Chinese calligraphy – its simultaneously being a mode of communication and a form of art, to say the least – naturally calls for an approach that integrates perspectives and methodologies from a range of disciplines, bridging the divide between "language" and "content." In this sense, calligraphy-related courses are particularly suitable as a local test field for exploring more

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2 I wish to give special thanks to my colleague Cheryl Crowley, who designed and taught the Chinese Calligraphy Practicum, and gave me invaluable advice when I worked on the two courses: Chinese Writing Systems in Asia, and Chinese Art, Culture, and Society through Calligraphy.

3 For a succinct discussion about the differences between these terms, see Michael Seipel's 2005 article "Interdisciplinarity: an introduction," http://www2.truman.edu/~mseipel/Interdisciplinarity.pdf.

4 For a comprehensive discussion on defining *interdisciplinarity*, see Moran, Joe (2010) *Interdisciplinarity*. 2nd edition. London; New York : Routledge. 13-16.

global reforms across the Chinese Studies curriculum. In what follows, I will first discuss the content structure of some of the current calligraphy courses, and explain why they can be characterized as *multidisciplinary*. I will then propose to develop *interdisciplinary* calligraphy-related courses, contrasting them with the *multidisciplinary* approach. Finally, by focusing on the key concepts in the MLA's proposal, I will discuss how these courses can contribute to the building of an integrated Chinese Studies curriculum.

2. Current calligraphy courses focus on disciplinary knowledge and skills

The majority of college-level calligraphy courses in the U.S. have had a strong focus on disciplinary knowledge and skills. A survey conducted in 1996 (Takahama, 2004) found that, at the time, out of the 86 institutions that responded to the survey, eighteen offered calligraphy courses. Seventeen of them were situated in Chinese or Japanese language programs. Table 1 summarizes the contents of these courses:

Category	Topic(s)	Number of Courses
Basic knowledge and skills	Posture	17
	Handling the brush	13
	Materials and equipments	17
	Writing basic strokes with the brush	15
	Constructive elements of each character's shape	16
	Stroke order	16
	Arrangement of characters on the paper	17
	Standard script	16
	Other scripts	10
	Copying models	12
	Creative calligraphy (without models)	12
History	History of Chinese or Japanese calligraphy	14
Theory	Characteristics and present-day significance of calligraphy; expression; appreciation	12
Other topics	Chinese culture; Japanese culture	4
	Seal-engraving	3

Table 1: Topics in calligraphy courses hosted by Chinese or Japanese language programs in 1996 (total number of courses = 17), adapted from Takahama, 2004, Appendix 1. on p. 275 and Table 1. on p. 279

As shown in Table 1, these courses primarily consisted of topics on the basic knowledge and skills of calligraphy. Most of them (14 out of 17) also included an intro-

duction to the history of Chinese or Japanese calligraphy, and many of them (twelve out of seventeen) taught calligraphy theory. Only four courses clearly indicated that they had a component on the more general Chinese or Japanese culture.

Consistent with the survey findings fifteen years ago, the syllabi of currently available calligraphy courses also demonstrate prominent concentration on knowledge and skills within the discipline. Recent Google searches for Chinese calligraphy syllabi in the *.edu* domain produced ten results (He & Chew, 2003; Hsieh, 2010; Huang, 2011; Lan, 2009; Pittman, 2011; Sheng, 2009; Wu, Z. 2003; Wu, S. 2009; Wu, Y. 2010; Yang, 2002 a, b, c), all of which are introductory courses. Their topics are summarized in Table 2:

Category	Topic(s)	Number of Courses
Basic knowledge and skills	Tools and materials	10
	Brush techniques	10
	Knowledge about Chinese characters	10
	Basic stroke types	7
	Standard script and other calligraphic styles	7
	Composition	5
History	Development of calligraphy	5
	Lives of calligraphy masters	3
	Works by calligraphy masters	4
Theory	Aesthetics	5
Other topics	Chinese poetry	5
	Chinese painting	1
	Calligraphy in Chinese society	3
	Calligraphy and Chinese philosophy	2
	Japanese calligraphy	1
	Calligraphy in modern China	1
	Chinese festivals and customs	3
	Chinese dating method and zodiac	2
	Seal carving	2
	Chinese names, numbers, seasons, elements, *feng-shui*, directions, traditional values	1

Table 2: Topics in calligraphy courses hosted by Chinese/Japanese programs based on syllabi produced by a Google search in June 2011 (total number of courses = 10)

The common topics among these courses have remained largely the same compared with fifteen years ago: tools and materials, techniques of using the brush, history and development of Chinese characters, and basic strokes in Chinese calligraphy. The majority of them (seven out of ten) also discuss various calligraphic styles. Half of them include discussions on the history and aesthetics of Chinese calligraphy, composition of a finished piece, and Chinese, especially Tang Dynasty, poetry. Fewer than half indicate specifically in the syllabi that the course will introduce students to the lives and works of master calligraphers. Still fewer delve into the significance of calligraphy in Chinese society and philosophy. Overall, these findings suggest that Chinese calligraphy courses primarily aim to train the calligraphic *skills* of the students and increase their *knowledge* of the calligraphic traditions in China.

Despite their clear focus on disciplinary knowledge and skills, some of the calligraphy courses that have been offered also have a range of components from other disciplines. For example, course descriptions submitted to the First International Conference on Calligraphy Education held at the University of Maryland in 1998 included such themes as calligraphy and philosophy, religion, and Chinese social customs (Chin & Li, 2004). For this reason, these courses may be considered *muliti-disciplinary*. Multidisciplinarity, in Sill's (2001) words, is a "tag-team approach with no direct integration" (p. 290). Although the aforementioned "non"-calligraphy components broaden the scope of the courses, they usually do not constitute the core of student engagement. These components tend to be dispensable "add-ons" rather than essential ingredients of the courses. They often take the format of student presentations or essays that are relatively independent of the in-class practices and lectures. The topics of these assignments might touch on what has already been discussed in the course, but could also be on subjects that have not been systematically introduced. Compared to calligraphic skill training, they are also more readily regarded by instructors and students as opportunities for extra credits. They are generally relatively independent, often parallel, but may not significantly engage or interact with each other. For these reasons, courses constructed and conducted in this manner are more appropriately regarded as *multidisciplinary* than *interdisciplinary*.

3. Creating *interdisciplinary* calligraphy-related courses

In simple terms, the hallmark for interdisciplinary inquiries is exactly what the multidisciplinary approach lacks, that is, "integration." Such integration typically entails closely examining a topic, question, or issue from a range of disciplinary perspectives, and coming up with a discussion, answer, or understanding that critically combines insights from these disciplines. Because different disciplines often conflict or even contradict each other in theoretical assumptions and empirical approaches, such inquires tend to be fraught with tension, friction and conflicts. Students therefore often need to abandon their partial disciplinary assumptions in order

to deal with ambiguity, uncertainty, and contradictions. It is precisely in this process, however, that they develop such higher-order thinking skills as comparison, evaluation, and synthesis. For example, in an interdisciplinary course that examines the Chinese writing system, students were asked to address the question of whether Chinese characters should have been simplified. Drawing from readings they had done in linguistics, cultural studies, education, and the fine arts during the course, they were able to construct a reasonably thorough analysis of the issue – they applied theories in linguistics and education to supporting a largely positive answer, used studies in Chinese culture and art towards arguing for a significantly negative response, and took the care to place their arguments in specific social and historical contexts. The result was not a simplistic answer of "yes" or "no," nor a list of memorized bullet-pointed reasons, but rather an in-depth and comprehensive analysis of the Chinese writing system. Through this practice, they exercised their ability to not only analyze specific questions, but also to synthesize diverging perspectives, and, very importantly, to appreciate and actively seek meaningful ambiguity.

The study of Chinese writing and calligraphy lends itself very well to interdisciplinary inquiries. Because of its duality as both a practical means of communication and an artistic form, an in-depth study of the subject invites investigation across disciplinary boundaries, and a vast and rich body of intellectual content can serve as the basic constituents for building interdisciplinary courses on this subject. This may include, for example, the study of Chinese writing as a linguistic system, as psycholinguistic stimuli, as a vehicle for literacy and education, as a subject of sociopolitical contention, as symbols for Chinese and East Asian cultural identities, as inspiration for literary creativity, and as elements in the Chinese visual arts.

Once we have identified the main areas or disciplines in which to situate the central topic, the next step would be to identify the "growth points" where we can build vital connections across these disciplines. This could be the most challenging, yet perhaps also the most interesting, task in developing interdisciplinary courses. One example here relates to the question of whether the Chinese writing system is ideographic. Even though linguists have debunked the "ideographic myth" a long time ago (DeFrancis, 1984, 1989; Kraus, 1991; Hannas, 1997), claims or references still abound of the Chinese writing system as representing ideas or pictures independent of the Mandarin phonological system. If we stay within the bounds of linguistic study, we may simply arm ourselves with linguistic theory, dismiss these ideas as misinformed beliefs, and declare it the end of the story. Turning to another discipline, however, we see that if we do so, it will cause a great loss: the development of American poetic imagism, for example, was precisely inspired by the erroneous belief that Chinese characters were ideograms (Fenollosa & Pound, 1936). In addition, we might also deny ourselves the possibility of understanding the Modern Calligraphy Movement (Gu, 1995). By reintroducing and re-emphasizing the pictographic elements in Chinese characters, some calligraphers involved in this movement at-

tempt to refresh the traditional art form and increase its international appeal. Juxtaposing multiple, competing perspectives in this manner helps students learn to evaluate intellectual phenomena on their own merits. On the one hand, they understand that it is incorrect to consider the Chinese writing system ideographic; on the other hand, they also recognize and appreciate the value of the creations that derive from such an incorrect belief. When we examine a question through multiple disciplinary perspectives, connections begin to grow. These vital connections, like far-stretching roots, allow the study of calligraphy to absorb nutrients from other fields of inquiry, and serve to create a cross-fertilizing ecosystem in whose rich soil the intellectual minds of our students grow and flourish.

Developing interdisciplinary calligraphy-related courses will better satisfy the need of our students. As many calligraphy educators are aware and some have pointed out, students in the West have rather different learning objectives (Li, 2009). For these students, who do not have a Chinese language or culture background, it is undoubtedly essential to gain an intimate appreciation of Chinese calligraphy through the physicality of ink-and-brush practice. Being able to write *beautiful* calligraphy, however, is perhaps a much lesser goal compared to the Chinese students within the Chinese cultural context. On the other hand, the rich cultural implications of calligraphy practice in traditional and contemporary contexts, of which the Chinese students may have gained intuitive understanding through their cultural upbringing, may not be automatically transparent to the nonnative practitioners. For example, the practice of public calligraphy by political leaders in China is more than execution and display of skilled brush writing by persons in powerful positions. Rather, it often reflects the complexity and nuance of the power relations in the political arena (Yen, 2005). To help our students achieve this understanding, we would need to relate the study of calligraphy to discussions about Chinese "personhood" – how a written calligraphy piece effectively extends one's social self – and Chinese politics. In general, the ultimate learning goal of our students is not to become accomplished calligraphers, but to achieve a more sophisticated understanding of the unfamiliar other and the evolving self. They could, therefore, benefit more from the study of calligraphy in a broader context: to them, it could serve as the lens through which they aim to comprehend the essence of Chinese culture, people, and society, and, in so doing, to further understand themselves and their own cultures.

4. Building a *broad, coherent,* and *continuous* Chinese Studies curriculum

Let us now return to the MLA's call for curriculum reform. In order to develop "a broad, intellectually driven approach to teaching language and culture in higher education" (2007, p. 1), it makes the following proposal:

> … (building) a broader and more coherent curriculum in which language, culture, and literature are taught as a continuous whole, supported by alliances with other departments and expressed through interdisciplinary courses, will reinvigorate language departments as valuable academic units central to the humanities and to the missions of institutions of higher learning. (2007, p. 2)

As we can see, the change that has been called for is both a broad and a deep one that would require concerted efforts across the curriculum over a prolonged period of time. However, we can still begin envisioning such a reform as individuals who are at least locally involved with the curriculum. For this purpose, the MLA's proposal provides us with useful guidelines. Let us examine the proposal more closely by focusing on the following key words: *broad*, *coherent*, and *continuous*. These three words each appear to represent a distinctive dimension of the reform: *broad* refers to expansion in scope, *continuous* indicates extension in sequence, while *coherent* stresses the quality and strength of the connections in both directions. Calligraphy-related courses, with their strong capacity for making interdisciplinary connections, constitute a valuable growth area for developing an integrated Chinese Studies curriculum. For specific configurations of courses in such a curriculum, the possibilities are essentially unlimited. As an example, however, we could propose the following three courses and use them to illustrate what such a curriculum may look like: a full interdisciplinary course on the Chinese writing system, a second full interdisciplinary course on Chinese art, culture, and society through calligraphy, and, thirdly, a Chinese calligraphy practicum equivalent to one fourth of a course. Again, our ultimate goal is to construct a curriculum that is *broad*, *coherent* and *continuous*. In what follows, I will bring into focus each of these target characteristics, and demonstrate how the proposed courses achieve them.

A *broad* curriculum incorporates a wide range of disciplinary perspectives, approaches, and methodologies. The course on the Chinese writing system exemplifies this quality of the integrated curriculum. The vast geographical span and long historical lineage of issues and topics related to the Chinese writing system provide an excellent basis for breadth. The Chinese writing system encompasses multiple geographical cultures that cover a great portion of the world: it has been used in China, Japan, Korea, and Vietnam, forming what is termed the "Chinese characters cultural sphere" (Bradley, LaPolla & Michailovsky, 2003), and by the East Asian diasporas in other parts of the world. In their spread to other cultures, Chinese characters underwent multitudes of changes in writing the Chinese language and adapting to other languages unrelated to Chinese. In addition to examining the writing system's impact on these languages, and vice versa, this course also investigates how the script has interacted with other facets of the Chinese society, including education and literacy, gender and ethnicity, art and literature, and innovation and technology. For instance, the following are some of the questions students ponder in this course: according to

some of the earliest script reformers, how did the disparity between Chinese writing and speech come to be, and how did this disparity hinder the literacy of the Chinese population? After reading about the cultural biases the radical 女 encodes in the Chinese writing system, compare it with your native language and consider the question – do you think the morphemic nature of the Chinese characters allow sexist semantic associations to be more perceptible than in a phonemic writing system such as English? What characteristics of the Chinese writing system contribute to the development of brush writing into an art form, and in what ways has calligraphy been used to demonstrate, endow, or manipulate social power in the Chinese history? What are your thoughts about the claim that "Chinese writing inhibits scientific creativity by making it difficult to order information"? Each of these questions requires clear understanding of the Chinese writing as a linguistic system, yet each makes connections with issues in a non-linguistics discipline. The broad range of disciplinary perspectives also requires that the course incorporate a variety of approaches to the subjects involved, including analyzing data, solving problems, contrasting viewpoints, critiquing interpretations, and creating art works. Pedagogical methods in the classroom, accordingly, vary greatly from one area of focus to another. For example, linguistic studies require the students to work on problem sets independently or in collaboration, while inquiries into the Chinese written characters' effect on Western literary tradition may take the format of a guided class discussion.

Coherence in a curriculum is strengthened by building meaningful connections between (as well as within) courses. The two full courses – the one on the Chinese writing system and the one called "Chinese art, culture, and society through calligraphy" – share the common subject of Chinese calligraphy practice in its social context. The latter course engages students in examining and cross-examining Chinese calligraphy in diverse settings. For example, it deals with such topics as the relationship between calligraphy and other Chinese arts, calligraphy practice and Buddhism, the role of calligraphy in the Confucian society, calligraphy and modern politics, and calligraphy's influence on Western art. Although it is a "calligraphy course," systematic training of calligraphy skills only makes up half of the course. The other half is devoted to lectures, discussions, and presentations on calligraphy-related issues in a wide range of disciplines as represented by the above examples. Different from many of the traditional calligraphy courses, the primary objective of this course is not to develop students' calligraphic proficiency, but, through their hands-on practice as well as reading and discussion, to enable them to acquire an intellectually rigorous understanding of the broader aspects of Chinese art, culture and society. Its interdisciplinarity is just like that of the first course; its focus, however, is on Chinese calligraphy rather than the Chinese writing system, and this is where it differs from the first course. For students in the Chinese writing system course, learning about the practice of calligraphy in traditional and modern Chinese societies enables them to understand the linguistic entity as simultaneously a social

construct. The broader understanding they acquire, in turn, informs their appreciation of Chinese calligraphy at a deeper level and guides their practice when they take the course on art, culture, and society. In this manner, the two courses are closely connected to each other, and such connections contribute to the coherence of the overall curriculum.

In terms of *continuity*, the new curriculum aims to sustain and support students' long-term interest in its various subject matters. For those students who have taken either of the two previously described courses and would like to continue practicing Chinese calligraphy, for example, they have the option of taking the third course, the Chinese calligraphy practicum. This is a practice class that focuses on improving students' calligraphic skills. The purpose of the course is to provide the structure and support that students need for regular and sustained calligraphy practice. It meets once a week, and offers one credit hour, equivalent to one quarter of a full course. However, students are allowed to repeat this course for prolonged practice, if they wish to do so. One major difference between the practicum and the hands-on component of the second course on art, culture, and society through calligraphy, is that it accommodates students with different levels of calligraphy skills, while the full course, in order to be systematic and in sync with the lectures and discussions, starts from the most fundamental in skill training.

Together, the three courses form a section of the Chinese Studies curriculum that is broad, coherent, integrated, and interdisciplinary, as advocated in the MLA's recommendation (2007, p. 2). This part of the curriculum offers a great degree of flexibility to the students. They can start where they find it most suitable for their individual interests. Students with a linguistics background may find the first course most relevant, while students interested in arts and humanities would possibly be more attracted to the second course. Students wishing to pursue their interest further may enjoy taking both courses. In a different approach, those students who are most drawn to the practical skills of brush writing, for instance studio art majors, may start with the calligraphy practicum and then move on to the other two courses. With enhanced integration among the courses, students are likely to find taking classes more engaging than the traditional tag-team method of course taking, and are possibly more likely to stay engaged in the overall curriculum.

5. Conclusion

In the general reform towards more integrated foreign language, literature, and culture curricula as proposed by the MLA, Chinese calligraphy-related courses can function as a vital force in reinvigorating the Chinese Studies curriculum. Its effectiveness will depend on the extent to which we are able to make creative and productive connections both within and between courses, and from the study of calligraphy to other disciplines. In so doing, we will contribute to building a "broader and more

coherent" Chinese curriculum, and ultimately, to strengthening the role of Chinese Studies in shaping the minds of our students in this era.

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Lexical Proficiency and Quality of Composition: The Case of School-Age Chinese Heritage Language Learners[1]

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Abstract This study examined lexical proficiency as manifested through written compositions among Chinese heritage language learners and investigated whether lexical factors affected Chinese native speakers' perception of the quality of the compositions. School-age CHL learners' compositions were assessed for lexical diversity and lexical sophistication, two major aspects of lexical proficiency. Twelve Chinese native speakers rated a selection of the compositions based on a given rubric. One-way ANOVA analysis of the data showed a strong grade effect for both measures; after controlling for text-length, older students produced significantly more vocabulary items in their writing and used significantly more low frequency vocabulary items. Native speakers' perception of the quality of the compositions yielded correlations with text length for grade 6-8, but not for other grades. The implications of these results were discussed.

Key words: Chinese heritage language education, Lexical Proficiency, Vocabulary Acquisition

摘要 本文研究了华裔中小学生通过写作所展示的词汇能力以及写作中的词汇因素是否影响母语者对写作质量的评估。本研究首先分析了三至十二年级的华裔学生的文章，评估了词汇能力的两个主要方面，即词汇多样性和词汇难度。其次，十二名汉语母语者根据所给标准评估了学生文章的质量。分析结果发现了显著的年级主效应。高年级学生比低年级学生在同等长度的文章片断中使用了更多不同的词及更多的低频词。母语者对文章质量评定仅受到作文长度的影响。本文对这些结果进行了讨论。

关键词：汉语作为继承语的习得，词汇能力，词汇习得

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1.0 Introduction and Overview

This study addresses two critical areas of second language acquisition (SLA): vocabulary acquisition and heritage language acquisition. According to Meara (2002), vocabulary acquisition has 'moved from being a neglected backwater in second language acquisition to a position of some importance, and this importance looks like increasing as lexical issues become more central to theoretical linguistics'. SLA studies on Chinese vocabulary acquisition have also been growing rapidly, however, most of the studies so far have been focused on college level adult learners (e.g., Lin, 2000; Lü, 2010; Shen, 2005; Shen, 2009).

Heritage language education has emerged as a frequently discussed topic at academic conferences, in journal articles and books after years of neglect (e.g., Peyton, Ranard, & McGinnis, 2001; He & Xiao, 2008; Brinton, Kagan, & Bauckus, 2008). In the case of Chinese, community Chinese heritage language (CHL) schools are the main force in educating the majority of Chinese language learners in the United States (e.g., McGinnis, 2006); these schools have also been recognized as instrumental in maintaining the language and culture in other parts of the world (e.g., Clyne & Kipp, 1999; Duff, 2008; Fishman, 2001). However, anecdotally and publicly, there has been some strong criticism against such schools for their traditional, outdated and ineffectual pedagogy, their ill-designed materials and their lack of evidence of students' improvement. Further study is needed to determine whether this charge is valid. To date, initial evidence suggests that children who have been attending CHL schools do demonstrate a consistent and gradual improvement on language and literacy skills (e.g., Koda, Lü, & Zhang, 2008; Koda, Zhang & Yang, 2008; Lü, 2009), supporting the importance of learning through heritage language schools when there is still a lack of institutional support for bilingual learning (Wang & Green, 2001).

This study examined vocabulary acquisition among school-age CHL learners. Building on theories of L2 lexis, I approached this question by assessing learners' lexical proficiency through analysis of their written compositions. The main goals of the current study are to investigate (1) whether CHL learners' lexical proficiency, as manifested through their written compositions, increase as their grade level increases; (2) whether the overall quality of writing improves as CHL learners' grade levels increase, and (3) which aspects of lexical proficiency are the best predictors of writing quality. In the section that follows, I briefly outline a theoretical framework of second language lexical proficiency and findings on lexical proficiency and written compositions in both first and second language acquisition.

1.1 Theoretical Framework of Second Language (L2) Lexical Proficiency

Vocabulary knowledge is central to language learning and use. Vocabulary items are the basic building blocks of language: it is with words we form sentences, paragraphs and texts, and without words communication becomes difficult. In addition, Grabe and Kaplan (1996) maintained that vocabulary knowledge also promotes syntactic flexibility and serves as the foundation for further learning. To date, the rich body of literature on vocabulary learning has suggested that for both first and second language learners, vocabulary knowledge is a strong predictor of reading comprehension (e.g., Ku & Anderson, 2001; Shen, 2005) and of writing abilities (e.g., Albrechtsen, Haastrup & Henriksen, 2009; Baba, 2009). As far as vocabulary assessment is concerned, aside from studies on English language learners (e.g., Laufer & Nation, 1995, 1999), there also has been a rapidly growing body of literature on vocabulary learning and teaching in languages other than English (e.g., Bulté, Housen, Pierrard & van Daele, 2008; Koda, 1993; Lü, 2010; Shen, 2009; Tidball & Treffers-Daller, 2007).

Studies on vocabulary learning frequently use terms such as *word, lexical knowledge, vocabulary knowledge, receptive/productive knowledge* or *breath/depth of vocabulary knowledge*, often interchangeably and without clear distinction. Such loose use of terms not only confuses readers, but also makes the interpretation of results difficult. As an effort to ease this situation, Bulté et al. (2008) distinguished and demonstrated the inter-connectedness of vocabulary-related constructs and their measures (Chart 1); these constructs are classified into three hierarchical layers, including:

- Theoretical level: cognitive constructs (lexical competence);
- Observational level: behavioral constructs (lexical proficiency as manifested in L2 processing, especially production);
- Operational level: statistical constructs (scores, measures and measurements).

Chart 1. Hierarchy of Vocabulary-related Constructs (Adapted from Bulté *et al*.).

Theoretical level cognitive constructs: Lexical Competence	Size of knowledge	Width of knowledge	Depth of knowledge	Procedural Competence	
Observational level behavioral constructs: Lexical Proficiency as manifested in L2 processing	Lexical diversity	Lexical sophistication	Lexical complexity	Lexical productivity	Lexical fluency
Operational level statistical constructs: scores, measures and measurements	General TTR	Frequency-based lexical measures	Lexical close test	Number of word types	Temporal measures & lexical decision tasks

Based on these theoretical distinctions, the current study focuses on the size and width aspects of learners' lexical competence in Chinese. At the observational level, I focused on two aspects of lexical proficiency, lexical diversity and lexical sophistication. The measures used at the operational level in the current study are described in the methodology section.

1.2 Lexical Proficiency and Quality of Writing

To date, researchers have used a variety of lexical statistics in association with quality of writing in both first (L1) and second language (L2) studies, including:

- Lexical diversity[2]: percentage of the number of different lexical items used in the writing to the total number, typically measured with Type-Token Ratio (TTR, Engber, 1995; Grobe, 1981; Harley & King, 1989; Johansson, 2008; Nihalani, 1981; Laufer & Nation, 1995; Linnard, 1986; Olinghouse & Leaird, 2009) or the ratio of the number of error-free lexical items to the same denominator (Engber, 1995).

- Lexical sophistication: percentage of low-frequency words that are used,

[2] In the literature, lexical variation and lexical diversity are used interchangeably. In this article, to maintain simplicity and clarity, I only used the term lexical diversity.

typically the ratio or number of words in a low-frequency band or beyond a certain frequency norm (Harley & King, 1989; Linnaud, 1986; Laufer & Nation, 1995; Lemmouh, 2008);

- Lexical density: percentage of lexical (content) words as compared to the total number of words in the text (Engber, 1995; Linnard, 1986), or to the total number of grammatical (functional) words (Ure, 1971, cited from Read, 2000).

- Lexical errors: percentage or number of lexical errors in the written text (Engber, 1995; Harley & King, 1989; Linnard, 1986).

L1 studies, especially on English, have examined the relationship between lexical proficiency and quality of writing for over a decade (e.g., Grobe, 1981). Although different lexical statistics have been used, the consensus is that lexical proficiency, especially lexical diversity, is the strongest correlate and predictor of holistic quality scores given by trained instructors (e.g., Grobe, 1981; Olinghouse & Leaird, 2009). For example, Grobe (1981) found that for grade 5, 8, and 11 native English-speaking children, lexical diversity accounted for a substantial amount of scores unexplained by syntactic and writing mechanic measures, indicating that teachers' perception of good writing is closely associated with lexical diversity. Olinghouse & Leaird (2009) adopted four lexical statistics, including lexical diversity, proportion of less frequent vocabulary, mean syllable length, and number of polysyllabic words. They found that for the 2nd and 4th graders in the study, the lexical statistics correlated significantly with both the quality of an experimental narrative writing task and students' scores on a standard writing task (TOWL-3 Story Construction Subset); lexical diversity was the best unique predictor in the second-grade experimental writing model, whereas text-length was the best unique predictor for the fourth graders. Johansson (2008) found that for native Swedish-speaking children, the differences in lexical diversity and lexical density in both written and speaking tasks were sensitive to learners' age; both lexical statistics demonstrated a strong age effect. In this study, the adult group outperformed the 17-year-old group, who outperformed the 10- and 13-year-old groups on lexical diversity; regarding lexical density (the percentage of content words), there was no significant difference between the two older groups, but they produced significantly denser vocabulary than the 10- and 13-year-old groups (Johansson, 2008). The author suggested that although lexical density and diversity both demonstrated developmental differences, they should not be used alone when comparing texts produced by children with small age

differences. The author also recommended lexical diversity as a more sensitive measure for detecting differences between age groups, since this measure shows a more noticeable developmental trend than lexical density.

Studies on L2 lexical proficiency and writing quality have mostly focused on ESL/EFL learners. Read (2000, pp 208) for example, suggested that the role of vocabulary ability in determining the overall quality of learner writing is worthy of further exploration, especially in a wider international context. Additionally, inasmuch as language is about communication, readers' perception and reaction to learners' performance in writing are considered to be an honest measure of learning success (Linnard, 1986, pp4).

Studies on L2 have neglected to study many lexical statistics, especially lexical sophistication; however, lexical diversity as a measure of lexical proficiency has been extensively explored. Engber (1995), for example, found that when compared with holistic rating scores of the compositions by university ESL students, both lexical diversity and error-free lexical diversity correlated highly with the rating scores; lexical error correlated significantly but negatively with the rating scores, whereas lexical density did not affect the raters' scores. Koda (1993)'s study on learners of Japanese as a foreign language corroborated this finding. In her study, lexical diversity was the highest correlated factor with the overall quality of descriptive writing, and was the second highest correlate with narrative writing; the highest correlate being the total number of Kanji characters in a composition. Further regression analyses suggested lexical diversity as the only significant predictor of the quality of writing for both writing tasks (Koda, 1993). Lemmouh (2008) reported that EFL instructors in Sweden regarded 'appropriate use of words' and 'lexical variation' (diversity) as the two most important vocabulary features of a good essay; they also reported that correct grammar is a more decisive factor in the overall quality of an essay than exceptional vocabulary use. However, other studies found lexical diversity an insensitive measure. For example, for Swedish EFL learners and their native English-speaking counterparts from grades 2 to 5, Linnard (1986) found that lexical diversity, as measured by TTR, was not a satisfactory measure because of its insensitivity to text length and it had little relationship with raters' rating; native speakers and EFL learners showed a great and significant difference on lexical sophistication, which was measured by the ratio of lexical words from class 9 and up (according to Swedish school curriculum) to the total number of lexical words; this measure significantly correlated with the ratings (Linnard, 1986).

1.3 Measures of Lexical Diversity and Lexical Sophistication

Although lexical diversity is so far the most widely used lexical statistic,

various methods are used for its calculation. For example, as mentioned above, TTR has been one of the most popular ways to calculate lexical diversity. However, a problem with the TTR measure is that the longer the text sample, the lower TTR value it has, because longer texts tend to have fewer new words, which leads to a systematic decrease in the ratio between new words (V) and total number of words (N). Therefore, comparison of texts of different lengths becomes difficult (Daller, Milton & Treffers-Daller, 2007; Johansson, 2008). A mathematical transformation of the TTR measure, the Guiraud's Index, has been subsequently recommended (van Hout & Vermeer, 2007). This index is calculated by dividing the total number of word types (V) by the square root of total words (√N). From the perspective of construct validity, van Hout & Vermeer (2007) compared different measures of lexical richness and concluded that the Guiraud's Index is a better transformation of TTR than many other measures discussed in the study[3].

Unlike lexical diversity, which is a frequency-list-free measure, lexical sophistication is dependent on a frequency list. Typically, in order to determine whether a lexical item is a 'sophisticated' one, researchers need to refer to a frequency list. Commonly used methods in ESL studies included (1) Lexical Frequency Profile (Laufer & Nation, 1995), which describes and produces a profile of vocabulary used in a text in the first 1,000-word frequency band, the second 1,000-word frequency band, and the University Word List (a list of vocabulary items common in academic texts, see Xue & Nation, 1984); (2) *P-Lex* (Meara & Bell, 2001) and other similar computer programs, which automatically identify low frequency words that are not in the 2,000 most frequent words in English and (3) Advanced Guiraud Index, the ratio of the number of advanced lexical types to the square root of the total number of lexical tokens, has also been used as a way to measure lexical sophistication. One study on ESL learners in the UK (Daller & Phelan, 2007) compared the relationship between different measures of lexical sophistication and instructors' ratings, and revealed that the Advanced Guiraud measure and numbers of advanced types were better correlates than the *P-Lex.*

Based on the studies reviewed above, in the current study, the Guiraud Index was used as the primary measure of lexical diversity, and TTR was used for comparison; due to scarcity of software that can automatically identify low-frequency lexical items in Chinese, I used only the Advanced Guiraud measure for lexical sophistication. The following three research questions were

[3] For other transformations of TTR, please refer to van Houte and Vermeer (2007).

investigated:

1) Does lexical proficiency, as defined in the study, increase as grade level increases?

2) Does the overall quality of the compositions, as perceived by Chinese NS raters, improve as CHL learners' grade level increases?

3) Which measures of lexical proficiency are most related to the quality of compositions?

2. Method

2.1 Data Collection

Written composition. 125 compositions were collected from CHL students who participated in a school-wide essay contest in a Chinese weekend school. The contest asked participants to write on a semi-open topic "The _____ I like most" on their own, at their own pace, without any help from an adult or any other resources at home.

Compositions from students in grades 3 -12 were analyzed (N=94). Essays from the Kindergarten, grades 1 and 2 students (N = 31) were not included because they were too short to be analyzed meaningfully for the current study. The total number from each grade is listed in Table 2. The compositions were grouped into level 1 (grades 3-5), level 2 (grades 6-8), and level 3 (grades 9-12) to see if there were any cross-sectional differences. All 94 compositions were analyzed for basic text features and the lexical diversity measure.

Due to the intensity of the analysis procedure for the lexical sophistication measure and raters' rating (see below), it was impossible for me to perform the analysis on all 94 compositions for these two analyses. Therefore, a collection of 30 compositions was randomly selected from the pool of compositions for the analyses of lexical diversity and raters' rating. The 30 compositions included 15, 13 and 2 compositions from levels 1, 2 and 3, respectively.

Native Speakers' ratings of the compositions. Twelve Chinese native speakers were recruited from Mainland China and the United States. Two of the raters were college Chinese language instructors, and the rest of them were high school teachers of mathematics and sciences. Except for the two college instructors, the other raters did not have much experience rating compositions in Chinese. The experimenter explained the purpose to all the raters prior to the rating; all the raters practiced rating on a trial composition before they rated the randomly ordered 30 compositions. The raters were asked to rate the compositions on the

following four aspects on a 6-point likert scale ranging from *very poor* to *excellent*. The scale was modified from the Jacobs' scale (Jacobs, Zinkgraf, Wormuth, Hartfiel and Hughey, 1981). The four aspects include:

1. Overall: whether the author has discussed or described the chosen topic in a thorough and relevant way;
2. Vocabulary range and usage: whether the author has employed a set of words/idioms of a wide range accurately and appropriately;
3. Cohesion and coherence: whether the ideas are well-organized, logically sequenced and whether clauses or sentences are cohesively connected;
4. Grammar: whether the author has used grammatical structures accurately, with few errors in word order, pronouns, particles, prepositions, measure words, etc.

In order to remove the possible confounding effect of handwriting legibility and quality, the 30 handwritten compositions were typed out verbatim. The resulting texts were entered into Qualtrics Survey Software online, through which the raters completed their ratings. The compositions were randomly arranged with names and grade information removed. The rating scores from the native speakers were considered quality scores, which were later compared with the quantitative measures of lexical proficiency discussed next.

2.2 Analysis of Learners' Written Compositions

Analysis of the compositions includes two steps. In the first step, basic text features including text length (TL, number of character tokens) and average number of lexical types (LT, the number of different lexical items used in a composition, as segmented by the Chinese Lexical Analysis System described below) were calculated for all 94 compositions. Two lexical statistics for lexical diversity, TTR and Guiraud's Index (GI), were also computed for all compositions.

The second step was to compute lexical sophistication. For this measure, the Advanced Guiraud's Index (AGI) was used. In this study, I focused on the analysis of CHL learners' use of infrequent disyllabic words. Disyllabic words were analyzed because of their overwhelming presence in the Chinese lexicon; disyllabic words account for 72% on average while the proportion of monosyllabic words is 22%, according to the Vocabulary and Character Syllabus for the Hanyu Shuiping Kaoshi (The Chinese Proficiency Test, HSK Test Center, 2001; Xiao, Rayson & McEnery, 2009).

Before frequency can be computed, segmentation has to be done. It was performed using the Chinese Lexical Analysis System developed by the Institute of

Computing Technology (ICTCLA, 2009). Its precision of word segmentation reached as high as 97.58% (Liu, Zhang & Cheng, 2002; pp 13, Xiao, Rayson & McEnery, 2009). A research assistant also checked the segmented text for errors. Following the completion of text segmentation, all the disyllabic words were checked against their frequency from the Frequency Dictionary of Mandarin Chinese (Xiao, Rayson & McEnery, 2009). The frequency list from this dictionary was adopted because it is specifically compiled for learners of Chinese as a second or foreign language; and its base corpus has a broad coverage (50 million word tokens with a variety of registers) and an up-to-date word list (Xiao, Rayson & McEnery, 2009, pp2). "Low frequency" was operationalized as lower than 5000 per million. While examining vocabulary items below this cut-off point cannot provide a full picture of lexical sophistication, it is possible that such a snapshot can serve as a window into the sophistication aspect of lexical proficiency.

Table 1. Lexical Statistics Used in this Study.

Measures	Label	Formula/Definition
Basic Textual Features		
Total Length	TL	Total number of characters
Lexical Type	LT	Total number of lexical types
Lexical Diversity		
Type-Token Ratio	TTR	V/N
Guiraud's Index	GI	V/√ N
Lexical Sophistication		
Advanced Guiraud's Index	AGI	Advanced V/√ N

Note. V = number of different lexical tokens; N = number of total lexical types.

3. Results

Table 2 provides an overview of the descriptive results on average text length, average number of lexical types, the results on two measures of lexical diversity (TTR and GI) and on lexical sophistication (advanced GI).

Table 2. Mean Scores and Standard Deviations (in parenthesis) for All Measures for All Compositions (N = 94).

Level	Grade level	# of composi-tions	TL	LT	TTR	GI
1	Grade 3-5	57	178.44 (61.69)	66.14 (20.63)	.38 (.06)	4.94 (.89)
2	Grade 6-8	30	373.50 (169.17)	119.57 (46.45)	.33 (.04)	6.12 (1.22)
3	Grade 9-12	7	559.57 (210.24)	175.29 (45.78)	.32 (.04)	7.43 (1.00)

TL: text length; LT: lexical type;
TTR: typle-token ratio; GI: Guiraud's Index.

The results show that across the three levels, not only did CHL students' compositions increase on text length, but also on the average number of different lexical types in the compositions. Grade level was a significant main factor in the one-way ANOVA analyses in examining the differences across the three levels. The main effect of grade level was significant for text length (F (2, 91) = 46.206, p = .000). Tukey's post hoc analysis found that the differences between Level 2 and Level 1, Level 3 and Level 2 were both statistically significant (p = .000 and p = .001, respectively). The same trend was found for average number of lexical types (F (2, 91) = 50.298, p = .000). Level 2 students vocabulary set contained significantly more different words than Level 1 students (p = .000); Level 3 students also outperformed Level 2 and Level 1 significantly (both ps = .000). This result shows that the size of students' lexicons in Chinese as manifested through written composition has been increasing across levels. However, such results need to be adjusted for text length. Therefore, a series of one-way ANOVAs were performed to test whether the students differed on the indexes of lexical diversity.

3.1 Lexical Diversity

For TTR, significant difference was found across the three grade levels (F (2, 91) = 9.958, p = .000). Post hoc analysis indicated that the difference between Level 2 and Level 1 students (p = .000) was more significant than that between Level 3 and Level 2 (p = .042). This means as grade level increased, TTR decreased. Guiraud's Index showed a different trend; the Guiraud's Index increased significantly as grade level went up. An analysis of variance showed that the effect of grade level was significant (F (2,91) = 27.04, p = .000). Tukey's post hoc analysis indicated that Level 2 students produced a set of significantly more varied vocabulary items than Level 1 (p = .000); Level 3 students also outperformed Level 2 students (p = .008).

Table 3. Correlation among All Measures.

	TL	LT	TTR	GI
TL	-			
LT	.963***	-		
TTR	-.466*	-.273	-	
GI	.777***	.913***	.098	-

TL: Average length; LT: Average number of lexical type;
TTR: Typle-token ratio; GI: Guiraud's Index.
* <.05; *** <.001.

Additionally, a correlation analysis was performed between scores obtained from the different measures of text features (TL and LT), and lexical diversity (TTR and GI). The results are listed in Table 3. While all other measures were highly correlated, TTR showed significant negative correlation with average length; it also did not correlate with any of the other measures.

3.2 Lexical Sophistication

Table 4 shows the descriptive results on lexical sophistication measured by the Advanced Guiraud's Index. As shown, the learners used an increasingly larger number of sophisticated vocabulary items in their writing. As one-way ANOVA results show, the main effect of grade level was significant (F (2, 27) = 5.512, p = .009). Tukey's post hoc analysis indicated that Level 2 students scored significantly higher on the Advanced Guiraud's Index than Level 1 students (p = .043); similarly, Level 3 students also scored significantly higher on this index than Level 1 students (p = .03). However, no significant difference was found between Level 2 and Level 3 students.

Table 4. Mean Scores and Standard Deviations (in parenthesis) for Lexical Sophistication.

Level	Level 1	Level 2	Level 3
AGI	2.80 (1.45)	4.90 (2.74)	7.22 (2.76)

AGI: Advanced Guiraud's Index

Correlation between the lexical sophistication measure and other measures was also found. As shown in Table 5, lexical sophistication as measured by Advanced Guiraud's Index significantly correlated with all other measures except for TTR.

An analysis of variance also shows that grade level was significant for the measure of lexical sophistication (F (2,27)= 5.612, p = .009). However, the difference only lay between Level 1 and Level 2 (p = .000), but not between Level 2 and Level 3. But we can see from table 4 that the learners demonstrated a great variability on the lexical sophistication measure, as the standard deviations are very high for the three levels.

To summarize, it was found that as their grade level increased, this group of CHL learners produced consistently longer compositions; they also employed a significantly more diverse and sophisticated set of lexical items. Additionally, the students at Levels 2 and 3 used a set of significantly more infrequent and sophisticated lexical items in their writing than Level 1 students. Level 3 students also outperformed level 2 students in terms of lexical sophistication, but no statistical significance was found between these two levels of students.

Table 5. Correlations among All Measures for the Rated Compositions (N = 30).

	TL	LT	TTR	GI	AGI
TL	-				
LT	.963***	-			
TTR	-.276	-.057	-		
GI	.830***	.943***	.255	-	
AGI	.570**	.700***	.212	.765***	-

TL: Text length; LT: Lexical type;
TTR: Typle-token ratio; GI: Guiraud's Index;
AGI: Advanced Guiraud's Index
* <.05; **< .01; *** <.001.

3.3 Native Speakers' Rating and its Relationship with the Lexical Statistics

The second and third research questions are whether native speakers' ratings of the composition increased as the grade level increased, and which of the aforementioned lexical statistics would correlate with native speakers' perception of the quality of writing. To answer these questions, for each grade level, I calculated the average of the 12 raters' overall ratings as well as those on vocabulary use and range, cohesion and coherence, and grammar use. Table 6 shows the results. Interestingly, it was found that ratings on all aspects decreased as the learners' grade levels increased. This was counter-intuitive and raised the question of whether the combined judgment of the raters was a reliable measure. Therefore a reliability analysis was performed to examine the level of agreement among the 12 raters in rating the compositions on the four aspects (Table 7).

Table 6. Descriptive Statistics of Native Speakers' Ratings.

	Number of compositions	Overall rating	Grammar	Lexicon	Coherence
Level 1 (Grade 3-5)	15	4.06	4.30	3.88	3.98
Level 2 (Grade 6-8)	13	3.80	3.90	3.54	3.71
Level 3 (Grade 9-12)	2	3.33	3.68	3.2	3.42

Table 7 shows that inter-rater reliability was acceptable. The correlations among the judgments (Table 8) were also extremely high. However, the high correlations among the ratings did not seem to connect closely with the lexical statistics. Overall, no significant correlation was found between lexical statistics and NSs' ratings, except for Level 2 (grade 6-8). As can be seen in Table 9, significant correlations were found between the ratings and average text length. This finding seems to indicate that this group of raters primarily judged length of the compositions over other aspects related to the quality of writing.

Table 7. Inter-rater Reliability.

	Overall	Grammar	Lexicon	Coherence
Cronbach's alpha	.922	.919	.890	.916

Table 8. Correlation among Ratings.

	Overall	Grammar	Lexicon	Coherence

Overall	-			
Grammar	.982	-		
Lexicon	.980	.972	-	
Coherence	.971	.978	.978	-

(N=30 for all, Spearman's rho, *p* for all cases < .001)

Table 9. Correlation between Rating and Lexical Statistics for Level 2 (Grade 6-8).

Rating/Statistics	TL	LT	TTR	GI	AGI
Overall	.658*	.534	-.202	.417	.222
Lexicon	.602*	.454	-.132	.389	.301
Grammar	.643*	.555*	-.123	.441	.267
Coherence	.627*	.534	-.080	.474	.357

TL: Text length; LT: Lexical type;
TTR: Typle-token ratio; GI: Guiraud's Index;
AGI: Advanced Guiraud's Index
N= 12 for all, Spearman's rho, * <.05.

In summary, the results on raters' ratings significantly correlated with text length for grade 6-8, but not for other grade levels. The ratings also highly correlated with each other on all aspects but level 1 (grade 3-5) received higher ratings than the other two levels. The results are discussed below.

4. Discussion and Conclusion

This study examined lexical proficiency as manifested in written compositions of grade 3-12 Chinese heritage language learners. Lexical proficiency was observed and measured from the perspective of lexical diversity and lexical sophistication, and was compared with native speakers' perception of the quality of writing. Results revealed that the learners demonstrated not only a consistent and gradual increase in the overall length of their compositions, but also a significant increase in the use of a diverse and sophisticated collection of lexical items. Lexical diversity as measured by Guiraud's Index increased significantly as the

learners' grade levels increased. The significant difference for lexical sophistication, measured by Advanced Guiraud's Index, lies between Level 1 and Level 2 students. Findings from this study suggest that after years of attending Chinese school, CHL learners have made tangible progress, in this case, in lexical proficiency. This study is also consistent with previous studies (e.g., van Hout & Vermeer, 2007) on supporting Guiraud's Index as a more accurate and sensitive measure of lexical diversity. Type-token ratio was found to be a misleading index when the numbers of tokens vary substantially between the texts compared[4]. However, despite its deficiency in accurately representing the data, it is still being widely used in research on language acquisition (e.g., Richards, 1987).

4.1 Lexical Proficiency in Written Composition and CHL Literacy Acquisition

By employing different indexes of lexical statistics, one conclusion we can draw based on the overall results is that CHL learners have been acquiring a substantial amount of vocabulary items in Chinese, and they are able to employ the vocabulary items in writing. Based on this, one can argue that CHL schools are conducive to promoting literacy learning. However, Level 2 and 3 students did not differ on lexical sophistication, which may potentially indicate a plateau effect in their vocabulary acquisition and production. One explanation for such a plateau effect may be that classes and textbooks from Chinese schools alone may not be sufficient for developing a more comprehensive repertoire of vocabulary knowledge. L1 research on literacy development has suggested that writing ability is strongly connected with reading achievement (Strotsky, 1983) and that access and exposure to reading is important in vocabulary acquisition (e.g., McQuillan, 2006; Nagy, Herman & Anderson, 1983; Shu, Anderson & Zhang, 1995). It is hard to imagine that one can write well with a rich vocabulary without additional input from reading, especially when external language input in the heritage language is limited. Although the reading-writing connection may not be as straightforward and automatic as it is for L1 learners (Eisterhold, 1990), it is suggested that L2 instructors should be sensitive to the roles L1 reading and writing abilities as well as L2 reading abilities play in L2 writing (Eisterhold, 1990). In the context of Chinese heritage language learning, it can be understood that access and exposure to more Chinese reading materials would be extremely helpful. In addition, CHL teachers' awareness and understanding of the role of CHL children's biliteracy skill in their Chinese literacy development are essential in promoting CHL learners' acquisition and production of advanced vocabulary.

[4] When text length is held constant, TTR is less misleading, but is still problematic. See relevant discussion in Laufer & Nation (1995).

Further studies linking students' vocabulary knowledge, reading exposure as well as teachers' literacy instruction, are needed to substantiate findings from the current study.

4.2 Native Speakers' Perception of the Quality of Composition

The results on NSs' perception are perplexing. The ratings highly correlated with each other on all aspects but compositions from lower grades received higher ratings. Several factors may have contributed to this situation.

It is very likely that the raters are affected by the *halo effect*, which refers to the perception of a particular trait being influenced by a carry-over bias from judging the former trait in a sequence of judgments or assessments (Thorndike, 1920). That is to say, when raters are asked to make a series of judgments, they really only make one, which affects all other judgments. Such an effect has also been reported in studies involving teachers' rating elsewhere (Malvern, Richards, Chipere & Durán, 2004; Daller and Phelan, 2007). It can also be argued that the high correlations between native speakers' ratings of different aspects of writing indicate that the raters may have had difficulty in interpreting the different aspects they were asked to rate. To illustrate this point, I listed two sample compositions in the Appendix. As observable, the scores the two compositions received on the four aspects clustered around each other; furthermore, although the lexical statistics demonstrate that the two compositions vary greatly on lexical diversity and lexical sophistication, the rating scores differed the least on vocabulary.

A second possibility for the rating bias may be that the rating guidelines were not explicit enough for the raters to follow (see rating guidelines under 2.1). Since the majority of the raters were not teachers of Chinese, they may not necessarily have a lot of experience with evaluating compositions and may not be able to rate the compositions based on the given rubric. Previously mentioned ESL studies (e.g., Malvern, Richards, Chipere & Durán, 2004; Daller and Phelan, 2007) involved trained ESL teachers. Future studies involving quality rating of writing should address this issue by engaging teachers.

The finding that text length (of grade 6-8 compositions) correlated significantly with all rating scores was consistent with prior findings on Japanese (Koda, 1993). In this study, Koda found that the total number of Kanji characters (text length) was the highest correlate with narrative writing. This is the only study on a non-alphabetic language as an L2. Could it be possible that the nature of the Chinese writing system affected raters' perception of the quality of writing? Future studies should look further into this possibility.

5. Limitations of the Study and Implications for Future Studies

Although the present study has identified cross-sectional differences in terms of lexical proficiency, more convincing results should be yielded from longitudinal studies following one group of learners over an extended period of time. Additionally, future studies should also associate lexical statistics as measured in this study with other measures, such as learners' general language proficiency and learners' backgrounds and experience, in order to gain further insights into vocabulary acquisition. Moreover, future studies should investigate learners' lexical proficiency as manifested through a variety of writing tasks (e.g., Baba, 2009); the writing task in this study allowed mostly narrative writing. From a pedagogical and a teacher-training standpoint, it would be more beneficial for future studies to recruit heritage language teachers as the raters. It would also be informative if researchers could conduct interviews with the raters following the likert-scale rating to explore further how they actually judge Chinese heritage language learners' compositions.

Additionally, due to limited time and resource, I could not ask the raters to rate all 94 compositions. Instead, they rated only a selection of 30 compositions, among which there were only 2 compositions from level 3 (grade 9-12). This small sample size may not have represented CHL students at this level to a full extent, and it may also have contributed to the insignificant correlation between raters' scores and lexical statistics.

Notwithstanding the methodological limitations, this study contributes to the rapidly growing field of research on acquisition of Chinese as a second language. First, this study, to the best of my knowledge, is the first one to empirically investigate vocabulary learning among school age Chinese heritage language learners. Second, this study echoes Meara (2002)'s call that L2 vocabulary acquisition studies should converge with and reflect advancements in vocabulary in psycholinguistics and computational linguistics. This study presents an initial effort to bridge Chinese vocabulary acquisition, theories of L2 lexis and recent development in Chinese computational linguistics towards a functional account of lexical proficiency.

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Appendix: composition samples

Composition 1 (grade 3): 让我最开心的一件事情

/让/我/最/开心/的/事/是/打{高尔夫/球}。/我/的/妈妈/、/爸爸/和/哥哥/都/喜欢/打{高尔夫}，/我们/很/喜欢/一起/玩/。/我/去/***(State)/参加/比赛/，/得了{第三名}。/我/很/高兴/练习{高尔夫/球}，/特别/是/短球/。/我/一{点/点}/喜欢/长/球/。 /今年{圣诞/节}，/爸爸/、/妈妈/给/我/买/了/一/套/球杆/，/我/高兴/极/了/！

Composition 2 (grade 8): 让我最得意的一件事

让/我/最/得意/的/ 一/件/事/是/ 打/{高尔夫/球}。/我/打/{高尔夫/球}/已经/有/四/年/了/ 。/我/参加/过/*** (city)/ 的/青少年/{高尔夫/球}/学校/, 我/的/老师/经常/夸奖/我/的/动作/正确/，/非常/有/前途/。/夏天/的/时候/，/我/每/一个/星期/都/爱/去/打/ {高尔夫/球}, /可是/***(city)/的/冬天/气候/寒冷/，/前后/有/四五/个/月/完全/ 不/能/打/{高尔夫/球}。/上/高中/后/，/我/的/功课/越来越/

忙/，/打/{高尔夫/球}/的/机会/也/越来越/少/ 。/今年/六月/，/我/ 的/ 大舅/来/***(city)/看/我们/ 。/我/高兴/坏/了/，/ 这/下/我/ 可/有/机会/与/他/比试/比试/了/ 。/大舅/已经/退休/了/，/他/经常/打/{高尔夫/球}/，/打/的/ 很/好/ 。/我们/ 打/了/三/场/球/，/我/每次/都/打/的/ 不错/。/大舅/很/有/耐心/，/在/球场/上/他/ 还/教/了/我/许多/球技/。/ 我/的/感觉/好/极了/ 。/ 秋天/的/时候/，/我/ 有/机会/和/我/ 父亲/公司/的/总经理/打/几/场/{高尔夫/球}/ 。/ 我/ 的/ 表现/不/佳/。/ 我/认为/是/他/脾气/急躁/，/我/ 的/压力/太/大/了/，/不/能/施展/我/ 的/球技/。/ 感恩节/的/ 时候/，/我们/ 全家 /去/***(State)/***(City) /渡假/ 。/我/约/了/大舅/一定/要/打/{高尔夫/球}/，/再/和/大舅/切磋/球技/。/***(State)/的/天气/好/极了/，/可/我/ 打球/的/ 成绩/却/不/ 好/。/这/回/我/发现/不/是/因为/我/球伴/是/谁/，/而是/因为/我/ 练/球/练/的/ 不够/。/不论/怎样/，/打/{高尔夫/球}/是/让/我/最/得意/的/ 一/件/事情/。/我/要/尽量/找/时间/练/球/，/提高/我/的/球技/。

Note: identifiable names have been removed.

Lexical statistics of the two sample essays.

Lexical Statistics	Composition 1	Composition 2
Text Length (# of characters)	106	444
Lexical Types (# of different lexical items used)	46	136
Type-Token Ratio	.43	.31
Guiraud's Index	4.47	6.45
Advanced Guiraud's Index	.86	5.74
Average Rating on Overall Quality (max: 6)	2.92	4.75

Average Rating on Vocabulary (max: 6)	2.83	4.42
Average Rating on Cohesion and Coherence (max: 6)	2.83	4.67
Average Rating on Grammar (max: 6)	3.09	4.73

網路輔助中文混合學習課程設計與評鑑：使用者觀點探討研究

Exploring Users' Perspectives on Web 2.0-supported Chinese Blended Learning Curriculum Design and Evaluation

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摘要： 隨著教學模式的創新與學生主體的改變，第二外語教學已從傳統「刺激－反應」為主的行為性訓練，發展成以建構學習者認知與溝通能力為主的互動語言教學型態。伴隨著中國經濟的崛起，學習中文已掀起一股銳不可當的熱潮，由於網路科技的發達，以「科技與網路」為輔助的外語教學方式除了打破學習的既定框架外，也成為中文教學課程設計變革與創新的新話題。為了創新中文教學，許多的背景因素與需求，包括：重新審視課堂內的教學主體和因素、追蹤學生學習的情境脈絡、確認學生學習特點與擬定教學目標等皆為本研究的探討重點，而本研究的目的是為了呈現 Web2.0 輔助中文混合學習的課程設計、執行與成效評鑑，並分析教師和學習者使用混合學習模式後的回饋與感受，希望能對中文混合學習課程設計與教學系統的發展提供經驗並做出貢獻。
關鍵字： 課程設計與評鑑、第二代網路科技、中文為第二外語教學

Abstract: The innovation in teaching approaches and diversity in student population have transformed foreign language education from the behaviorist-based training that focuses on stimulus and response to the constructionist-oriented practice that emphasizes the cultivation of integrative communicative competence. Due to the economic boom in China, teaching and learning Chinese as a foreign language (CFL) becomes prevalent worldwide. Accordingly we proposed Web 2.0-supported blended learning in reforming teaching and learning of CFL. By applying the emerging Web 2.0 technologies, the boundaries of CFL learning contexts are expected to expand. This study aims to examine technology-enhanced CFL curriculum and relevant factors via instructional system design, implementation and evaluation. User experiences from a beginning CFL class at a Midwestern university were reported regarding the use of blog, wiki, voice thread and online forum. Results provide initial empirical evidence that Web 2.0 instructional design is beneficial to the development of pedagogical resources as well as improvement of students' language performance. The implications these findings have for CFL curriculum development and strategies for teaching and learning conclude the article.
Keywords: Curriculum design and evaluation, Web 2.0 technology, CFL

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> "The medium, or process, of our time ─electric technology─is reshaping and restructuring patterns of social interdependence and every aspect of our personal life. It is forcing us to reconsider and re-evaluate practically every thought, every action, and every institution formerly taken for granted. Everything is changing ─ you, your family, your education, your neighbourhood, your job, your government, your relation to the others. And they're changing dramatically." - Marshall McLuhan

壹、緒論

一、研究背景

由全美各地各級中文學校與課程數量的增長可見，以中文為第二外語的學習在美國已蔚然成風（BBC News, 2007; eSchool News, 2006），近年來，由於教學科技與多媒體的日益精進，網路結合溝通技術的教學也已被廣泛地應用於第二外語課室中（Blake, 2008）。從七十年代開始，中文教學界已開始使用電腦來進行中文教學，然而由於科技的限制，早期的中文電腦教學應用比較有侷限性（Yao, 2009)。許多相關研究指出，網路多媒體、資料庫與網站對於提升中文學習有相當助益，比如: 社會認知觀點的內容設計（Lan & Chang, 2009）、教師知識分享（Lin & Wang, 2008）、學習動機提升（Wu, 2008）、團隊合作學習（Huang, Chao & Lin, 2008）、線上課程互動學習（Chen & Liu, 2008; Ku & Lohr, 2006)、視訊遠距教學規劃實施（信世昌, 2008）、聲調自我檢測系統建制（Tao, Bond & Beutner, 2006; 曾金金、張月馨 & 陳靜子, 2007）、網頁設計可用性（Huang, Hsin, Chiu, 2010）、無所不在的行動學習（Zhang, 2009）和虛擬世界（谢天蔚, 2010）等。然而到目前為止，在中文課程中使用Web 2.0教學工具仍屬少數，本研究應用了創新的想法，結合傳統中文學習課程，透過 Drupal 網路平臺以及Web 2.0網路工具的使用，將美國州立大學的一門基礎中文課設計成為Web 2.0輔助中文混合學習課程，所用技術包括：部落格（blog）、維基（wikis）、論壇（forum）、視頻共用網站（Youtube） 與語音串連（voice thread）。

二、電腦輔助溝通

Thorne（2008）的報告指出，電腦輔助溝通（computer-mediated communication）在第二外語教學中已被廣泛地使用，其主要藉由時間的同步與非同步，平面文字與影像聲音等模式來進行討論，其中，以文字呈現的工具主要包括了：電子郵件（Kitade, 2006; Rooks, 2008）、線上論壇（Birch & Volkov, 2007; Miyazoe & Anderson, 2010）、部落格（Arslan & Şahin-Kızıl, 2010;

Warschauer, 2010）、維基（Chao & Lo, 2009; Kesslera & Bikowski, 2010）、而以影像及聲音為主的工具有：網路談話通訊 （Cabaroglu, Basaran & Roberts, 2010; Shin, 2006）、語音部落格與錄音（Sun, 2009）、視訊會議（Yamada, 2009）等。簡言之，電腦輔助溝通不僅可幫助語言教師將學習活動設計多元化，更能激發學生的學習動力，尤其對數位時代的學習者（digital natives）而言，以電腦輔助溝通所呈現的語言教學活動，能重新整合傳統課室中語言輸出與輸入的單向方式，發展出互動性較高的課室整合性交流（Thorne & Payne, 2005）。事實上，在較高的互動性教學情境下，無形中也舒緩了一般課室中既存的壓力因子，例如：競爭文化、教師關注、面對面語言及表情反應等等，再者，由於電腦輔助溝通課室轉換了教師與學生的角色，學生的語言學習焦慮也可相對地降低，因此，學者們普遍認為電腦輔助溝通的外語課室可以提供一個讓學習者更安全和放鬆的溝通學習環境（Collentine, 2009; Chao & Huang, 2007; Chun, 2008; Chapelle; 2008, Hrastinskia & Kellera, 2007）。

三、混合學習

根據 Graham （2006）的定義，混合學習（blended learning） 主要可以分成三個層面：教學形式或媒體傳送的結合、教學方法的使用、及傳統面對面與線上教學的混搭。Sparrow（2004）指出，以能力為基礎的訓練非僅限於傳統講課方式的教學，傳統的講課教學若能與電腦輔助教學成為混合學習，更能發揮以能力為基礎的訓練成效，Bielawski 與 Metcalf（2003）的混合學習研究中即證實了此項說法。Colis 與 Moonen（2001）和 Bersin（2004）定義混合學習是結合了傳統課室以教師為主的教學和網路教學與科技輔助教學工具，將實體的教學領域擴展到網路上，或是將網路學習作為傳統課程的學習延伸。具體而言，混合教學提供一個具有彈性的學習空間，使課程設計更具啟發性，而學習時間和地點則更具便利性與彈性。Singh（2003）指出混合學習課程包含多樣化的學習工具，比如：真實與虛擬的互動軟體、自我調整學習進度的網路課程、及在學習任務中搭配成效評估工具等。此外，電腦自我效能、輔助系統期待效能與實際功效、學習內容特色、互動性及學習氛圍，更直接地影響到學習者對混合學習的滿意度（Wu, Tennyson, & Hsia, 2010），因此，教師在運用此教學模式時，應仔細考慮這些相關因素。

許多學者（Lanham & Zhou, 2003; George-Walker & Keeffe, 2010; Niemiee, 2009）認為混合學習策略的最大優勢是能有效提升教學成效並適用不同學習型態和偏好的學習者，同時，也可讓學習者強化重要能力的學習，這些學者的研究不僅為混合學習策略提供了一個良好的理論基礎，其研究亦發現混合學習設計有助於成人學習。另一方面，對教學者而言，混合學習設計

提供了便利的課程管理與良好的學習效果，這樣的教學策略不但豐富了課程內容，並可具有彈性地縮短課程教學的時間並降低成本。Garrison 與 Kanuka（2004）和 Waterhouse（2005）則提醒教師要能充分運用混合學習策略，必須考慮所有的教學元素，而為確保教學設計的成功，教學計畫必須根基於教學設計的基本原則，並且在教學設計與教學策略的權衡之間，釐清教學方法與理論。

Singh（2003）發現混合學習可融入不同的學習與教學元素，例如:面對面以教師為主的教學、同步與非同步的線上教學等。Nisar（2004）、Garrison 與 Vaughan（2008）和 Davidson-Shivers 與 Karen（2006）的研究指出，網路教學有許多優點：第一，有效縮短訓練時間；第二，訓練地點具有彈性且可確保訓練品質一致；第三，易於掌握學生對於課程的參與程度；第四，獲得更好的教學成效；第五，方便性與節約成本。因此，從教學成效的觀點而言，混合學習的方法對於成人的能力提昇與學習是相當有助益的，這是本研究欲探討的重點之一。總之，本研究的設計主要採用混合學習研究者所提及的概念，結合傳統中文課室及線上學習環境，進行課程的重新組合。

四、課程管理系統與 Web 2.0 工具

相關研究（Cole, 2005; Florence, 2008; Simonson, 2007）指出，許多課程管理系統如 Blackboard、Moodle 等在高等教育中已被廣泛應用，其表面效度與功能性在網路混合學習課程設計中較容易被展現（Black, Beck, Dawson, Jinks & DiPietro, 2007）。本研究採用了免費開放原始碼的 Drupal 系統（http://drupal.org）。Douglass, Little 與 Smith（2006）指出，Drupal 是一個由 PHP 語言所搭建的線上內容管理系統，其功能為建構網路管理平台及訊息網站，並簡化控制與管理流程，例如：文檔、圖像與影片等。此外，它是個彈性且限制較少的外語學習課程空間，協助建立一個多元的網路學習社群（Mercer, 2006），在網路學習社群中，學生們可以分享他們的學習經驗與想法而沒有時間和空間的限制，或者，閱讀其他學生的文章與教師的回饋（Fitzgerald, 2008）。Dalsgaard（2006）亦提出將課程系統延伸至網路社群的概念，強化學生自我管理、問題導向與合作學習等。

Cornor（2007）、O'Reilly（2005）、 Rosen 與 Nelson（2008）的研究指出，Web 2.0 是由線上工具創造出來的網路互動概念，它提供了一個創造性與互動性的網路社群空間，而透過網路學習社群，學生們可以進行社會互動、交流，與合作學習。Web 2.0 強調「網路扮演中介平台的角色」，透過這樣的平台，使用者可以分享知識與增添新資訊以加深訊息的廣度與寬度（Greenhow, Robelia, & Hughes, 2009; Harrison & Thomas, 2009; Ravenscroft,

2009）。Web 2.0 的社會互動性包含了同儕共同創造內容、同步/非同步溝通互動、以及建立彼此互助的創造價值（Meyer, 2010; Shuen, 2008），應用此類的科技工具於語言教學與學習上，我們可以預期 Web 2.0 工具將可為語言教師與學習者開拓一個嶄新的學習時代（Anderson, 2007; Kárpáti, 2009; Lanclos, 2008; Motteram, & Sharma, 2009; Simon, 2008; Thomas, 2009; Thorne, Black & Sykes, 2009）。

五、使用者對於教學科技之接受程度

關於教學科技和學習者之間的關連性，Clark（1983, 1994, 1999）最早主張教學科技媒體與工具本身並不會對學習產生任何影響，在教學機制中產生具體正面作用的是配合教學媒體的教學方法，雖然Clark對教學方法影響學習（method-affects-learning hypothesis）的假設提供了解釋，但是對這兩個議題並沒有找出根本的相關性。教育學者（Hung, 2009; Schrum et al., 2007; 沈中偉, 2008）則呼籲教育研究者應透過實證研究來驗證學習成果與科技媒體的具體成效。在教學科技使用者的認知建構中，科技接受模型（technology acceptance model）探討了科技使用者其行為意圖和科技的使用互動，其中用來探討外部因素對使用者的內部信念、態度及意向等因素，與科技系統使用情況之交互影響，這個模型的概念已在資訊科學中被廣泛使用（Davis, 1989; Davis, Bagozzi & Warshaw, 1989）。該理論認為，使用者面對一個新的科技工具時，感知有用性（perceived usefulness）和感知易用性（perceived ease-of-use）是兩個主要決定的接受度因素。感知有用性為使用者在使用某一特定系統後，其主觀認定其工作績效的提升程度；而感知易用性則是指使用者認為系統本身的容易使用的程度。有研究指出，使用者的感知易用性愈高，其感知有用性也愈高；同樣地，感知易用性愈高，其使用態度傾向也愈積極。換言之，教學科技整合的成功（DeLone & McLean 1992）與學習者線上滿意度（Sun, Tsai, Finger, Chen & Yeh, 2008）需要考慮不同的層面因素。在本研究的設計框架中，我們透過對使用者的想法、觀點與偏好的調查，以了解混合學習對教學者與學習者產生的相關結果進行剖析。

Buckingham 和 Willett（2006）與 Huntley（2006）指出，出生在 1982 年至 1990 年代中期的人被歸納為 Y 世代，這個世代的學生傾向接受科技輔助教學，主因乃是他們出生和受教育於資訊科技廣泛運用的時代。本研究鎖定 Y 世代的中文學習者為研究主體，探索其對網路教學平台在中文教學上的「可用性」（Hsin & Huang, 2007）以及對混合學習的接受程度與看法。

貳、教學目標與模組設計

本研究之中文課程已經運行多年並擁有良好的教學進步與課程規劃，包括了：教學目標與規範、教學進度表、課堂活動與課後練習等，然而，我們認為仍有空間加入讓課程更活潑有趣的元素。事實上，在本研究的設計當中，Web 2.0 線上模組並非全然改變整體的課程設計與規劃，而是在目前的中文課程規劃與教學基礎上，融入教學科技促成混合學習策略，目標是讓學習者參與以 Web 2.0 為輔助的中文混合學習課程，以增加其學習成效與學習動力。

一、教學目標

本課程為美國中西部州立大學的基礎中文課程，參與研究的學生共有十五位，所有的學生均經過中文語言測驗後分配到此中文班級，學生們依本身科系的要求，分別選為必修或選修。在教學目標方面，針對教師本身的教學需求並配合課程的進度與線上工具的應用，發展相關的混合學習模組。而在學習目標方面，建立學生之間的學習社群、培養互助合作與自主學習的精神，以有效發展關鍵的中文能力，總體教學目標如下:

(一) 發展有效的線上學習系統與模組：於既有的中文課程規劃中，搭配 Drupal 課程內容管理系統模組與 Web 2.0 工具的使用，分析與評估電腦網路輔助系統對中文教學的影響，及未來推廣的可行性。

(二) 整合互動的學習環境與社群：電腦網路合作學習模組對學生學習社群、互助合作具有啟發作用，利用電腦與網路脈絡創造出有利於中文的學習環境，並透過適當的教材、資源、網路社群，引導學習者以團隊合作的方式，透過線上同儕回饋、對話 、與探索，完成學習的任務。

(三) 營造豐富多元的語言教學情境與主動學習的空間：透過網路資源，中文學習不僅僅侷限於課本內的單字、生詞、句型及文章，而是透過團體間的互動、討論與意見交換，進行主題式的學習。

(四) 創造雙贏的中文教學策略：教與學是一體兩面、相輔相成的元素，電腦網路系統與模組將對中文教學帶來正面的助益，教師透過適當策略的使用，適時導入 Web 2.0 線上輔助工具，激發學生聽、說、讀、寫四種中文語言技能。

上述為電腦輔助中文混合學習課程的教學目標，以下將對線上模組進行介紹，並對教師觀察使用本系統狀況之觀點加以討論。

二、線上模組

本中文線上課程系統主要根據教師的教學經驗以及學生對課程的需求所建構，共分為四個模組：寫作模組、意見交流模組、溝通模組與團隊合作模組。圖一為本研究中文學習平台之入口網站設計藍圖，每個學生在學期開始，即透過教師申請了個人的線上帳號與密碼，以便線上學習活動參與和網站內容閱讀。入口網站的右上方為各模組的網點，左方則為討論內容的更新訊息。為了讓學生接觸更生活化的中文應用，模組的說明與呈現以中文為主，英文為輔，以幫助學生理解課程進行方式及個人與小組需準備之工作和相關議題。



圖一 Drupal 中文學習平台入口網站

圖二為寫作模組範例，寫作模組主要協助學生整合中文課程學到的單字、生詞、句法及文章作為寫作的基本要素。透過個人部落格的建立（http://www.blogger.com/），利用網路個人化與同儕互動等特性，每週撰寫網路週記，分享相關主題的看法。部落格寫作可幫助學生腦力激盪、打草稿、修正、完稿和發表等過程。搭配寫作需求，學生可連結網路視頻等線上影片，或使用圖片說明以產生圖文並茂的作品。學生依據老師所指定的作文題目，於部落格上練習不同寫作步驟，透過教師回饋技巧與策略運用，進行同儕閱讀與建議，讓寫作、閱讀與後設認知緊扣學生的中文學習，教師亦給予學生個別回饋和評語。相較於傳統手寫的作文練習，網路部落格提供了活潑的語境，讓學生能同時練習組織文章，並熟悉中文打字與搜尋資訊的能力，以奠

定未來工作情境上使用中文的良好基礎。



圖二 一位學生的部落格

為了讓學生對語言學習相關議題（例如：學習策略與規劃、多媒體學習網站與軟體、視頻共享網站上之中文流行歌曲與電影）進行討論，Drupal 線上論壇的設立讓學生們可以發表個人意見，圖三為意見交流模組的範例陳列，每次的討論主題內容由老師擬定，學生可以根據個人的時間，於課後進行當週議題的反思與回應，任何線上的留言，系統會依時間先後記錄，學生也可訂閱 RSS，將相關的新訊息發送到個人的電子信箱。在課室裡，教師也可匯集整合全班同學的意見以進行討論。

Topic	Replies	Created	Last reply
週記 Weekly Journal (十二月 第一個星期)	28	1 year 26 weeks ago by John Lin	1 year 25 weeks ago by John Lin
週記 Weekly Journal (十一月 第三個星期)	9	1 year 28 weeks ago by John Lin	1 year 26 weeks ago by Soorim
週記 Weekly Journal (十一月 第二個星期)	23	1 year 29 weeks ago by John Lin	1 year 28 weeks ago by John Lin
週記 Weekly Journal (十一月 第一個星期)	32	1 year 30 weeks ago by John Lin	1 year 29 weeks ago by 890217
Who is your Mr. or Miss right? 我的情人	7	1 year 31 weeks ago by John Lin	1 year 31 weeks ago by thunghan
十月份第五週 看電影吧!	0	1 year 31 weeks ago by John Lin	n/a
Chinese 201 自我介紹 Self Introduction	13	1 year 36 weeks ago by Marty Huang	1 year 31 weeks ago by hur5

圖三 線上論壇

除了線上意見交流能力外，學生的口語能力同樣是加強的重點，圖四為溝通模組範例，本模組主要使用免費的語音串連工具（http://voicethread.com/），讓同學們依據教師的提問，進行線上非同步的錄音與分享，圖四的照片為台北 101 大樓一隅（Shih, 2008），談論的內容為同學們的暑期計畫，每位同學可以上載個人照片與錄製語音，語音串連允許使用者重複地錄音，學生們可利用此功能，重複錄製到期待的品質，再將其發佈儲存到介面裡。



圖四 線上語音串連

最後一個模組為團隊合作模組，每一個小組的成員，透過 Drupal 提供的維基的寫作介面，進行小組劇本的合作撰寫。劇本撰寫為五到十分鐘的表演，透過劇本裡不同角色的呈現，同學們不僅可將課室學習的中文辭彙與語法加以重整運用，並可在網路上搜尋相關的參考資料，將中文學習帶入生活情境裡。關於劇本的修正，因考慮同學語言程度的限制，其改寫建議主要由老師針對不適當的用詞、語法與語用，進行訂正。圖五為某一組的期末戲劇表演以及劇本，學生們的表演由老師錄影後上傳至課程平台，課後同學們可以觀賞自己與其他小組的表現，並進行同儕間的互評、學習與建議。



Chinese Script

(phone call)
周夏： 喂，善惠！你在做什麼？
善惠： 我要去上課。你呢？
周夏：我也要去上課。你十一點有空嗎？
善惠：有空。你想一起吃中飯嗎？
周夏：好啊。下課以後，我給你打電話，好嗎？
善惠：嗯!你要吃日本菜還是吃韓國菜？
周夏：我想吃日本菜。
善惠：好。再見！
善惠：再見！

圖五 中文劇本與表演

叁、研究方法、分析與討論

本研究使用混合研究方法以搜集資料。對於教師部份，我們採取一對一訪談法，研究者邀請使用本教學系統的教師分享心得，採用開放性問題，目的是讓教師充分表達使用本混合教學策略的優點與缺點。對於學生部份，研究者除了在課室進行觀察之外，「問卷調查法」才是研究的重點，因此，第二部分為研究者根據問卷調查結果，分析學習者對於本電腦輔助中文混合課程設計的意見與看法。

一、教師的訪談分析

該中文教師表示，混合學習在教學上的優點相當符合期待，透過傳統課室教學與線上網站的混合運用，師生之間不僅增加了許多互動與分享的機會，更讓學生熟悉第二外語與網路學習工具的使用，以下為教師針對此電腦輔助中文系統所提出的觀點整理。

(一) 增加教學優勢方面

1. 以能力為本的教學觀念的使用: 學生能將學習內容應用於工作和生活中是中文教師教學最重要的期許，對於 Y 世代學生而言，網路為生活中一個重要部份，根據該中文課程教學目標與教學的需求分析，使用 Web2.0 網路工

具讓學生於網路書寫、閱讀文章、觀看影片與音樂動畫片段以及分享中文資訊與網站，從教師觀點而言，此混合學習設計能夠良好地配合教師以能力為主的教學觀念。

2. 線上模組的建構有助於教學資料歸類: 本網站系統分成四個模組，包括了寫作模組、意見交流模組、溝通模組、與團隊合作模組，可有效劃分並羅列資料以提供學生隨時使用，同時教師也可分享許多免費線上中文學習資源，幫助學生學習，例如:中文廣播、教學或視頻網站等等。此中文教學網站等同於一個虛擬的中文百科全書，學生經由這個網站搜尋實用資訊。

3. 課程的設計與安排具有彈性: 除了將網站作為資訊的搜尋與儲藏工具之外，教師依據課程的進度與需要，適當地將不同的模組導入課堂，可讓學生學習中文既有趣又有意義，比如：教師於情人節設計了一個具創意的活動，讓學生模擬「速食約會」，體驗認識異性朋友的情境，學生們虛擬個人資訊，並且全程使用中文對話，於課堂結束後，上網票選自己心目中的最佳異性並敍述該異性的特徵與特質。如此教學不再侷限於課室當中，課堂活動的時間與空間無限地延伸到學生與教師的生活中。

4.方便管理學生學習資料與進度: 學生的部落格，就好比一個虛擬的學習歷程檔案夾 （portfolio），存放著學生每週的學習作業與教師的回饋，教師可以隨時檢視學生學習進度，從中了解學生常犯的語言錯誤並提出修正，對於學生的表現，此學習歷程檔案夾也可讓教師對進行學生全面的了解與評估。

(二) 學生學習的好處

1. 可分享線上網站與資源: 藉由此線上學習平台，學生或教師可分享中文學習的網路資源，例如: 提供優良網站的連結、張貼好文章、有趣的短片，或是其他中文教學網站，這些網路資源可以與課堂上的教學與資源互為補充，例如: 教師提供許多中文教學的影片，讓學生在課後練習中文聽力，並從不同的教學資源中複習所學。

2. 練習中文打字並使用中文線上搜尋等電腦技能: 由於本中文班學生皆為初級的學生，雖然對於中文的使用還不夠熟悉，然而許多學生表示，此學習網站激發了他們使用中文打字，查詢中文字詞的動機，此外，對於許多學生而言，使用中文書寫部落格是件新鮮有趣的活動，在完成中文部落格後，許多學生覺得學有所用，成就感十足。

3. 網路學習社群: 網路發達後，「網路社群」成為現代人生活中一個重要的新名詞，對於 Y 世代的學生尤其如此，他們不僅出生於網路科技世代也習慣於各種媒體的娛樂與學習，對於本中文班學生而言，由於平日課程緊湊，學生們缺少時間進行意見交流，此學習平台給學生提供了一個線上學習社群，藉著網路互動，彼此分享學習心得，觀摩對方作品並促進意見交流。

4. 線上網站與課室教學相互為用: 大部份時間，學生們必須配合傳統課室的教學進行學習，本混合學習模式，讓學生在不增加額外學習負擔的前提下，在平台上進行週記書寫、課堂表演稿撰寫、學習資源分享、問題討論和團隊學習等等。學生們除了在課堂上吸收教學內容之外，當自我學習發生問題或在網路上找到有用的資源時，可隨時在平台上與同學、老師分享，許多學生表示，他們喜歡在網路上與同學互動，許多中文學習上的問題也可藉由彼此的詢問與分享而獲得解決。

(三)執行上發生的問題

1.大部分的學生對於混合學習都適應良好，然而，少數學生仍需要分步驟式的引導，以及足夠的時間以適應不同的模組與線上工具，只有這樣，才能順利地完成教師指派的任務，該教師建議學習落後的學生應該與其他同學互動，以利於施行混合教學。此外，教師也發現，在期中考試前，由於學生的中文運用尚未發展成熟，所以在部落格的書寫方面，許多學生常發生語法與用字遣詞的困難，然而，隨著語文程度的進步，學生們漸漸地能順利書寫部落格文章。

2. 在應用此混合學習系統的同時，教師必須確認學生是否擁有相關的電腦設備，比如:是否有錄音工具以完成錄音學習作業。少數學生發生了資訊軟體應用問題，比如:使用中英文輸入法的問題，該教師的解決方式是請學生們到線上論壇或課堂上請教其他同學，讓學生增加彼此互動並互助學習。相較傳統的課程設計與教學，使用此混合學習策略，教師需花較多時間上網提問及批閱學生作品，此外，為提供學生網路學習資源，教師必須花更多時間備課與上網搜尋相關資源。當教師有任何教學設計或網路技術問題時，須隨時與網路管理人員進行溝通，因此，相較傳統課室教學，教師備課時間較長。

3. 學生配合度與成績評量相關議題方面，由於此線上輔助模組為一探索測試性的設計，該教師採用加分方式鼓勵學生參與，並未加入硬性評分機制，

所以，有部分的學生在學習態度與動機上並不理想，導致活動在執行上產生了許多問題與期待落差，這是未來執行相關系統時，教師需深思的議題，畢竟，學生是否能盡力配合進行相關活動維繫著線上互動學習系統之成效成敗。

4. 教師本身對於科技、課程內容、與教學方法相關知識的涉獵，也是科技整合中文教學的成功關鍵，受訪教師指出，由於 Web 2.0 工具是第一次在此中文課程中使用，對於很多介面與工具的熟悉度並不足，加上缺乏參考個案，出現無法在有限的時間內，有效地掌控模組的執行狀況，因而導致科技與課程整合的失敗，事實上，這一問題在相關文獻中已被提出討論（Koehler & Mishra, 2009; Lin, Huang, & Lin, 2010; Mishra & Koehler, 2006）。

二、學生使用分析

本問卷以英文進行，分為四大部分與二十三道問題，包括了比較傳統教學與混合教學、中文學習網站平台設計、內容設計與網路學習社群等四個部分，而針對每道問題，有「非常同意」、「同意」、「沒有意見」、「不同意」、「非常不同意」五個選項。以下針對問卷題項與統計結果進行分析:

（一）關於比較傳統教學與混合教學方面，結果顯示多數學生對於此中文混合學習課程設計表示贊同，有幾個題項結果可提供說明，其中，有 67% （10 位） 的學生同意此中文課融入線上學習網站是個好的想法，40% （6 位）的學生同意此中文教學網站使他們增加對於中文學習的興趣，60% （9 位）的學生表示這堂課的網路作業設計讓他們在使用中文與電腦技能方面更有信心，40% （6 位）的學生同意使用網路學習中文很重要，這些贊同率對於此中文混合學習設計是相當正面的評價，該中文課程設計與進度原本已十分緊湊，在不變動整體中文課程設計的大架構下，融入許多網路作業與活動，對於學生學習而言確實有增加學習負擔的可能，因此，研究者與該中文教師曾多次對此現象進行討論與設計。此外，從另一個題項也可說明學生們贊同中文混合學習的可貴，有 67%（10 位）學生不同意傳統的面對面教學無法提供學習中文的需要，亦即學生們認為面對面教學的模式可提供他們學習中文的需要，這是由於這個中文課程的學生一星期上課五天，每天都與中文老師面對面學習，在此情況下，學生們對網路融入教學設計仍抱持正面態度，是極具意義的，此外，我們也建議日後欲將科技融入課程教學的設計者與研究者，在教材分量及進度排程上多斟酌考量。

在語言能力方面，學生們普遍認為有此中文網站有助於中文寫作與閱

讀能力的提升，47%（7 位）的學生同意此中文網站有助於學習中文寫作，33%（5 位）的學生認為此中文學習網站有助於中文閱讀，這兩項結果基本上皆符合本學習網站設計之宗旨。此中文網站教學模組的另一重要目標是希望藉由上網寫作業與參與活動，讓學生養成善用網路資源以學習中文的習慣，結果顯示有 73%（11 位）的學生會使用網路搜尋生字或生詞，還有 80%（12 位）的學生認為他們學會了中文打字。

表一：傳統與混合教學之比較結果

比較傳統教學與混合教學		**非常同意 (%)**	**同意(%)**	**沒有意見 (%)**	**不同意 (%)**	**非常不同意 (%)**
1.	傳統面對面的教學方式無法提供我學習中文的需要	0 (0)	0(0)	5(33.3)	6(40.0)	4(26.7)
2.	中文課融入網路學習網站是個好的想法	0(0)	10(66.7)	4(26.7)	1(6.7)	0(0)
3.	中文教學網站讓我對學習中文更有興趣	2(13.3)	4(26.7)	6(40.0)	3(20.0)	0(0)
4.	中文教學網站有助於我學習中文寫作	0(0)	7(46.7)	5(33.3)	3(20.0)	0(0)
5.	中文教學網站有助於我學習中文閱讀	2(13.3)	3(20.0)	8(53.3)	2(13.3)	0(0)
6.	中文教學網站有助於我學習中國文化	0(0)	0(0)	8(53.3)	4(26.7)	3(20.0)
7.	使用網路學習中文很重要	1(6.7)	5(33.3)	7(46.7)	2(13.3)	0(0)
8.	為了完成網路作業，我必須學會使用中文打字	6(40.0)	6(40.0)	2(13.3)	1(6.7)	0(0)
9.	我會使用網路搜尋生字或生詞幫助我寫作業	3(20.0)	8(53.3)	2(13.3)	2(13.3)	0(0)
10.	這堂課的作業，使我對使用中文	4(26.7)	5(33.3)	5(33.3)	1(6.7)	0(0)

	與電腦技能更有自信					

（二）針對網路學習平台設計方面，結果顯示學生們普遍對於此學習平台設計感到滿意，但是仍期許能夠增加該平台的功能。超過半數（53%, 8 位）的學生表示此網路平台的設計很不錯，60% （9 位）的學生認為這個網站的設計很適合這堂中文課，67%（10 位）的學生認為此網站很容易使用，然而，亦有約 67% （10 位）學生認為此網站應該具備更多的功能，因此，充實網站的實用功能將成為下一階段目標。

表二：中文學習網站平台設計的結果

中文學習網站的平台設計		**非常同意 (%)**	**同意(%)**	**沒有意見 (%)**	**不同意 (%)**	**非常不同意 (%)**
1.	這個中文學習網站的設計很不錯	1(6.7)	7(46.7)	5(33.3)	2(13.3)	0(0)
2.	這個中文學習網站的設計應該有更多的功能	1(6.7)	9(60.0)	3(20.0)	2(13.3)	0(0)
3.	這個中文學習網站的設計很適合這堂中文課	2(13.3)	7(46.7)	6(40.0)	0(0)	0(0)
4.	這個中文學習網站很容易使用	1(6.7)	9(60.0)	2(13.3)	3(20.0)	0(0)

（三）在中文學習網站的內容設計方面，許多學生同意此中文學習平台不僅可提高練習使用中文的機會，並可分享中文學習資源，對於中文學習是有助益的。有 67%（10 位）的學生認為使用網路論壇分享想法有助於學習中文，也有 67%（10 位）的學生喜歡網路學習平台上的中文短片，包含了中文歌曲音樂、中文電影、中文教學短片等等，另外， 47%（10 位）的學生表示喜歡在這個中文網站上和同學及老師分享個人想法，這樣的結果初步印證了相關研究的說法：Y 世代的學習者傾向使用網路休閒與學習。

表三：中文網站內容設計的結果

中文學習網站的內容設計	**非常同意 (%)**	**同意(%)**	**沒有意見 (%)**	**不同意 (%)**	**非常不同意 (%)**

1.	使用網路論壇分享想法有助於學習中文	2(13.3)	8(53.3)	4(26.7)	1(6.7)	0(0)
2.	我喜歡網站上大家分享的小短片(例如:音樂短片和電影)	4(26.7)	6(40.0)	4(26.7)	1(6.7)	0(0)
3.	我喜歡在這個中文網站上和同學與老師分享個人想法	1(6.7)	6(40.0)	7(46.7)	1(6.7)	0(0)

（四）在中文網路學習社群方面，在網站上寫作業，部分學生雖有不同意見，但總體而言，大部分的學生仍相當肯定地認為網路學習社群是有助益的。問卷結果亦顯示學生相當關心教師的回饋與評語，有 87%（13 位）的學生表示喜歡閱讀老師在網站上的回饋，原因可能是教師的建議和學生個人的學習狀況與成果非常相關，當然，學生的好學程度亦可能是原因之一，除了自己的文章和教師的回饋外， 54%（8 位）的學生也喜歡閱讀其他同學在網站上發表的文章，67%（10 位）的學生表示這個網站可同時練習使用電腦與中文等多樣技能，學生學會了中文輸入、中文查詢、中文資訊分享與中文的寫作、閱讀、溝通以及搜尋網路多媒體，間接地增進他們的中文聽力。

表四：網路學習社群的結果分析

中文學習網站的學習社群		**非常同意(%)**	**同意(%)**	**沒有意見(%)**	**不同意(%)**	**非常不同意(%)**
1.	我喜歡閱讀其他同學在網站上發表的文章	1(6.7)	7(46.7)	5(33.3)	2(13.3)	0(0)
2.	我喜歡閱讀老師在網站上的回饋	3(20.0)	10(66.7)	2(13.3)	0(0)	0(0)
3.	我喜歡在網站上和我的同學與老師學習中文	1(6.7)	4(26.7)	8(53.3)	2(13.3)	0(0)
4.	對我來說在中文網站上寫作業很自在	1(6.7)	6(40.0)	2(13.3)	5(33.3)	1(6.7)
5.	這個網站讓我同時練習使用電腦與中文技能	1(6.7)	9(60.0)	3(20.0)	2(13.3)	0(0)

6.	這個中文網站像是一個學習社群幫助我練習中文	0(0)	5(33.3)	8(53.3)	2(13.3)	0(0)

(五)、針對幾道不同意分數較高的題目，以下提出討論。首先，關於面對面的課堂教學是否不足以提供優質中文教學的需求，有 40%（6 位）的學生表示不贊同，換言之，學生們肯定該中文教師的教學成效以及課程安排，原因可能是教師於課堂上已仔細地將重點生詞、語法與相關知識授予學生，並配合多元的課堂活動、練習與測驗，所以，學生們認為傳統課室已提供不錯的教學成效。關於該學習網站設計是否能提升中國文化的學習，也有 27%（4 位）的學生表示不同意，顯示學生們並不贊同此網站足讓他們瞭解中國文化，因為中國文化博大精深且非一蹴可幾，且該網站設計方向以增進學生的中文語言能力為主，在文化方面並未特意強調，所以，我們認為這個結果是合理的。在書寫網路作業的適應性方面，34%（5 位）的學生仍覺得在網站上寫作業困難而不自在，在深入探究原因後，我們發現中文初級班學生在學習上需要更多的時間與指導步驟來適應混合教學，比如：在期中考前，學生們尚未學習到相當程度的中文，對於使用中文閱讀、搜尋資訊與寫作仍感覺困難，然而，在期中考之後，隨著中文程度的進步，許多的不適應情況逐漸改善。

叁. 結論

在期末課程結束後，仍有不少學生仍繼續在該網站平台發表與分享意見，並更新個人的中文部落格，說明了混合課程設計與教學對本中文班的學習者發揮了正面的影響作用。根據該中文班的使用狀況與回饋意見，線上模組與部落格、維基、語音串連等 Web 2.0 工具的使用，都對學生的中文溝通與學習具有相當的助益。而在聽力方面，線上的網站連結和視頻共用網站雖提供大量的練習機會，但由於語料較為廣泛，學生們反應這對於初級學習者而言較難掌握。為了加強語言四項技能的綜合能力發展，本學習平台未來將增加中文聽力模組。圖六為德州大學奧斯汀分校中文聽力的網頁設計參考（Teng et al., 2009），中文聽力模組主要利用資料庫，建立與課文內容相關的聽力練習，讓學生能夠更熟練重點語法、句式，以及對話。



圖六 中文線上聽力

在口語方面, 圖七 voki 線上錄音（http://www.voki.com/） 也可做為未來教學工具的選擇, 透過個人虛擬形像（avatar）的使用與社群成員間的互動，提升個人口語流利度與精確度。此外，在系統模組導覽上，未來研究希望能提供學生更多元的視覺輔助，例如：利用 Captivate 軟體將每個模組的簡介，製作成教學短片，縮短訓練學生使用 Drupal 與 Web2.0 工具的時間，以增加教學成效。未來研究也將尋求更多的樣本進行測試，比較不同中文程度學生的看法和學習動機與成就表現。此外，我們希望導入網路概念構圖工具，輔助學生進行線上寫作，將寫作概念大綱作視覺化的系統呈現，以利部落格個人文章書寫與維基團體劇本寫作。最後，我們預期建立連結 flickr 和 mashup 的線上圖片查詢系統，幫助學生使用具體圖片理解不同的生字辭彙，提升中文理解能力。



圖七 Voki 線上錄音

在研究限制方面，由於研究資源有限，本研究將重點著眼於電腦混合課程設計並僅進行使用者對於電腦混合學習課程設計的反映進行調查，建議未來相關研究可以本研究的電腦混合學習課程設計與使用者為研究基礎，進行實驗設計，檢驗實驗組與對照組學生學習成效的差別，以實證數據驗證電腦混合學習課程設計對於中文學習者的助益。回歸科技融入教學和語言教學的本質，不斷的修正與改進不僅是許多教學實務者與研究者的作法，也是本研究計畫所努力的方向。事實上，許多的教學方法，都是經由不斷地嘗試與修正而漸漸發展出一套健全的教學系統，電腦輔助中文教學系統預期將部份改變師生互動和學習與教學模式，許多學生在科技使用相關之實際面問題亦需要教師、課程規劃者與學生共同經歷與解決，而許多潛藏的問題也需要透過實際的操作與使用，才能發掘並尋求更好的解決方法，簡言之，教學相長與做中學為本研究的基本精神。

教學科技是個推陳出新的領域，透過教師教學的配合，與學生實際的參與，才能不斷修正以發展出一套科技輔助中文教學方法，建構中文教師在電腦輔助專業教學知識、科技知識與內容知識。中文混合教學領域是一塊新的園地，需要所有的教學者、學習者與研究者共同參與並用心投入。為符合二十一世紀課程需求與學生語言的運用和發展，以能力為本位的混合學習模式提供了中文學習嶄新的思維與教學方式。面對全球中文學習白熱化和中文教師思考如何提升教學成效的同時，本研究提供了另一具有創意的教學思考方向，了解如何善用與統整網路資源以利學生的學習與教師的教學，活化教學內容、題材、方法與工具，讓學生從學習過程中培養自我學習的習慣、增添中文學習的樂趣、動機與能力，這也是我們持續努力的目標。

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附錄一：學生部落格週記初稿

By Lily
首爾是一個非常美麗的城市。
到處都是新的大樓和人。
你能参加很多活動，比如：看電影，嚐嚐韓國菜，逛街等等。
看來首爾很小，因為中國和日本比較很大。
不過我很高興主在韓國。我有很多朋友和很多好地方玩兒和吃。
我的家也主在韓國。我很開心能再看我的媽媽和妹妹。

By Paul
我很開心。我今天考試了最後一個。我真的好高興。我明天就回家了。我放假了！我二十一號就回中國玩！我會找我的朋友們一起玩。他們現在還在讀書，有些工作 了。工作好辛苦。我在宿舍的食堂洗碗。我覺得洗碗很好玩。我最喜歡洗碗了。我賺了好多錢。我用自己的錢買機票。媽媽工作好辛苦，我不想她買機票給我。我是 全世界最好的兒子。豬流感好危險，我有點怕。不過我相信我會沒事的，因爲我是全世界最強壯的。我討厭豬流感。我回去中國之後，我要吃好多中國菜。我要跟我 的外婆和外公一起玩。我外婆很老了。我要照顧我的外婆。我要買好多東西給外婆吃。外婆好瘦，我要外婆肥。我最喜歡外婆了。外婆生日的時候，我要買一個漂亮 的蛋糕給她。她會很開心！我外婆最喜歡我！

By Chris
我们看电影新龍門客棧。我认识中国电影是奇怪。我侷新龍門客棧得大概，可是 我觉得很多学生不懂电影。早年我看了中国的电影 所以 我懂武侠。很多英国学生惊讶把。 我会领会文化很多不侷。 中国的电影不现实的。时候的打架 你们随时有武器。 血向四处分散。应该中国的电影是不侷 所以电影有意思。谢谢！

By Kevin
我的春假太快！可是我的春假很好。先我和我的朋友見面一下兒。他們星期日得回大學校了，所以我想看他們，他們回來以前。我們看一個日本的電影。因為電影不太 好，所以我們說說。他們回大學校以後，我看很多電視了。我也很多跟我有的我的朋友玩兒了。我們很常見面了，說說了，聽音樂了，開車了。我也跟我的朋友做音 樂，可是做音樂的第二天下雨，所以一個我的朋友不能來玩了。因為第三天三個我的朋友有太多事兒了，所以我和我的

一個朋友開車了，買東西了。然後，春家就要 下了。

附錄二：小組維基劇本

Scene I: 我們一起去旅行
志林：杰倫，你好嗎？
杰倫：志林，你好。我非常好，夏天就要來了。
志林：這個暑假你要做什麼？你回不回你的家？
杰倫：嗯!我要回家!可是，這個夏天我沒有事兒。你呢？
志林：我要去西部旅行。你想不想跟我一起去旅行？
杰倫：太好了！聽說那兒風景很美。我們下個星期去玩怎麼樣？
志林：對不起，那個星期我有事兒，可是 從六月二十號到六月二十八號我就沒有事兒了。
杰倫：那很好。我買了兩張火車票。
志林：太棒了！我很不喜歡坐公共汽車去旅行，我喜歡坐火車。
杰倫：真的嗎？
志林：真的！對了！我們也一起去露營吧，我有一個帳蓬(zhàng peng- tent)，我也會做好吃的東西。
杰倫：我們六月二十號早上八點見面吧，好不好？
志林：很好。再見。-wave-

Scene II: 天啊!我沒帶火車票!! >_<;;
杰倫：志林，你好。
志林：你好，杉德。你準備好了(zhǔn bèi - prepare)嗎？火車票帶了嗎？
杰倫：帶了，他們應該在。。。這兒~~。。。-rummage through backpack, pockets, everything-。。。天啊!不 好了。。。我找不到(zhǎo dào-find)我們的火車票了！
志林：真的嗎？！？!! 你再多找看看！
杰倫：我找不到了。我覺得我們得坐公共汽車去旅行了。
志林：公共汽車！？！ 我很不喜歡坐公共汽車。太不舒服(shū fu - com-fortable)，而且旅行也太長了(cháng-long)。
杰倫：對不起。這次我們坐公共汽車，下次我們再坐火車去玩，好不好？
志林：好吧。

坐公共汽車以後。。。

Scene III: 帳篷在哪兒？
杰倫：你帶了帳篷(zhàng peng - tent)嗎？就要晚上了。
志林：帳篷應該在這兒吧。。。eh?? 我的帳篷在哪兒？！？
杰倫：你沒帶(dài lái-bring)帳篷來嗎？
志林：不對啊！我帶來了，可是我覺得現在在公共汽車的裡邊。。。我也不知道。。。
杰倫：-groan-喔!!天啊！子琴！你怎麼不知道？是你的(?)！那我們現在應該做什麼？
志林：對不起！對不起！
（下雨）杰倫和志林：Eh!? 下雨！ -groan-

SCENE 4 – 你的做飯做得不好。。。 :O!
杰倫：我很喜歡玩兒，可是走很多路以後我覺得很餓！
志林：阿！對了，現在是晚上五點了所以我們應該吃晚飯了。
杰倫：我們有沒有吃的？
志林：有啊!我們有很多好吃的！這是我做的中國菜。我做了五個小時。
杰倫：謝謝！你呢？你想吃炒飯還是炒麵？
志林：我比較喜歡吃炒麵。
杰倫：行。我也想喝一杯可樂或者綠茶。
志林：對不起，我只有紅茶和蘋果汁。
杰倫：是嗎？行。我就喝蘋果汁吧。
-eating motions-
志林：你喜歡這個中國菜嗎？
杰倫：不喜歡。
志林：Eh？真的嗎？為什麼(wèi shén me-why; for what reason)？
這個飯太清淡了（qīngdàn – plain)，青菜比較苦(kǔ -bitter)，牛肉太甜（tián sweet)。這個蘋果汁太酸了（suān sour)。
志林：真的嗎？．□．□．□怎麼會這樣。

SCENE 5 – 杉德 is drowning。。。;;>.>
杰倫：我很喜歡游泳！我 - 阿！志林！請你幫我！
志林：杉德，你應該知道，我不會游泳。
杉德：你得幫我！

杰倫： 你回來！我不能幫你。-sigh- 阿~~請問。。。 請問。。。你游泳游得好不好？你呢？ 你會不會游泳？你呢？
杰倫：呼!好險!!我現在好了。
志林：太好了。

Scene 6 – 我不喜歡跟你旅行！ >:O!!!
志林:。。。我覺得我不喜歡旅行了。。。
杰倫：我覺得喜歡旅行，可是我知道我不喜歡跟你去。
志林：HMPH。 真的嗎？！？？太好了！我不喜歡跟你旅行。再見！
杰倫：再見！

附錄三：線上論壇討論

Please reflect your drama play experience and share what you think with the class.

Submitted by Mark
It's a good way to apply Chinese skills in our daily life. However, a week i's not a long time to prepare for that length of skit. I think it can be better with more time to prepare.

Submitted by Chris
I actually love doing the plays. Sure it's alot of work memorizing and praticing, but I like roleplaying in general so I especially think it's a good experience. It's creative, teaches you how to apply what you learned to everyday situations and you learn new words in the process. Plus it's much more informal than those "question and answer" sessions we have in class. ><

Submitted by Yuan
I personally think that the plays were great experiences; I really enjoy the fact that we're forced to adapt our language knowledge to novel situations. I think that creativity and stretching of language use is the greatest show of one's dominance of language skills. I much prefer the pressure we have to do the plays and make sure that what we're saying is cohesive and makes sense, is life-like, rather than the rather stale classroom orations, such as "Xiaomei, did you bring your book to class today?" "Yes, I brought my book to class today." Like, if we remained in the same groups, we could do a series of plays with the same characters, or some-

thing. I do not, however, think that the full week is necessary to do the plays……

Submitted by Lee
I think it's a good way to practice speaking, but in terms of writing a script is quite tough for us. Even though instructors do look over and correct mistakes, it is quite hard to get right expressions. It is true that it gives quite a pressue in terms of time, but I think it's students' responsibilty to manage and organize it. If you have more classemates in the team, it is much more helpful. Nonetheless, it is a great opportunity to practice my speaking skill.

Submitted by Sarah
Personally, I'm not too fond of our drama/play/skit projects (I hate presenting >_<), mostly due to the lack of sufficient time and pressure. However, I must admit, it's a good exercise and opportunity to practice both oral and writing skills. Especially since this is the only time we have an oral assessment. u_u;;

1. *The Way of Chinese Characters*《汉字之道》, by Jianhsin Wu. Boston: Cheng & Tsui Company, 2007. $30.99

2. *A New Multimedia Course for Learning Chinese Characters* (Revised Edition), by Der-Lin Chao. Chinese Literacy Development Project, 2008 (Companion website at www.Chineseliteracy.net). $40.00

1. Textbook One

The Way of Chinese Characters is a textbook that presents the etymological accounts of 400 high-frequency characters. Among them, 40 are commonly used radicals, which are root characters. The textbook contains 11 lessons corresponding to the textbook *Integrated Chinese* (Second Edition, Level 1 Part 1), where the 400 characters are used.

In *The Way of Chinese Characters*, three ancient writing forms are presented for each modern character when applicable: oracle bone inscription (甲骨文), bronze inscription (金文), and seal-style writing (篆书). This allows the reader to trace the original form down to the modern character. Next to each modern form, pinyin pronunciation and an English translation of the character are listed. A detailed English explanation of the method of invention and formation of the character follows, which helps beginners to make a connection between the meaning and the shape of the characters. A concise Chinese description is also provided beneath the English explanation, which benefits advanced learners. Next to the written description, a vivid illustration is presented to depict the association between the character's meaning and its shape.

The appendices section of this book is well designed. The first appendix presents all the ancient forms of the 400 characters, followed by brief Chinese explanations of their meanings and shapes. These ancient forms of the characters are arranged according to the sequence of the lessons. The next appendix is four sets of indexes for the 400 characters. The first one is arranged according to the lesson sequence; the second set according to the pinyin sequence; and the third and fourth sets are lists of the traditional and simplified versions of the 400 characters which are arranged by their stroke orders.

While these appendices are quite useful, it would have been more helpful if the author had provided a pinyin index of the 400 characters accompanied by their ancient scripts. This would be convenient for readers who are not using the corresponding textbook, *Integrated Chinese*, but who wish to learn the etymological information of any character from the list.

The Way of Chinese Characters is an ideal companion textbook to *Integrated*

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Chinese Level 1 Part 1. Teachers could conveniently use this textbook to aid character instruction during character learning sessions, and it is also an excellent resource book for any teachers and students who wish to learn the etymology of these 400 Chinese characters.

2. Textbook two

A New Multimedia Course for Learning Chinese Characters consists of 18 chapters divided into two parts: Part One, "The Basics of Chinese Characters" and Part Two, "Chinese Script in Depth."

Part One contains eight chapters. Chapters 1 to 4 introduce fundamental knowledge about Chinese characters; they cover topics ranging from methods of character formation and etymology to genealogy and orthography. Based on this introduction, Chapters 5 and 6 propose concrete character-learning and reviewing strategies that utilize the character knowledge introduced in the previous chapters. These strategies mainly focus on using orthographic knowledge to learn characters. The textbook provides step-by-step guidance and demonstrations on how to use these strategies when learning new characters, which is very helpful for learners trying to understand and use the strategies. Chapter 7 explains two forms of characters—the traditional and simplified versions. It highlights the connection between simplified characters and their traditional forms, and outlines the rules and patterns of simplification. This eases learning for students who have learned one version of characters already and who now wish to learn the other version. Chapter 8 spells out some general learning tips and strategies regarding how to learn 1,000 high-frequency characters. The list of 1,000 characters is presented in the appendix with a pinyin index.

Part Two consists of ten chapters (Chapters 9 - 18). Chapter 9 introduces basic knowledge of the historical development of the Chinese script. Chapters 10, 11, 13, and 14 present styles of Chinese calligraphy, as well as introductory lesson for practicing Chinese calligraphy. Chapter 12 introduces variations in forms and printing formats of a character. Chapters 15 and 16 focus on characters that commonly confuse students because they are graphically or phonologically similar with each other. The shapes, meanings, or sounds of these characters tend to be the difficult areas for students. The last two chapters are dedicated to introducing the basic knowledge of how to use a Chinese dictionary.

One major characteristic of *A New Multimedia Course for Learning Chinese Characters* is that it presents character knowledge, which is extremely helpful to beginning learners but seldom found in textbooks. Another main characteristic of this textbook is that, after introducing a particular concept, it presents learning

strategies and plenty of exercises for students to use when reviewing the concept.

The textbook is accompanied by a workbook and a set of multimedia online lessons. The online lessons are interactive, stimulating, and easy to follow. It would be ideal if audio could also be provided for each lesson. *A New Multimedia Course for Learning Chinese Characters* can be used either for a short introductory course on Chinese characters (which could be offered separately from a regular Chinese course), or as a supplemental textbook for regular beginner-level Chinese courses. Judging from its content and level of difficulty, this textbook is most suitable for high school and beginning college learners.

3. Discussion

In recent years, Chinese as a Foreign Language (CFL) vocabulary instruction has undergone a shift from focusing on *ci* 词 to *zi* 字. That is, vocabulary instruction does not simply require students to memorize the meanings of characters and words, but pays more attention to engaging students in understanding the characters by analyzing the radical components within each character and understanding word meanings by analyzing the constituent characters within the word. I consider this to be a shift away from word-based vocabulary instruction towards orthography-based vocabulary instruction. This shift not only symbolizes the flourishing and diversifying of teaching approaches in vocabulary instruction, but also suggests that CFL educators have taken into consideration during character instruction learners' cognitive and non-cognitive factors such as learners' background knowledge of Chinese linguistics and their enthusiasm in active meaning search.

Although their focus and content vary, *The Way of Chinese Characters* and *A New Multimedia Course for Learning Chinese Characters* both serve the same purpose—that is, to meet the needs of adopting an orthography-based approach to vocabulary instruction in the classroom. These textbooks will allow instruction to be enriched in the various ways discussed below.

3.1 *Revealing the rich culture of Chinese characters*

The textbooks provide information about the formation and development of individual characters. They encourage learners to explore the creation of Chinese characters, and how such creation reflects the understanding and interpretation of the world by ancient Chinese people. Armed with this type of knowledge, students can further understand that the composition of each character is not arbitrary; rather, it is rooted in meaningful ideas. This historical 'sediment' is encrypted in the development of Chinese script throughout history; therefore, com-

prehending the meaning of a character/word is a process of discovery. Thus, vocabulary learning is not simply memorizing characters and words; rather, it entails an active excavation of the ideas and stories behind characters and words.

From this point of view, exposing students to the origin, formation, and development of Chinese script will greatly stimulate students' interest in learning the language, as well as the fascinating culture manifested by the characters/words.

3.2 *Fostering meaningful vocabulary learning*

From the information-processing perspective, the orthography-based vocabulary instruction approach fosters meaningful learning. Meaningful learning, initially proposed by Ausubel (1963), is the opposite of rote learning. Ausubel (1977) explained that two conditions must be met for meaningful learning to happen. One is that learners need to relate the new learning task non-arbitrarily and substantively to what they already know, and the other is that the learning task must be potentially meaningful to the learners.

Meaningful vocabulary learning is defined as making connections between newly learned characters/words and existing cognitive schemata in order to expand or restructure the existing cognitive schema (Shen, in press). For vocabulary learning, such existing cognitive schema includes the character/word network. The orthography-based character instruction approach emphasizes students' understanding of the relationship between sound, shape, and meaning of a new character. Therefore, radical learning is considered to be an integral part of character learning. This requires textbooks that provide lessons on radicals to support character learning.

With radical knowledge, students no longer need to rote-memorize the character strokes of the whole character when learning a new compound character. Rather, their processing of the character can be based on their understanding the parts (radicals) within the character. Breaking down the new character into radicals and identifying the radical components of the new character as well as their semantic and phonetic connections with the new character is an excellent way to link existing knowledge with the new knowledge to facilitate memorization.

3.3 *Allowing a dual coding process*

The dual coding theory, initially proposed by Paivio (1971, 1986, 2007), claims that information processing involves the cooperative activities of two functionally independent but interconnected systems of the human brain: a nonverbal system specialized for dealing with nonlinguistic objects and events; and a verbal system specialized for dealing with linguistic information.

According to the dual coding theory, individuals can use two types of codes to encode the same information: verbal code (using language) and imagery codes (using images). Using both codes to process information is superior to using only one type of code. The reason is that during the information-retrieval process, if one type of code is inaccessible, the brain can still use the other type of code to retrieve the information.

In addition, imagery codes are easier to process than verbal codes. Therefore, connecting each character with its visual form as imagery codes allows learners to use the dual coding process, which leads to effective character recognition. *The Way of Chinese Characters* is a good example of a textbook that facilitates dual coding.

3.4 *Encouraging deeper processing*

How can we effectively memorize characters/words? The level-of-processing theory (Craik & Lockhart, 1972) proposes that memory will be enhanced if the information is processed in a way that leaves deeper traces in the memory; the memory is enhanced by depth of processing rather than by how long or how often the information is rehearsed (reviewed). In other words, rehearsal is effective only when done in a deep and meaningful fashion.

For character/word learning, deep processing can be realized only when the target item is linked with learners' personal existing knowledge and experience. Deep processing is an elaborated processing mechanism in which the learners try to link the target information to their own existing personalized knowledge in order to construct meaning for the new item, and thereby leave a deeper impression on their minds. In character/word learning, encouraging students to use learned orthographic and character-network knowledge to analyze how a new character is formed and to interpret how its meaning changes when it is combined with another character to form a word encourages a deeper processing that in turn enhances retention.

In summary, the textbooks *The Way of Chinese Characters* and *A New Multimedia Course for Learning Chinese Characters* are highly beneficial learning aids for classrooms where teachers wish to adopt an orthography-based character instruction approach for beginning level Chinese classes. CFL learning in general will greatly benefit from more textbooks of this nature.

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The Pedagogy of Performing Another Culture. Galal Walker (Ed.). Columbus, OH: National East Asian Languages Resource Center at the Ohio State University, 2010. $ 26.95.

The theoretical, dialectical, and practical connections between language and culture have long been a concern of Chinese pedagogues. Although language learning is generally accepted as a deeply social event that requires the incorporation of a wide range of elements of the target culture (Dörnyei, 2001, p.15), educators are still in the process of determining how culture could and should be taught in the language curriculum. The predicament is not simply caused by the concept of culture itself, which is notoriously complex, or "subtly misleading" as Sapir (1994) remarks, but also due to "the metaphysical locus to which culture is generally assigned" in the classroom (pp.140-2). While the overall vision still rests on the conventionally defined "formal" or the so-called "big C" culture, many Chinese scholars have advocated more communicative, behavioral approaches to language and culture that make context, not cultural information, the key in foreign/second language acquisition. Among the most exciting developments of recent years is "performed culture." Spearheaded by Galal Walker and his colleagues at the Ohio State University, this innovative approach emphasizes language learning in a cultural context as well as the importance of performance in the process.

Bringing six articles written in English together with Chinese translations that illustrate this approach is *The Pedagogy of Performing Another Culture* (体演文化教学法). Performed culture, as Walker explains in the preface, "expresses the idea that communication occurs in culture, that culture can be presented as performable elements, and that the knowledge of a language resides in the performance of the culture" (p.iii). Walker understands that there are distinct, analyzable, and learnable segments in the flow of cultural interactions and social activities, be it greeting, dining, or discussion of a topic, which can be regarded as "performance" and be repeated and stored as memories of cultural praxis for Chinese language learners. The new approach also comes with a Chinese neologism "体演 (*tiyan*)"—a combination of "to experience" (体验 *tiyan*) and "to drill" (演练 *yanlian*), that, according to Li Yu, "faithfully conveys the core spirits and the actual teaching practice" of this "paradigm-shifting pedagogical approach" (p.183). Of great interest to Chinese teachers and researchers, this bilingual collection contains some of the most important essays on performed culture and can be considered as a foundational "textbook" on the subject.

Even though Walker maintains that the pedagogy of performed culture requires neither "a fixed methodology" nor "the inspiration of an exceptional personality" (p.iii), one cannot separate it from the influence and leadership of the

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professor himself. It then comes as no surprise that the first two chapters of the book are derived from the two seminal articles by Walker in 2000—"Performed culture: Learning to participate in another culture" and "Remembering the future: Compiling knowledge of another culture" (coauthored with Mari Noda). Many Chinese language teachers are no strangers to these two widely cited works, in which the performed culture approach was introduced. These two chapters put forward the theoretical framework of the approach that is inspired by, among other concepts, theories on cognition, memory, and performance, and serve as the referencing anchor for the entire collection.

Specifically, Chapter 1 stresses that a performed-culture based Chinese language program should clearly lay out its "assumptions of goals and procedures," including a focus on "intention, situated meaning, memory, and pedagogical design" (p.9). Therefore, the pedagogical purpose should help students "gain the ability to establish *intentions*" in Chinese cultural contexts (p.9), and "the *contexts* of the language" should be given equal standing, if not a priority, to "the formal *code* of the language" (p.12). Teachers are encouraged to create learning "situations and devices that facilitate the construction of a memory," which, accumulatively, can provide students with contexts, and hence, the most appropriate behaviors in cross-cultural communications. Performances are based on conscious repetitions of these situated events or "stories"—"the more culturally appropriate stories in which an individual participates, the more intelligent that individual will appear to be in that particular culture" (p.v).

Chapter 2 further advocates a perpetual cycle of compilation of target culture knowledge in which performance is regarded as a demonstration of both linguistic and cultural knowledge development. Through repeated performances, learners gain a personal memory of language use in particular cultural contexts. The process can start with a "story of a given communication event" (p.43). Such personal stories are remembered in terms of specific people or places (sagas), tasks performed (cases), or culture-specific concepts (themes). The responsibility of the instructors is to select and arrange these stories, sagas, and cases in a coherent and progressive fashion so that they can "foster effective compilation" in students; for example, "from simple to complex, and from frequent to infrequent" (p.46). Equipped with memories of these stories, students can then properly apply their knowledge to future opportunities of interacting with people from or in China (p.46). In addition, it is imperative to "evaluate the receptivity of the students' performance in the target culture"—"how the persons with whom they interact view the success of the communications" (p.48)—instead of simply assessing their output according to the base culture.

If the first two chapters present performed culture in more theoretical terms,

Chapter 3 "Designing an Intensive Chinese Curriculum," based on an earlier article by Walker, "Intensive Chinese: The EASLI Model" (1989) published in *JCLTA*, is a practical addition. It lays out for educators who work in the United States modules, procedures, and guidelines for different levels of intensive Chinese instruction in all four language skill areas, with an underlying operative assumption of "experiential learning." This chapter also explains the two types of instruction—Learning model instruction (LMI) and Achievement model instruction (AMI), and their appropriate applications to different level courses. Moreover, it discusses the balancing act between "language courses" and "content courses," together with details of designing speaking/listening, reading, and writing components and their evaluation processes.

Certainly, some traditional aspects of Chinese language pedagogy are challenged under the new design; for example, the incorporation of technology such as word-processing in writing. Whether to require handwritten characters or typing in writing instruction has recently sparked some dispute and debate among Chinese teachers. Walker proposes that when students are not required to manually reproduce characters but just have to know the input system like *pinyin* and recognize the characters, more attention can be paid to the actual process of communication itself. Consequently, it will yield better pedagogical results, as even students in the early stage can attempt composition and rhetoric (p.82).

Teachers who are interested in curriculum design in general, and of course, creating intensive Chinese courses in particular, will appreciate the invaluable information and useful tips from this chapter. Walker points out that language programs located in Chinese communities and the "osmosis" way of learning cannot be automatically presumed as "the most efficient vehicle for all language learning needs." A well-conceived Chinese language environment of relatable contemporary Chinese culture is desirable, and in most cases a necessity, for educational institutions outside a Chinese society (p.91).

Built on the paradigm established in the first three chapters, the second half of the book contains contributions from scholars who have explored performed culture in different directions. Chapter 4 "Playing the Game of Interpersonal Communication in Chinese Culture: The 'Rules' and the Moves" by Xiaobin Jian and Eric Shepherd tackles the notion of "fluent fools" (Bennett, 1997; Byram and Fleming, 1998). The authors argue that communication calls for more than competent command of the linguistic codes. "The students who have the best pronunciation, make the fewest grammatical mistakes, and remember the most characters," Jian and Shepherd state, do not guarantee success in communicating with Chinese natives, and at times, they are the ones who have the most difficulties and worst communication breakdowns (p.96). This is when knowing the

communication "game" and understanding its rules become critical.

Based on field research and experience from team-teaching "Interpersonal Communication in Chinese Culture," a course that prepares American interns to build culturally appropriate relationships with their Chinese counterparts, Jian and Shepherd present some theoretical considerations and the main "rules" of Chinese behavioral culture that help foreign students to better "play the game" and "make the moves." Reflecting on his own personal experiences, Shepherd's *Eat Shandong* (2005) already shared the ideas of "player/student" and "coach/teacher" in regards to the "game" of communicating in Chinese culture, especially its culturally coded intentions and interpretations. In this chapter, three sets of rules are thoroughly discussed: the "revealed rules" such as *mianzi* (face), *guanxi* (connections), and *hanxu* (indirectness/non-explicitness); the "ignored rules" like *ke sui zhu bian* (a guest conforms to the host's wishes) and *sheng dong ji xi* (making noises in the east while attacking in the west); and the "suppressed rules," for example, "politeness does not apply to strangers" or "the whiter the better."

Approaching language acquisition from the perspective of games is refreshing and relatable. More importantly, the game analogy highlights the fact that ways to evaluate the correctness of speech and behavior are never absolute but culturally-based "according to the rules of the game at hand" (p.135). An effective training program, thus, should include not merely games/performances based on frequently occurring cultural contexts and peer learning with native Chinese participants but also community practicum with local hosts and internships in various organizations in China (p.130). This offering of real-life prospects for students to participate in local communities and companies is an excellent way to learn Chinese language and culture. Unfortunately, such opportunities may not be easily available to many Chinese programs.

In Chapter 5 "Cultural Sensitivity and Lifelong Learning," Matthew B. Christensen and J. Paul Warnick argue that teaching Chinese, a "truly foreign language" to most American students, should follow neither the same pedagogical discourses for Western European languages nor traditional Chinese practices, a theme that was also raised in their book *Performed Culture*: *An Approach to East Asian Language Pedagogy* (2006). Accordingly, the performed culture approach is preferred. "Instruction and activities should always be meaning based and contextualized," they recommend (p.150). Setting the goal to "help students to develop sensitivity toward the cultural and social aspects of authentic language use" (p.168), Christensen and Warnick underscore cultural appropriateness in language learning, including the development of the "skill mix"—for instance, with a focus on speech first, followed by reading and writing—and the imple-

mentation through "fact" class (declarative knowledge) and "act" class (procedural knowledge). In addition, the importance of daily evaluation and teacher training are discussed. Presenting students with ample opportunities for authentic communications in realistic settings, the authors believe, will enable the students to develop lifelong learning skills and will encourage them to progress even after leaving the language program (p.169).

Concluding the compilation is Chapter 6 "'Performance' in Performed Culture: A Student's Notes" by Li Yu. Since the performed culture approach was founded by and closely associated with the faculty and alumni of the Ohio State University, it is reasonable to take a look at how the approach has been carried out in its language programs. From a more personal perspective, Yu sheds light on the myriad interpretations of the key concept "performance," the application of the approach in teaching practices and teacher training program at the Ohio State University, and, finally, the rationale behind coining a new Chinese name *tiyan* for the approach. Scholarly efforts to conceptualize the connection between language and culture have frequently led to neologisms, new terms that can presumably best describe such relationships. *Languaculture* by Michael Agar (1994) and *Linguaculture* by Paul Friedrich (1989), both American linguistic anthropologists, are a case in point. Creating new jargon, of course, does not necessarily make the explanation of complex notions clearer or easier. Whether the Chinese term *tiyan wenhua* as "performed culture" will incite as much interest and gain popularity among pedagogues in China as in the United States remains to be seen. Nevertheless, giving the new approach a unique name surely distinguishes it from other "brands." Analyzing the multi-layered meanings of "performance" along with the issues of its translation to Chinese also seems to be a befitting way to draw the bilingual collection to a close.

Indeed, providing both English and Chinese versions for the seminal articles on performed culture is one of the outstanding features of the book. This volume is a much welcomed effort to introduce recent pedagogical developments in the United States to the wider audience of Chinese readers. Yet some of the Chinese translations appear slightly awkward and do not flow with the ease of their English counterparts. This is most noticeable in Chapter 5. For example, the translation of "Languages that are linguistically unrelated to English..." as "某些语言在语言学上与英语无关..." is not quite right (p.147); it is probably better to think of it as "非英语谱系的语言." Similarly, it is seldom the case that simple Chinese questions in an elementary class, such as "Do you like to eat Chinese/American food?" would be taught as "你喜欢吃中国/美国食物吗?" (p.161). Rather, a more common and natural phrase like "中国菜"or "美国菜" would most likely be used. As Jian notes in the Chinese preface, there are at times some "unfami-

liar" and even "awkward" expressions in the articles (这本论文集的学术表达有时显得颇为生疏甚至生硬), and the Chinese translations do not always read smoothly (那些中文译文读起来也不是那么顺眼顺耳); this is partially because of the stylistic differences between English and Chinese scholarly writings as well as the new concepts and progressive solutions proposed by these pieces (p.x). More careful editing can also improve the editorial consistency in the volume (for example, whether to use tone marks for *pinyin*—only Chapter 5 does—and the line-spacing problem in the conclusion section of Chapter 6). Furthermore, citations of the first two essays in the following chapters can be re-edited to correspond to Chapter 1 and 2 instead of their previous publications to enhance the coherence of the collection as a whole.

Translation is by all means a tricky business and a difficult job. One of the predicaments that Chinese language teachers often face is "lost in translation," which can be understood both literally and pedagogically: how to translate Western discourses into Chinese language and vice versa, and more importantly, how to translate theories into practices. This volume sets an excellent example to answer such questions. The bilingual collection brings together a series of critical essays on the theories and methodologies of performed culture written by some of the most experienced scholars on the subject, making it a valuable reference. Since its debut a little more than a decade ago, the performed culture approach has made a significant contribution to the field by utilizing the idea of performance and expanding the role of culture in language acquisition. "Culture is the source of meaning," Walker writes, and any meaningful conversations need "communication in the frame of that particular culture" (p.10). Guiding students to communicate with native Chinese in culturally appropriate ways, hence, has become a goal for many educators. Chinese teachers, researchers, and graduate students who are interested in exploring innovative pedagogy will find this collection very helpful and inspiring. Hopefully, more scholarly works will follow its bilingual direction, so that both Chinese and English readers can, side by side, share the most current developments in the field.

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Dear Editor,

While over the years the *Journal of the Chinese Language Teachers Association* has published a substantial number of articles on reading instruction--ranging from how best to increase students' character recognition abilities, to the dearth of curricula with primary source materials appropriate for lower-level students, to arguments for and against using literary texts in higher-level classes--the fact that American students who have completed the most advanced-level courses available are still unable to read authentic materials easily or at length remains the elephant in the room. With this letter I hope to provoke discussion and action on this pressing issue.

Ten years ago only 300 elementary or secondary schools in the United States offered Chinese. Now more than five times as many--1,600 schools--house Mandarin classes.[1] Meanwhile, according to the Modern Language Association 61,000 college students are currently studying Chinese, representing an 18% increase since 2006, and all indications suggest that these numbers will continue to rise.[2] Indeed, during his visit to China in November 2009, President Obama made a pledge, in the form of a U.S.-China joint statement, to send 100,000 American students to China over the following four years. As a graduate student in Chinese history who has studied Mandarin for nearly a decade, I am delighted by these developments. However, I also believe that now is the time to reassess existing Chinese language curricula and the expectations underlying them, both of which have become outmoded, particularly at the university level.

The chief problem is that even at America's top universities only four or five years of formal Chinese are offered. While after an equivalent period of instruction it is reasonable to expect that a student of French or Italian will be able to pick up a newspaper or novel and read with little difficulty, the same is not true of Mandarin. After four or five years of rigorous study a student of Chinese will usually have attained a high level of conversational fluency, but if handed a newspaper, novel, or academic work the student will invariably struggle. While course material in high-quality fourth- and fifth-year Chinese courses generally includes newspaper articles and short stories or novel excerpts, students depend on vocabulary lists and or/ a dictionary, as well as the guidance they receive in class, to make their way through these materials. And, although studying abroad or taking an intensive summer course can make a tremendous difference, many

[1] Dillon, Sam, "Foreign Languages Fade in Class--Except Chinese." *New York Times*, January 20, 2010, Education section.

[2] Gordon, Larry, "Arabic, Korean, and Chinese Deemed Fastest-growing Language Courses at U.S. Colleges." *Los Angeles Times*, December 7, 2010, Education section.

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students return from such a program to find that their home institution no longer has a formal class to meet their needs. So, despite the fact that there is still plenty to be learned, their abilities often begin to atrophy. A mere decade ago students with such extended experience may have been unusual; today, however, that population is significant and growing.

Observers may counter that larger universities typically offer a number of specialized Chinese courses--for instance, classes on reading historical documents in Chinese, Chinese film, or Business Chinese--into which advanced students are generally shepherded. While such courses are worthwhile in content, they are also notably less rigorous than the first-through-fourth-or-fifth-year courses--slowing students down just as they were beginning to gain momentum. (In fact, formal fifth-year courses remain rare. Even at schools where a fifth-year course appears in the course catalogue, it has been my experience and that of friends and acquaintances that the level of rigor drops from the expectations in years one through four.) Of course, another option for advanced students is to arrange an independent study. While independent studies absolutely have a role to play, particularly for graduate students, they are generally more concerned with a given area of intellectual inquiry than they are with language acquisition--making them better suited to serve as an ancillary to rather than a substitute for continued formal instruction.

The question is not whether the current curricula are successful in preparing students to use Chinese in the workplace-- whether in academia, the business world, government, NGOs, or elsewhere. To a certain extent they are. Yet clearly we've reached the point where many American students could be attaining an even higher level of proficiency. Meanwhile, real-world demand for people with high fluency and understanding has never been more acute.

The task of designing formal fifth- and sixth-year courses is best left to the pedagogy experts. However, here is what I am imagining would be most useful: students would be assigned increasingly lengthy primary documents from a variety of sources (journalistic, literary, and academic) from which new vocabulary and grammar for them to memorize and be tested on would be drawn. These sources might include essays or short stories by writers such as Lu Xun, Guo Moruo, Ba Jin, Zhang Jie, or Li Ang; pieces from *Nanfang Zhoumo* (南方周末), *Renmin Ribao* (人民日报), *Caijing* (财经), or *Dushu* (读书). Ideally, audio recordings of these documents would also be available, allowing students to get a sense for the rhythm of more complex writing. In class, new vocabulary and grammar would be explained, difficult areas of the text would be taken apart and analyzed, and the text would be read aloud, first by the professor and then by the students, a section at a time until the students developed a deep familiarity with

its construction and rhythm. Meanwhile, throughout these exercises students would be asked questions intended to probe and deepen their comprehension abilities. Finally, in regular writing assignments of increasing length and complexity, students would have the opportunity to experiment with the new vocabulary and grammatical structures, thereby further solidifying their knowledge of the new material, and improving their ability to write in a formal style.

Significantly, what I am proposing is less a change in content (a sizable number of advanced Chinese courses around the country already include readings from some of the authors and publications I mentioned above) than a change in purpose. Currently the primary aim of such assignments is cultural and linguistic exposure; what I am advocating for are courses that would aim for something closer to reading mastery. By the end of the unit, in other words, students would be able to read Ba Jin's *Chenluo* (沉落) or Lu Xun's *Nalaizhuyi* (拿来主义) without the aid of a vocabulary list, dictionary, or marginal notes. Furthermore, they would be able to do so not in the halting manner currently prevalent in upper-level Chinese classes, but smoothly; understanding the meaning of the words they are reading, looking ahead, grouping together and accentuating the correct words, and pausing (only) in the appropriate places. This, of course, would entail devoting substantially more time to each text than is presently common practice. However, more important, it would involve allocating far more time to the teaching of reading, as opposed to character/vocabulary acquisition alone. Character recognition is of course a critical skill. I do not mean to de-emphasize its importance in any way. My point is rather that a native English speaker aspiring to learn to read (with any degree of fluency) in Chinese must not only undertake rigorous study in recognizing characters, but also must engage in extensive practice reading more complex material (aloud in class, and both aloud and silently at home) at some length, a skill barely touched upon in existing curricula.

Devoting more time to teaching reading would not necessitate reducing time and attention spent on character recognition. On the contrary, having students spend a substantial amount of time reading would allow them to solidify their knowledge of characters. Currently this sort of solidification happens for the most part only with the most elementary and commonly used characters. In order to truly know a character a student needs to see it over and over again in multitudinous and diverse contexts. But in usual practice, students memorize and re-memorize characters out of context. Through making reading a central part of class, students would have the opportunity to solidify their knowledge of a wide array of characters in a more organic manner, while simultaneously beginning to become familiar with additional vocabulary they hadn't previously encountered. Moreover, augmenting character recognition skills by means of reading texts that

are valuable in themselves and that relay new content is a far more interesting exercise than learning characters through writing them repeatedly or drilling with flashcards.

Finally, although my main concern in this essay has been advocating the development of advanced-level curricula and courses that would guide students in learning to read (the skill which I believe is given the least attention presently), advancing students' speaking, listening, and writing skills should likewise be a central goal of fifth- and sixth-year courses. When it comes to improving students' listening comprehension abilities, advances in technology have produced a plethora of new language learning tools that remain underutilized. There is no longer any good reason, for instance, why the teacher's voice should be the only native speech to which students are regularly exposed. Lessons centered on documentaries such as CCTV's "The Rise of the Great Nation" (大国崛起) or Chinese radio programs available online such as Deutsche Welle's "The Voice of China" (中国之声) could help students make the transition from learning material designed specifically for foreign students to responding to texts made by and for Mandarin speakers. Meanwhile, Skype and video conferencing, both of which are widely used in other fora on campuses around the country, could facilitate creating "virtual sister relationships" between American and Chinese college classrooms.

I am aware that in order to increase course offerings schools would either have to secure new funding or cut spending elsewhere, and that across the country universities are struggling to meet basic expenses. In weighing budget priorities, I hope that schools will consider the following two points. First, instituting more advanced-level Mandarin courses should not be seen as detracting from a school's ability to offer upper-level cultural courses. At the most advanced level, they are one and the same. No other course has greater potential to open up Chinese society to students than a class that prepares them to read literary, academic, and journalistic works at length and with ease in their original form. Second, though funding shortages are real and likely to persist, the importance of increasing the number of Americans in all sectors across society with high fluency in Chinese will only rise. It is my hope that the current economic downturn will not lead schools to dismiss this proposal out of hand, but instead to seek alternatives (the establishment of consortia or community partnerships, for instance) that might allow them to do more with less.

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