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Foreword

Jianping Zhu

Provost and Senior Vice President for Academic Affairs, Cleveland State University

When Dr. Huiwen Li and Professor Xiongyi Liu asked that I write a foreword to the first issue of the journal *Chinese Language Teaching Methodology and Technology (CLTMT)*, I was very honored and delighted to play a role in the inaugural issue of this peer-reviewed, bilingual, international journal that will bring high quality empirical research at no cost to researchers, current and future practitioners, as well as students interested in Chinese language worldwide.

As excited as we are with *CLTMT's* inception, it should come as no surprise to anyone who is familiar with Cleveland State University's (CSU) mission to encourage excellence, diversity and engaged learning in providing quality accessible education and conducting scholarly research. Since 2008, CSU has been a proud host of a Confucius Institute as a collaborative project with the Capital University in Economics and Business in China and consistently supported its year-round Chinese language education and cultural enrichment programs and activities, which are fully accessible to the local communities and the general public. The creation of the *CLTMT* is also in keeping with CSU's position as a leader in Chinese language education. Besides regular offering of Chinese language courses, CSU also has a successful Master's program in Foreign Language Education – Chinese with a teaching licensure option, as well as a new doctoral program in Chinese Language Teaching that will welcome its first cohort in Fall 2018.

From the perspective of higher education, the creation of *CLTMT* is one more step in our global education journey committed to connecting classrooms worldwide while supporting cultural awareness and recognition of diversity and ensuring equal access to educational resources. As the former Dean of Graduate Studies and current Provost and Senior Vice President for Academic Affairs of CSU, I have been fortunate to have the opportunity to participate in collaborative endeavors of CSU and its Confucius Institute to build connections and partnerships with an increasing number of universities in China, which include a student exchange program with Jilin University, an L.L.M. exchange program with Southwest University of Political Science and Law in Chongqing, the afore-mentioned Chinese Language Teaching doctoral program with Capital Normal University in Beijing, and a student culture exploration program with Chinese University of Petroleum (East China). In addition, a CSU-affiliated K-12 school, the Campus International School, has made the learning of foreign language one of its trademarks as an International Baccalaureate® (IB) school. The support from the CSU Confucius Institute has enabled this school to be one of the front runners among northeastern Ohio public schools in preparing post-millennials for living and working in a rapidly globalizing world.

The *CLTMT* owes its creation and existence to the hard work of Dr. Huiwen Li, Professor Xiongyi Liu, as well as the current Director of CSU-Confucius Institute, Professor Yan Xu. Together they have brought to life the vision of providing global access to empirically supported best practices, often with the facilitation of innovative cutting-edge technology, in Chinese language teaching and learning. It was through their hard work and commitment that *CLTMT* has taken shape and become a reality. I am grateful to them for devoting many extra hours beyond their regular responsibilities to creating, staffing, and managing this journal. I would also like to

thank CSU library staff, especially project coordinator Barbara Loomis and digital initiatives librarian Marsha Miles, and our library director Glenda Thornton for her leadership. Their support is crucial for *CLTMT* to come into existence. It was through their coordination that the editors were able to build *CLTMT* from the ground up on a cutting-edge web-based publishing platform and receive the necessary training from the publisher to familiarize themselves with the online submission, reviewing, and publishing process. The web-based platform allows *CLTMT* to be accessible anytime, anywhere. In a digital age, such an omnipresent format will greatly enhance the readership and impact of this journal in the long term. I am indebted to each of them for their contribution on behalf of the university.

The first issue of *CLTMT* includes a selection of research articles on topics ranging from the instructional model of organic world language, the application of Twitter in Chinese language learning, problems and coping measures among beginning learners of Chinese calligraphy, to cultural shocks experienced by Chinese language teachers in American classrooms. These empirical studies utilize vigorous quantitative or qualitative research approaches and the authorship represents researchers from U.S. and Chinese universities as well as classroom teachers at various grade levels. I would like to thank the authors for submitting their manuscripts to *CLTMT* and for their timely responses to the comments and suggestions made by the reviewers. I also would like to thank all reviewers for their time and efforts to ensure the quality of papers accepted for publication in *CLTMT*. The findings reported in these papers are not only interesting but also directly applicable to Chinese language education.

I am very pleased with the high quality of the research presented in the inaugural issue of *CLTMT* and I wish *CLTMT* continued success in the future.

有机世界语言教学法简介

章静怡

(Hawken Upper School, Ohio)

Organic World Language, 简称为 OWL, 即有机的世界语言教学法。此教学法是由美国俄勒冈州 Crater Renaissance High School 的一名西班牙语教师 Darcy Rogers 在总结多年的教学和研究基础上所创造的。如今在美国, 这一方法被越来越多的外语教学者所认可并接受使用。从今年起, 有更多亚洲国家如日本、中国、新加坡等地的外语教师开始尝试了解并使用有机世界语教学法。

2014 年, 当时我正在美国俄亥俄州 Chillicothe 的一个公立学区教小学到高中各个等级的中文课, 每天都有非常繁重的教学任务。虽然每晚备课奋战到半夜, 但第二天上课效果总是不尽如人意。春季的时候, 我有幸在 OFLA (Ohio Foreign Language Association) 年度大会上参加了 OWL 的一个小型培训课。在 15 分钟的展示里, Darcy 全程用西班牙语让在场的近 50 名外语教师体验了一次 OWL。在此过程中, Darcy 没有使用任何中介语, 而是通过身体语言, 不断重复, 互相练习及设置真实场景来帮助学习者掌握运用西班牙语。更神奇的是, Darcy 通过合适的方法和课堂活动, 让我这个西班牙语零基础的学习者能够注意力高度集中地去用心听, 模仿发音, 和其他参与者交流运用刚刚所学的语言。这次尝试体验, 让我深受启发。我意识到即使在初级汉语的课堂里, 教师和学生都可以做到 100% 使用所教外语/目的语进行交流和教学。我的课堂则可由以教师为中心的教学模式, 转换到以学生为中心。我相信这将能够活跃课堂的学习气氛, 增强学生学习中文的动力。

万事开头难。从首次接触 OWL, 到真正地尝试使用它, 我花了近半年的时间。在初次体验之后, 我又参加了 OWL 的其他培训来进一步深化我对它的理解。每一次参加培训都让我对这种教学方法有新的认识, 并不断地反思自己的教学。2014 年的秋季学期, 我最终鼓起勇气, 移走了教室里的桌子, 只剩下围成一圈的椅子, 正式开始尝试使用 OWL。开始的一个月, 学生都觉得我很疯狂, 也有一些学生不断地要求换回原来的传统座位。我意识到, 越是程度水平比较低的学生越是会在 OWL 的环境中挣扎, 试图通过说英语而回到自己的舒适区 (Comfortable Zone)。然而, 在学习外语的过程中是需要一定的挫败感来让学习者去接受挑战, 解决困难, 抛开自我质疑, 自己决定自己的进步, 从而树立学习外语的信心。

OWL 的方法其实很简单, 可以用 “6-3-3” 和 “PPATH” 来概况, 但 OWL 也包含很多教学原理, 神经学和第二语言习得的研究理论 (SLA research - Second language acquisition research), 但其最重要的是建立在美国外文教学委员会外语熟练程度标准 ACTFL (American Council on the Teaching of Foreign Languages) Level (2012) 之上。下面介绍一下 OWL 的 6-3-3 目标概念、课堂模式和其中的原理。

6-3-3 目标概念

简单地说，6-3-3 目标指的是 OWL 倡导的总体教学目标，包括 6 个一般教学目标、3 个课堂目标、3 个使用目的语的技能目标。

OWL 6 个一般教学目标:

1. 学习者不害怕第二语言的环境；
2. 敢于冒险，接受挑战，不怕犯错；
3. 可自行根据语境自行推断词语和句子的意思，并可用自己的语言定义新词；
4. 可以完全使用目的语；
5. 积极参与语言交流，积极参与社区或社会活动；培养学习者在真实的语言环境里生存的能力；
6. 激发学习者内在学习动力、自觉去自己习得外语。

OWL 3 个课堂目标:

1. 尊重
2. 使用目的语
3. 参与

OWL 3 个使用目的语的技能:

1. 能够表演出来
2. 能够画出来
3. 能够用学过的词解释

OWL 的 PPATH 课堂结构/模式

“PPATH”是五种教学方法的英文缩写词，具体指分组和群体（Pairings & Grouping）、提示或提问（Prompts or Questions）、分享（Accountability Share out）、转换（Transitions）、关联延伸（Hook）。

按照美国外文教学委员会外语熟练程度标准 ACTFL（American Council on the Teaching of Foreign Languages）level（2012），中文水平等级鉴定共分十级—初级 Novice（共三级）、中级 Intermediate（共三级）、高级 Advanced（共三级）和最高级 Superior。取得第八级（Advanced-M）只能教初级、中级，取得第十级则可教 AP 及大学中文。

根据 ACTFL 这个教学“圣经”般的教学指导，教学者在上课或者做测试的时候可以依据学习者的当前程度进行提问，然后再适当展示高一等级程度的提示或问题（Prompts or Questions）。如果学习者不能持续回答，则再回到当前水平问题，降低其挫败感。但是我们在学习外语的过程中，肯定会遇到挫折，而挫折感让我们痛苦，阻碍我们坚持下去。为了把挫败感降到最低，我们可以给学生布置一些有趣的任务，比如，在学了几十个词语之后，做一个过渡转换（transition），可以让学生在刚学过的几个词语里选一个词一边表演一边走路，重新建立新的圆圈，或者做一些大脑休息的小游戏，或者看看短片、广告、讲笑话、唱唱歌等调节一下。学生很可能在这些有趣的任务中，既得到了休息，又学到更多的词汇。休息是一种奖励和有效的心理手段。每当我们实现一个小目标，就可以用休息犒劳自己，给自己充电，更好地朝着下一个目标努力。在完成任任务的时候，可以把学生分成小组，以合作的方式（Pairings & Grouping）来完成任任务，每次任任务完成之后，再和小组或者面向师生做一个快速简短的分享（Accountability Share out），来验收教学效果。

我们学习语言不是由升迁、考试等外在因素所推动，而应该将自己引导到喜欢上这个语言的发音、爱上这个语言的文化、乐于模仿这门语言的文化习俗和行为模式这样的内推力上来。用汉语学习的趣味性来吸引学生的注意力，最终让学生在轻松愉快的课堂氛围里习得汉语。OWL 的独特性在于，它能使学生和教师、学生和之间建立良好的关系，创造良好的学习氛围。以学生为导向，激发学习者自主能力，让学习者感觉到自己掌握习得语言。注重交流能力和多元识读能力，而不是单一的单词和语法教学。学生在课堂里交流各种话题和完成多元识读活动。重新设计的教室环境，大部分时间学生和教师站着或者坐成一圈进行课堂教学。这种圆圈形的课堂使每一个学习者不受传统固定座位的约束，获得平等的交流机会和不同的人相互交流；从持续互动中大脑交替休息从而进行高效学习。

《跟各国人都聊得来》（2014）一书中说：“语言不是用来了解的，而是要用它生活；语言也不是用来学会的，而是要慢慢适应！”如果我们的中文教室可以让学生感觉到从学习的第一天开始就可以放心大胆地去尝试说中文，学生一旦抛弃羞怯，挑战自己，就会想尽办法调用或者组配词句，虽然有错误有语病，但是只要我们清楚地了解学生的语言水平（ACTFL level），注重他们呈现的内容而非语言本身、发音和拼写，多设计任务型的课堂练习和测试来培养他们语言交流能力和技能，帮助他们慢慢上升到下一个熟练程度水平（push to next level）。如果学生能用外语与人做交流，用所学的外语完成了一个又一个的任务，这对他们是最好的鼓励。这种成就感会逐渐形成语感和自信。

在实践 OWL 教学法的几年时间里，我每一天教课都是快乐的，学生也越来越适应并喜欢上了这种教学方法。通过家长会，学生对教师的评估反馈和学生的日记，我获得了许多正面积积极的评价，让我更加坚定要坚持 OWL 下去，也希望有越来越多的中文教师能够了解和尝试这种方法，成为快乐的 Owler。

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f OWL Website: <http://owlanguage.com/>

About the Author:

Ms. Jingyi Zhang holds an MS in Education-Curriculum and Instruction. As an Ohio licensed teacher she is experienced in teaching all levels Chinese language and culture (good at drawing, sketch, oil painting, Chinese brush painting and Chinese Calligraphy). She was also a resident advisor and culture instructor at Kent State University STARTALK Foreign Language Academy. With the experiences for OWL training, she made presentations independently or collaboratively with other OWL consultants in the US and abroad. Contact: Jzhan@hawken.edu

Twitter Application to Chinese Language Learning: Lessons and Suggestions

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Abstract

Making a connection between the requirement of 140 characters and the need of intermediate-low learners of Chinese as a second language (CSL) to produce output in a less challenging environment, this action research engaged the college CSL students in tweeting practices. Based on the descriptive statistics of the students' tweeting behavior and the students' responses to the survey administered at the end of the semester, this article reflects and summarizes the lessons learned. The authors propose that structural designs in the form of projects or tasks should still be considered for social networking applications such as Twitter to be used as an educational tool. How to make better use of the social-networking aspect of Twitter and build a community of CSL learners and practitioners is also discussed.

Keywords: Twitter, Output, Chinese as a Second Language (CSL), Community of Learners

Introduction

Learning is a socio-cultural process requiring internal dialogue and motivated interaction with others (Vygotsky, 1978). It is not coincidental in the field of second language acquisition research that attention has been called to both nonlanguage influences such as motivation and personality and the communication processes surrounding interactions from input to output (Gass and Selinker, 2001). Language educators may endeavor to implement any strategies to work on any aspects of the second language acquisition process. In this article we report our experiment and lessons learned regarding the application of the social networking platform Twitter to enhance the output of intermediate-low learners of Chinese as a second language.

From traditional blogging to microblogging and Twitter

It is not always an easy task to make language output happen. Since the onset of Web 2.0 around the turn of the century, language educators have considered traditional blogging to be a valuable solution to the need of engaging learners in written output. Experimenting blogging in their Italian instruction, Levy and Kennedy (2010) pointed out that traditional blogging could be an extension of in-class instruction so that students may have the opportunity to do more writing and discussion that has not been accommodated in class. In addition, blogging could motivate students to write correct due to students' awareness of authorship (Soares, 2008). As Campbell (2003) commented, blogging is best for reading and writing classes.

Microblogging, with Twitter being a popular representative, phased in and drew language educators' attention when they started to realize that traditional blogging is more appropriate for learners of intermediate levels or above (Murray & Hourigan, 2008). Microblogging still maintains traditional blogging's value in fitting a situated and socio-cultural theoretical framework of language learning (Newgarden, 2009). Twitter, for instance, may allow immediate feedback and interactive conversation and thus foster a sense of community of learners (Chawinga, 2017; Stevens, 2008). Croxall (2010) more specifically referred to the effect of daily tweeting on the classroom experience as a result of students getting to know better each other's lives outside of class and thus enabling conversations to happen in class more easily than they otherwise would have.

Meanwhile, Twitter's affordances in providing opportunities to engage in meaningful language output in a concise way lead educators to two different perceptions of the ramifications of the requirement of 144 letters restrictions in each tweet. Some perceived that it may better meet the needs of intermediate-beginning learners because it may offer some of the same advantages as blogs without the same level of difficulty and anxiety (Scinicariello, 2009). Some others perceived its significances beyond low-level difficulty and anxiety. Namely, conciseness is not simplicity. For example, regarding Twitter's application in education, Juhary (2016) pointed to the challenge for the user to revise their thoughts before finally tweeting them out. The brief style of expression, therefore, also suggests a value as a revision tool to help students improve their reflective, critical judgment, and information selection skills (Ricoy and Feliz, 2016). Similarly in the literacy field, Purcell (2015) innovatively used Twitter to engage students of English Language Arts in reading and then writing book summaries. We may emphasize both values simultaneously, but it was based on the former perceived value that the author of this report did the experiment of Twitter application to a medium-low level college class of Chinese as a second language (CSL).

The experiment reported here does not mean a rigorous experimental design was implemented. This study is action research in nature. It is hoped that lessons can be learned not only for the authors' but also for all CSL educators' benefit. As Ricoy and Feliz (2016) reviewed, there are still no solid methodological models for the didactic use of the Web 2.0 tools in general and Twitter in particular, which makes it more important to share good practices based on specific initiatives or case studies. The literature review for this study using *Twitter* and *Chinese* as key words in the titles and/or the abstracts in several major education research databases such as Ebsco, Sage, and ProQuest also came no fruit so far as May 2017. Against this background, this study reports the major practices in this experiment, discusses lessons learned, and proposes possible directions in future practice and research.

Methods

The participants were 12 college students in a 300-level CSL class at a Mid-Western university. The first author was leading the Twitter project as Teaching Assistant (TA). The first three weeks were partially used for orientation and troubleshooting purposes; therefore the tweeting performance in the first three weeks was assessed altogether like one week. The orientation focused on explaining the rationale, installing and learning to use Google Pinyin as the main input method, installing and learning to use the online dictionary software Youdao with an emphasis on its convenient mouse-over function for definition, establishing a Twitter account, and setting up 'following' relationships among the instructor, TA, and the students.

There were two types of tweets required of the students. In Daily Tweets, the students were advised to write about anything in their life and study that did not violate commonly accepted safety and ethical standards. As the name suggests, the students were expected to tweet every day but should tweet at least twice every week. Weeks 1-3, 5, 7, 9, 11, and 13 were the major weeks when they did Daily Tweets although they could also do it in other weeks. Alternatively, Weeks 4, 6, 8, 10, 12, and 14 were Composition Tweets weeks when the students tweeted in response to the TA's prompt topic. An example topic is adapted below:

It's been observed that Chinese people like to save money in the bank and only use "yesterday's or the-day-before-yesterday's money" when necessary, and that American people like to use credit cards and loans – which is "tomorrow's" money – for a happy life now. What do you think of this comparison?

In addition to daily tweeting by himself in leadership, the TA also provided explicit or implicit feedback to the students through the functions of direct messages or reply. An example of explicit feedback would be, '连.....都....., 就别说,' directly pointing out the correct structure to use. The implicit version of the above feedback would be, '伟伦, 你们能不能不说广东话啊? 大部分同学连普通话的句子都读不懂, 就别说广东话了,' imbedding the target structure in the natural communication.

Technically, for the convenience of management and assessment, the students were required to use hashtags like '#CSLW1' and '#CSLW2' in their tweets in each week. Each original tweet earned the student 1 point. To encourage interaction, each reply to a classmate's tweet also earned 1 point. With the quality of the tweet also considered in terms of grammar and fluency, the student was assigned a weekly grade on a 5-point scale, with 1 being the lowest and 5 the highest. The overall performance in Twitter constituted 10% of the final score in this course.

A survey (see the Appendix) was administered to elicit the students' perceptions of their Twitter experience. The survey was composed of 5-point Likert scale questions, with 1 representing 'strongly disagree' and 5 representing 'strongly agree.' The results from this survey constitute the major source of data with which we reflect on this Twitter experiment. Descriptive statistics will be used to provide a general picture of the whole project and some of the tweets by students will also be used to illustrate some aspects of the project that we are concerned about as second language educators.

Results and Discussion

In this section we first present the descriptive statistics, and then focus on the students' responses to the survey questions. As the survey questions are directly related to what we care about as language educators, we will discuss the questions as we present the results.

Descriptive Statistics

As Table 1 indicates, the students produced about 29 tweets in average in a period of 11 weeks (Week 4 – Week 14), which suggests a bit more than two tweets per week per student. This production is not as ideal as we would have expected for daily practice, but it looks slightly better than a pattern we would expect, which is that students would tweet only at the rhythm of the course, two classes per week. In addition, by deducting the total number of the tweets in the whole class (347) from the total number of @s (392) in all the archived tweets, the result 45 roughly represents the number of replies between classmates, which is definitely short of what we would expect for a learning community. These abstract figures do not present an optimistic

picture of the Twitter experiment, and this result seems to be evidenced by the students' responses to the survey, the analysis of which is what we focus upon below.

Table 1
Total Number of Tweets Written by Each Student

<i>Total Tweets</i>	
Mean	28.9
Standard Error	2.9
Median	32
Mode	33
Standard Deviation	9.9
Skewness	-0.15
Minimum	10
Maximum	47
Sum	347
Count	12
Confidence Level (95.0%)	6.3

Analysis of the Survey

Table 2 presents the means of students' agreement responses to the survey questions designed to elicit their perceptions of the Twitter experiences. To save space, the sequential numbers of the questions, instead of the actual questions or short variable names, are used in the table. Such sequential numbers are also placed in the parentheses when related questions are discussed in this section for convenience of reference. To learn how a specific question is phrased, the reader is still referred to the appended survey.

Table 2
Means of Students Responses to the Survey Questions

Question	Q 1	Q 2	Q 3	Q 4	Q 5	Q 6	Q 7	Q 8	Q 9	Q 10
Mean	2.8	3.1	3.7	4.7	2.8	3.3	2.6	3.8	2.6	3.9
Question	Q 11	Q 12	Q 13	Q 14	Q 15	Q 16	Q 17	Q 18	Q 19	Q 20
Mean	3.6	2.9	3.2	2.4	3.8	1.8	1.4	3.3	3.1	1.8
Question	Q 21	Q 22	Q 23	Q 24	Q 25	Q 26	Q 27	Q 28	Q 29	Q 30
Mean	3.1	3.6	3.2	2.1	2.9	2.9	2.9	3.6	3.4	N/A

Note: Please see the Appendix for the specific focus of each question.

Not-So-Sweet Experience and Possible Reasons

Students' evaluation of their own general experience with the Twitter project (Q1) was best neutral, slightly leaning towards the negative (i.e., disagreement about the pleasantness) side.

This is to the researchers' initial surprise and discouragement. The students' responses to other questions as well as literature review may provide some clues to the question of why that was the case.

We first inquired into some external factors, i.e. those that might not be directly related to language learning experiences. Time-consumption should not be related because the students' perception was about neutral although it slightly leaned towards agreement to the statement that the Twitter project was time-consuming (Q2). Limited experience tweeting either in English (Q3) or in Chinese (Q4) seems to be consistent with the literature that American youths predominantly use Facebook rather than Twitter (Greenwood, Perrin, and Duggan, 2016; Newgarden, 2009); however, the student did not believe it necessary to receive more training about how to use Twitter (Q5). The students only felt a little initial difficulty in Tweeting in Chinese (Q6). Therefore difficulty or lack of experience tweeting in Chinese should also be excluded as a factor.

Our expectation for more language output through Twitter as a less challenging tool does not seem to have been fully met. Consistent with the descriptive statistics demonstrated in Table 1, the students did not form the habit of daily tweeting (Q7). The students did feel, however, that the Twitter component had given them more opportunities to write Chinese compared to previous courses without a Twitter component (Q8). But it is not clear whether this increased opportunity for output was due to the requirement itself or due to the low-challenge affordance of the Twitter technology.

Perhaps the students' neutral-negative experience with the Twitter project (Q1) can be related to their perceptions of the learning process and achievements. There was not an objective test or measure to assess students' growth in CSL proficiency, but in response to the survey question (Q9), the students did indicate that they did not feel the Twitter experience had helped them improve their Chinese proficiency. What upset them in the learning process could be that they often felt having nothing to tweet about (Q10), or that they felt restricted by their Chinese proficiency even when they had something to tweet about (Q11). Therefore there is the need to analyze their neutral-negative perceptions (Q1 and Q2) dialectically. Twitter was supposed to present less challenge for intermediate-low learners; the reality was that Tweeting in Chinese still presented some challenges. Vygotsky's theory of Zone of Proximal Development (ZPD), however, suggests that appropriate challenges can facilitate learning (Vygotsky, 1978). In addition, other facilitation may further help learners tackle challenges. For instance, the students perceived some technologies such as online dictionaries to be helpful (Q12). These students' responses to Questions 26-29, in which they would recommend Twitter application for Chinese learning, also make us believe Twitter application is still a worthy effort despite some challenges.

Lack of Interactions and the Traditional Mindset of Learning

Part of the rationale in using Twitter for this CSL class was its affordance in allowing interactions to happen. The students did not seem to have felt the potential benefit of the social networking aspect of Twitter when they slightly tend to agree that the requirement of following each other's tweets is unnecessary (Q13). They might have 'followed' their peers technically, but they seldom read the peers' tweets (Q15), not to mention actively responding to peers' tweets (Q16) or receiving responses (Q17); therefore, no wonder that the requirement of following peers' tweets did not make them feel more connected with fellow students learning Chinese (Q14). This situation could be the result of no forceful requirement for interactions between

peers. But on the other hand, if such a forceful requirement had been applied, whether the students' evaluation of the Twitter experiences as positive would still be doubtful.

The students seemed to have a traditional mindset of learning. Compared to their lack of interest in interactions among peers (Qs 13-17), the students slightly tended to expect more linguistic comments (i.e. explicit feedback) on their tweets from the instructor/TA through 'reply' or 'direct message' (Q18). Not as warm was their attitude towards receiving the instructor/TA's grammar-intended authentic responses (i.e. implicit feedback) (Q19). What is encouraging, however, is that the students did take the instructor/TA's feedback or responses seriously and read them when they received them (Q20), and that they could understand the linguistic intention of the instructor/TA (Q21).

Another evidence that may point to their traditional mindset of learning is their responses to Q22 in comparison to Q10. They often felt having nothing to tweet about (Q10); consequently when the instructor/TA provided them the topics for them to respond to, they felt saved (Q22). There seems to be much room for flexible strategies between fully-structured classroom language learning and freer learning situated in a larger social context. If students are only used to traditional classroom learning, they are more passive and will find it harder to adapt to a learning style that needs more self-regulation. It is then the instructor's task to design instructional activities to bridge the two situations if socio-cultural learning theories and the interactionist theory of second language acquisition are still the frameworks to be applied.

Students' Hope and Recommendation

Looking ahead, the students slightly tended to welcome the initiative to invite native speakers of Chinese to participate in the Twitter project (Q23). Inviting native speakers is both consistent with Vygotsky's ZPD concept and supported by empirical research, e.g. by Soares (2008), which provided evidence that the participants preferred to involve older, more mature and independent learners, both in terms of cognitive development and linguistics proficiency in the target language, in their blogging activity.

The projection of their future Twitter behavior after exiting the course did not look good. Although 2/3 of them gave the rating of 3-5, suggesting willingness to keep in touch (through Twitter) with the current peers, any other learners of Chinese, or anyone that tweets in Chinese (Q25), the mean is only 2.9, suggesting a division among them. Their responses to another question clearly pointed to the possibility of discontinuing tweeting in Chinese (Q24), which was confirmed as reality when the researchers revisited their Twitter accounts while this article was in writing.

Despite their personal feelings, the students tended to agree that Twitter should be recommended to intermediate-low CSL learners although not so for beginners (Q26, Q27, Q28). In a similar vein, they moderately agreed that the Twitter practice in this course be recommended to other Chinese instructors (Q29).

Conclusion: Lessons and Suggestions

The Twitter experiment in this research report was intended to make use of Twitter's affordances in conciseness and social networking so that the CSL students might engage in language output as well as interactions. Analyses of the descriptive statistics and mainly of the students' survey responses revealed that the experiment was not as successful as it had been

expected. A deeper analysis of the specific responses, however, also informs us that the Twitter application to CSL learning is somehow accepted and even recommended by the students. There is the need to summarize the lessons and experiences so that the instructional design can be improved to benefit future CSL educators and learners. In this section, albeit named *Conclusion*, we continue the discussion from the previous section but attempt to summarize and connect the discussion to some theoretical or pedagogical principles.

Structure should be an aspect for instructors to pay attention to. One of few bright points in the Twitter project in this study is the students' positive comment on the bi-weekly tweeting in response to given topics in comparison to their feeling of having nothing to tweet about in Daily Tweeting. In the previous section, we discussed that the students' traditional style of learning might have hindered them from more active learning in a freer context. Those language educators who still plan to have a better control of their Twitter project within their class could consider giving it a structure, e.g. providing a topic. By providing this structure, while solving the problem of no topics, the instructors are actually implementing in the Twitter environment the principles of task-based language teaching (Lai, Zhao, and Wang, 2011; Newgarden, 2009).

A structure can also be geared in a way to encourage interactions, an aspect that the Twitter project in this study did not do well. An enhanced version of the above structure could involve collaboration in small groups on some discussion topics. As Rankin (2010) found about her Twitter experiment in the history class, putting students into small groups of 3 to 5 and allowing them to discuss the material stimulated more ideas. For a language class, our purpose for the target language to be practiced is achieved as long as the students actively use that language as a tool of communication (Borau, Ullrich, Feng, and Shen, 2009).

To serve the purposes of topics and quality input of the target language, inviting native speakers should be considered (Online Colleges, 2010). Within Twitter, however, invitation may not be invitation but a matter of searching and following. As Chinese netizens have little access to foreign social networking applications such as Facebook and Twitter (Ding, 2016), and there are few people in America tweeting in Chinese, it may not be easy to find native speakers of Chinese to follow. Hence there is the need for CSL programs or associations to initiate and maintain a CSL Twitter network of native speaker instructors, TAs and learners of any levels. When the network is large enough, individual instructors or TAs will not be under much pressure in producing target language for learners to follow. Actually Australian educators' practice of building a community of learners in Twitter (@edutweetoz) may shed light on our exploration. Hosted on a rotational basis their twitter account allows educators from across the country to take the reins and share ideas about education (McDonough, 2014). If such communities of Chinese language speakers and learners become reality, then CSL students will be able to switch their mode of learning from passive responding to given topics to improvised action based on attunement to the language and sociocultural practices of the community (Newgarden, 2009).

When the above scenario is not available yet, however, another source of quality input to follow is the Twitter accounts of some major news agencies such as the New York Times, Voice of America, Reuters, and BBC. Following these Western media in Chinese may meet two needs for language learning. One is the need of input of native speaker quality, as the Chinese tweets from these media are tweeted by native speakers or highly proficient speakers. The other is the need of topics. In particular, Western media may cover both news related to China and those in the students' own society, and therefore the students may find it easier to have topics to tweet about in a meaningful way. Perhaps this is the best we can achieve for the learners in a context of

having restricted access to social networking platforms populated mostly by native speakers of Chineseⁱ.

Undoubtedly, managing a Twitter project for CSL needs instructors' commitment. Teachers should play an essential role as dynamisers in the formal incorporation of Twitter in the teaching process, as well as in enhancing interaction between the participants (Ricoy and Feliz, 2016). In addition, teachers need to demonstrate their commitment not only by using Twitter during the course, but afterward, to encourage students to continue to use it for their own ongoing learning and personal network development (Newgarden, 2009). To mobilize college students to form the habit of tweeting as part of education is not an easy task but not impossible (Ricoy and Feliz, 2016). Before and throughout the process, the instructors should make continual effort in creating and maintaining a teaching presence in the created community of learners (Wang, et. al., 2016).

Finally, flexibility and creativity needs to be emphasized. There is no single right way to teach with Twitter. About possible modes of integration, readers are referred to Sample (2010), who presented several dimensions of consideration. Specific to language education, however, the researcher suggest that instructors start from asking basic questions related to second language acquisition such as what are important for language leaning to happen? Then the question is, what affordances of Twitter may be used to facilitate those processes? The Aesop's fable story of the water crow managing to drink water by dropping pebbles into the bottle bears significance for educators interested in technology application (Zhao, 2003). Technology itself is not educational. We are the people to creatively turn the pebbles Twitter to tools that may facilitate language learning as we understand it.

This study is action research based on the researcher's reflection and student's responses to a survey designed to elicit their perceptions of the teaching design regarding the Twitter component. Therefore the findings from the study should be limited in terms of generalizability. But it is the researcher's hope that these reflections and suggestions may serve as a clearer, better structured, context for those instructors interested in designing better learning experiences for their CSL students. In the end, we present a student's tweet and hope that more CSL instructors may have happy smiles as we do whenever revisiting tweets like it.

昨天我忙忙的，可是今天写完中文作业以后我才能放松一点儿...我知道在大球有很多比我紧张的人，可是最近上课，打工，申请工作，手头很紧都让我很累，很紧张。不过我感激在生活中的好东西，比如我家，我的朋友，我的男朋友，我身体健康，什么的。

ⁱ **Note:** WeChat has to be mentioned since it is the most popular social application among Chinese all over the world. Research has emerged applying WeChat to language education, e.g. Wang, et. al. (2016) on tandem Chinese-English language activities between Chinese and Australian students, and Ding (2016), as well as Shi, Luo, and He (2017), on using WeChat in EFL teaching. Although anyone of any country can download and install WeChat, feasibility of applying WeChat to CSL teaching and learning remains to be explored.

Appendix

The Survey of Twitter Experience

Please fill out the survey about your experience learning Chinese using Twitter in this course. Your feedback is very important for future improvement. Thanks!

Please read each statement and put a number in the parentheses according to the following scale.

1. Strongly disagree. 2. Disagree. 3. Neither disagree nor agree. It doesn't matter. 4. Agree. 5. Strongly agree.

Background and General Experience

1. () Your general experience with the Twitter component in this course is pleasant.
2. () Generally speaking, the Twitter assignments are NOT very time-consuming.
3. () Before this course, you have never tweeted in English.
4. () Before this course, you have never tweeted in Chinese.
5. () There should have been more training on how to use Twitter for this course.
6. () At first, you felt tweeting in Chinese was difficult.
7. () As time goes by, you have felt it easier and have formed a habit to tweet every day.

Other Experiences with Twitter in This course

8. () The Twitter component in this course has given you more opportunities to write Chinese than in previous courses without this component.
9. () You feel that the opportunities to write Chinese provided by the Twitter component in this course has helped to improve your Chinese proficiency, either in spoken Chinese or in written Chinese.
10. () You often feel that you don't have anything to tweet about.
11. () Even though you have something to say and tweet, you often feel your Chinese is not proficient enough to express it.
12. () You have often used a translation software and felt not sure whether the Chinese sentence you produced was correct or not.
13. () The requirement of following each other's tweets is unnecessary.
14. () The requirement of following each other's tweets has made you more connected with fellow students learning Chinese.
15. () Despite the requirement of following others' tweets and the fact that you have tweeted everyday as required and included others in your list to follow, you have seldom read other people's tweets.
16. () You have actively responded to your classmates' tweets.

17. () You have received active responses from your classmates.
18. () You expect more linguistic comments on your tweets from the instructor/TA, either through “reply” or through “direct message”.
19. () You expect more meaningful responses to your tweets from the instructor/TA.
20. () You seldom read the instructor/TA’s replies to your tweets.
21. () When you read the instructor/TA’s replies, you can easily perceive his linguistic intention.
22. () You feel the biweekly composition on specific topics are more helpful than the weekly tweeting.
23. () You would look forward to it if the instructors had invited native speakers of Chinese to participate in the Twitter project.
24. () After finishing this course, you will continue tweeting in Chinese.
25. () When you continue tweeting in Chinese after this course, you would like to keep in touch (by following and being followed) with the current peers, any other learners of Chinese, or anyone that tweets in Chinese.
26. () You think students learning Chinese can tweet as early as CSL 101.
27. () You think instructors should require the CSL 102 student to tweet as you do.
28. () You definitely believe that CSL 201 students should use Twitter as you do.
29. () You would recommend the Twitter practice in this course to other Chinese instructors.
30. Other Comments:

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摘要

本行动研究将推特对 140 字符的要求和中初级中文二语学习者在宽松环境中进行语言输出的需求联系起来，把推特引入大学中文二语课堂。基于学生推特行为的描述性统计数据和学生对期末调查问卷的反馈，本文反思和总结了此次教学探索的经验教训。作者提出，把推特这样的社交应用用作教育工具，任务性学习或项目性学习方面的教学结构设计仍然是必要的。作者也探讨了如何利用推特的社交功能建设中文二语学习者和教育者的学习社区。

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Problems and the Coping Measures in American Beginners' Chinese Calligraphy Writing

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ABSTRACT

Through class observations and interviews, this study identified eight types of writing errors that American beginners of Chinese calligraphy. These errors include: (1) failure to apply the Chinese philosophical mindset when producing a real work of calligraphy, (2) dropping some stroke(s) or stroke part(s), (3) misplaced strokes, (4) improperly connected strokes, (5) misshapen curved strokes, (6) disproportionate component size, (7) incorrect thickness and character size, and (8) angled vertical strokes. These errors reflect the students' lack of knowledge of Chinese characters, the writing skills, and the application of Yin and Yang philosophy. Corresponding instructions and guidance are needed to help American beginners cope with these issues.

Keywords: American students, Chinese calligraphy writing, problems, coping

Culture is intertwined with language, and thus cannot be separated from language learning (Ishihara & Cohen, 2014; Sapir, 2014). The American Council on Teaching Foreign Languages (ACTFL) has identified five goal areas of the World-Readiness Standards for Learning Languages, referred to as "The Five C's", i.e., Communication, Cultures, Connections, Comparisons, and Communities (ACTFL, 2013). Chinese calligraphy has played a very important role in defining and refining China's culture, and is regarded as the quintessence of Chinese culture (Chen, 2003). Both in China and abroad, Calligraphy has been widely practiced, and, for much of history, calligraphy was valued in China as one of the four most important skills (i.e., playing musical instruments, chess playing, calligraphic writing, and painting, or 琴, 棋, 书, and 画, in Chinese) when evaluating a person's scholarship. As an important channel of demonstrating traditional culture and art, Chinese calligraphy was listed as intangible cultural heritage in 2009 by UNESCO (2010). There is no doubt that, by studying and practicing calligraphy, learners can deepen their understanding of Chinese language and culture (Li & Yu, 2015).

1 Introduction of Chinese Calligraphy

Chinese calligraphy is the art of using a writing brush to write Chinese characters in certain artistic styles. These styles, or scripts, include the seal, clerical, regular, running, and cursive scripts (篆, 隶, 楷, 行, and 草, in Chinese). Chinese calligraphy was thought to have begun alongside the initial creation of Chinese characters (Qian & Fang, 2007).

When practicing any particular script of calligraphy, one must first learn the associated rules. All of the styles of script share certain basic rules, although each has its unique aesthetic appearance. These rules govern the writing of strokes, component layout, the shaping of characters, the overall composition, among other aspects. This makes writing calligraphy similar to drawing or painting than standard writing. To make or evaluate high-level calligraphy works, extra rules have also been established. Based on these rules, good calligraphy should be able to express the essence of the content while also conveying the calligrapher's mental and emotional state. To apply these rules, or in other words, to produce good calligraphy, calligraphers need to apply their technical skills and talents to sizing the strokes, characters, and components, aligning, spacing, coloring, coordinating, and pacing themselves as they write a piece (Li & Yu, 2015).

From the audience's perspective, however, a piece of calligraphy cannot only be viewed through the techniques used and the piece's physical attributes. Hidden insights are the other important dimension to calligraphy, which may include the dynamics, rhythm, emotion, and even the calligrapher's personality (Li & Yu, 2015). The beauty and complexity of Chinese calligraphy has led the practice to be called wordless poetry, a figureless dance, an imageless picture, and soundless music (无言之诗, 无形之舞, 无图之画, 无声之乐, in Chinese) (Liu, 2012). Western scholars have given Chinese calligraphy accolades, stating that it contains the beauty of an image in a painting, the flow of a dance, and of rhythm in music simultaneously (Guo, 1995).

Additionally, the writing of calligraphy must be directed by traditional Chinese philosophical ideas, such as the balance between Yin and Yang from Taoism (Qian & Fang, 2007). There are many other aspects that must be taken into account, by both writers and observers, such as *qing* [情, mood, emotion], *qi* [气, energy, vital force], *shen* [神, spirit], *jing* [境, realm, standing], *yun* [韵, elegance], *fa* [法, discipline], *yi* [意, expressiveness], *fengge* [风格, style], and *qidu* [气度, manner] (Ni, 1999). All of these special characteristics of calligraphy, as well as the common principles, should be incorporated into writing practice.

2 Status and Issues of Chinese Calligraphy Teaching and Learning in the U.S.

Chinese calligraphy, as a course, is currently quite popular in American universities. Li & Yu (2013) conducted a cross sectional study by checking the course listings of 50 top universities in the U.S. between the Fall 2011 and Spring 2014 school years. The results showed that 60% of these universities offered Chinese calligraphy courses. These courses are offered both as for-credit and non-credit purposes, and the majority of learners were undergraduate students, with a small number of graduate students and community members making up the rest.

However, longtime classroom observations (Li, 2015) show that American students often encounter a lot of problems when first beginning to learn and practice Chinese calligraphy. If these problems are left uncorrected, it results in the student being unable to produce calligraphy

proficiently. Unfortunately, literature search has failed to yield any empirical or theoretical study discussing calligraphy writing issues. This pedagogical report is then aimed at initiating an investigation on calligraphy writing errors that can inform calligraphy instruction.

3 Methods

3.1 Research Design and Procedure

This is a qualitative study contextualized in real college Chinese calligraphy classrooms. The researchers and instructors observe students' in- and after-class calligraphy writing work, and identify the most typical, i.e., frequently made, errors. An analysis is then conducted to identify the patterns of the errors identified.

3.2 Error Identification

The focus of this study is both stroke writing and the shaping of whole characters in the regular calligraphic style. In class, students are taught calligraphy writing techniques, criteria, principles, and philosophy at the levels of stroke, component, and whole character with sample characters. And then, students are given character models to copy both in class and after. The instructors will identify the problematically written characters against the criteria, principles, and philosophy, which is all confirmed with experienced calligraphy teachers and practitioners. If a specific problem is observed three or more times in all students' work, one typical character would be chosen for a pattern analysis so that a certain number of these patterns can be found. To validate the patterns identified, an informal, confirmatory interview will then follow with the students. The confirmed patterns of problems are then reported.

3.3 Interview Questions

Two questions were asked in the interviews, which were asked without revealing to the student the problems the instructor found in order to avoid any potential misleading effect. The first was "If you compare the model character with the one you wrote, do you see any problems?". The purpose behind asking this question was for students to see the same problems identified by the instructor on their own. The second question was "Let's compare these similar characters written by you and others. Is there any pattern to the problems? What are the reasons behind the pattern?". The second question set was used to determine if the students understood the error pattern.

3.4 Participants

This is a classroom-based study conducted between 2013 and 2017 in two four-year universities. The first is a private university in Pennsylvania, and the other is a public university in Ohio. Over an eight-semester period, a total of 145 students were observed. Among them, 76 were born in the U.S. and had no prior Chinese character writing experience while the other 79 were from

Korea, China, Japan, or another Asian country, and had written Chinese characters before. Since the problems in writing calligraphy were mostly observed in the unexperienced group, the sample characters used in the analysis were all selected from the work submitted by the students of this group. The confirmatory interviews that took place were also between the instructor and this group.

4 Results

Several problems were found in the study, produced by both Americans and students from other countries in their calligraphy writing. One common problem is that, for example, beginning students treat calligraphy writing as drawing which happens most frequently right after they are taught how to write the beginning and the end of individual strokes. Rather than writing out the stroke to get the intended stroke thickness, the students will “draw” the beginning and the end of a horizontal or vertical stroke of a regular calligraphy style (see Figure 1) because their teachers have told them to write a triangle-shaped beginning and a similar-shaped end of the stroke. The best way of correcting this problem is to ask students to write a stroke or character without these artificial ends, and then keep practicing until “writing,” as opposed to “drawing,” becomes the natural way. However, due to the different background of American students, some issues have been found specifically in American classrooms, and thus need special attention. For example, American students do not come into the calligraphy class with the knowledge of how yin and yang should effect the balance of each stroke and character, while Chinese students know about this principle already. Moreover, Chinese characters are new to American students in that the characters, composed by strokes and radicals rather than letters, do not make sense to the students.

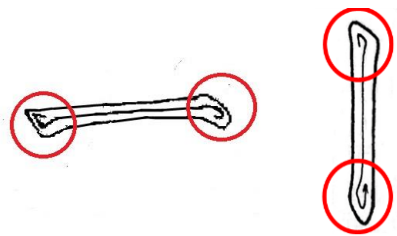


Figure 1 One type of horizontal stroke and vertical stroke

Except for the problems in common, seven categories of errors were identified from the American students' calligraphy work.

Problem 1: Failure to apply the Chinese philosophical mindset when producing a real work of calligraphy

As the most important element of Chinese culture and philosophical mindset, *Yin* and *Yang* are easily understood, but it is difficult to represent them in works of calligraphy. Teachers must incorporate the relevant culture and philosophy into the curriculum, and then illustrate the ideas

repeatedly while teaching. When writing 日, for example, the teacher should tell students how to incorporate Yin and Yang in it in multiple ways such as below:

- (1) By applying ink: the black and white colors can be treated the unity of yin and yang;
- (2) By applying thickness: the left-side vertical stroke is thinner (yin) while the right side vertical is thicker (yang);
- (3) Applying length: the left-side vertical stroke is shorter (yin) than the right-side is longer (yang);
- (4) Applying strokes' angular and roundness: A sharp end is yang, and the roundness is yin.

Students also need to reflect on these ideas to further their understanding, and then show the application in later practice.



Figure 2 Chinese character 日 (the Sun; day)

Problem 2. Dropping some stroke(s) or stroke part(s)

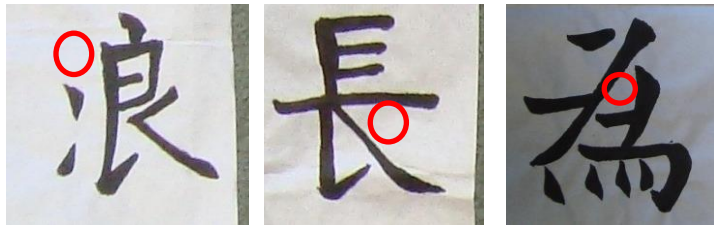


Figure 3 Characters with missing strokes

This problem is that students will often drop either part of a stroke, or a full stroke entirely, when forming a character (see Figure 3). This can happen for two main reasons. The first is that around half of the students have either not realized, or forgot, that a stroke was present in the original character. The other main reason is that another 40% of the students think that calligraphy is a purely creative task, so they should make each character unique to their own personal style, and thus will randomly shape or omit strokes or stroke parts. The best way to approach this problem is to teach the students about the various styles and scripts of calligraphy, as well as the meaning of the radicals and components. This will give the students a better idea of the importance behind each part of the character when it comes to writing, as well as the rules governing them.

Problem 3. Misplaced strokes

A third common problem is that the student will misplace the character's strokes (see Figure 4). This is usually due to the fact that the student is unaware what the misplaced parts of the

character mean in the whole character of radical, and how they effect the overall balance. Like the issue of missing parts, this can be remedied by teaching the students what each part of the character means, as well as what the elements of those components are. Teaching about the philosophy behind the writing, such as Yin and Yang, can also help the student how to think about the character before they begin to write it.

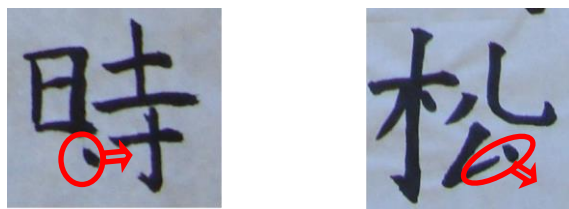


Figure 4 Misplaced strokes

Problem 4. Improperly connected strokes

Another common problem is that the student will connect strokes improperly, leading to a misshapen character (see Figure 5). This can arise due to the student not knowing the parts of the character, and especially if they cannot identify the various strokes that make it up. A good way to correct this problem is to teach students the history of each character, especially the original pictographs, and the meaning behind each stroke in them. This helps illustrate the importance behind each stroke's shape, length, location, and connection within the character.

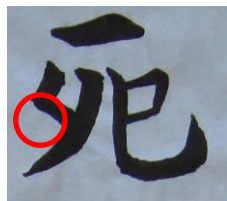


Figure 5 Improperly connected strokes

Problem 5. Misshapen curved strokes



Figure 6 Misshapen curved strokes

After students first start writing the curved strokes, they will often misshape them such as being unexpectedly too curved, uneven, or straight as the three characters show respectively (see Figure 6). This is typically due to the student being unable to determine just how curved the stroke should be from the perspective of the whole character's shape. To remedy this problem,

teach the students how to write the relevant curved strokes individually, and guide their practice until they start to get the right shape. Assigning further practice with similar characters will also help to reinforce the proper techniques.

Problem 6. Disproportionate component size

Another very common problem is that students will write characters with very disproportionate components (see Figure 7). This occurs when the student is unable to make the right sized strokes and components in relation to the specific character's shape and size. Using model characters for corrective practice can help a student learn how the characters overall shape should look. Encouraging them to use grid paper is also very helpful, as it helps the students learn how much space each stroke and component should take up.

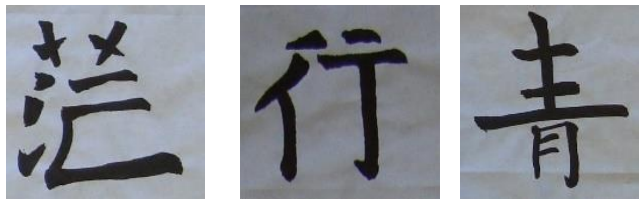


Figure 7 Disproportionate component size

Problem 7. Incorrect thickness and character size

Many students also struggle to write each stroke with the proper thickness, as well as writing each character the proper size (see Figure 8). This occurs when the student has not learned the general principles behind writing characters, i.e., the fewer the strokes, the smaller the character, and the thicker its strokes. When students are taught this principle, and then guided in corrective practice, they will learn to judge how to write a character based off of the number of strokes it contains.

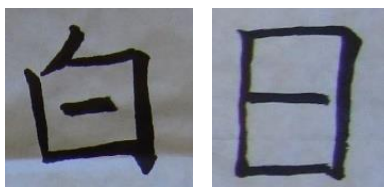


Figure 8 Incorrect thickness and character size

Problem 8. Angled vertical strokes

When writing characters with vertical strokes, students will often fail to make them actually vertical (see Figure 9). This is due to students not knowing another general writing principle, i.e., that vertical strokes must be strictly upright. Like the problem of thickness and character size, teaching the students the principles behind writing characters, as well as guiding them in corrective practice, will help to eliminate this issue.

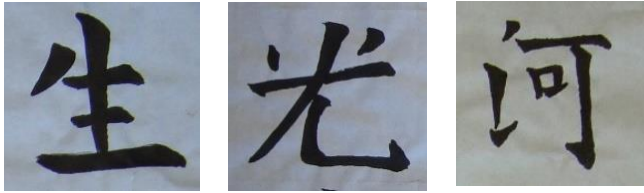


Figure 9 Angled vertical strokes

In summary, eight types of calligraphic errors are identified. These errors are related with the shaping, size, and placement of strokes, components, and/or the whole character. And these problematic writing issues reflect the students' lack of knowledge of Chinese characters, the writing skills, and the application of Yin and Yang philosophy.

5 Conclusion and Discussion

When students, especially those who have not practiced writing Chinese in the past, begin to practice calligraphy, they often require guidance in order to properly write characters. Depending on the type of mistake they are making, there are several ways to help guide them. First and foremost is teaching the principles behind writing calligraphy, such as line thickness, the angle of strokes, and the size of characters. These principles can be reinforced through guided practice of problematic characters or strokes, in order to help students learn what they are doing wrong, and how to handle the brush in order to write correctly. Teaching the history of the various styles of calligraphic script, as well as the history of the characters themselves, also helps students understand the shapes and the meaning behind the various components of characters. This grants the opportunity to explore the radicals and components, which in turn will help students learn the strokes and their order, as well as the spacing of entire characters. In order to further internalize these practices, design focused exercises to give students more opportunity to challenge themselves and further refine their abilities. Lastly, encourage students to enroll in a Chinese language course. By studying the language, students will become much more familiar with characters and the importance of the various components that make them up.

While these techniques have been used successfully in classrooms, this study is not without its limitations. If an individual character has multiple problems, it may require a new approach at discussing the very ideas behind calligraphy, not outlined here. Another limitation is that the list of problems discussed is not complete. The research conducted is based off of specific classrooms and students within the United States, so problems that did not arise in this experience were not analyzed. A third limitation is these coping strategies may not be effective in other classrooms. Depending on the students and their individual experiences, they may require different approaches to learn how to overcome these issues. More research is needed on this subject in order to help identify more common problems that students encounter, as well as discovering new ways to teach students to cope with the difficulties of learning calligraphy.

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美国学生初学中国书法常见书写问题及处理

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本研究通过对美国初级中文书法课的课堂观察和对美国初学学生的访谈，发现美国书法初学者常犯八种书法书写错误：（1）缺乏中国阴阳哲学的应用，（2）笔画全部或部分缺失，（3）笔画错置，（4）笔画误连，（5）曲笔错误，（6）大小比例失调，（7）笔画粗细及整字大小错误，（8）直笔歪斜。这些错误反应了美国学生缺乏汉字知识、书写技能、阴阳思维应用能力。教学中应教授相关知识、有针对性指导训练，帮助他们解决这些问题。

关键词：美国学生，中国书法，问题，应对

汉办在美教师课堂教学中的文化冲击

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摘要

汉办在美访问教师为汉语及中国文化的传播做出了重要贡献，但是他们在教学过程中也必然经历异国文化的冲击，这给他们的工作、生活乃至身心健康带来困扰与挑战。这些冲击有哪些？发生的原因有哪些？有没有办法进行预防和应对？本文使用观察和访谈法对这些问题进行了实地调研，了解了在美汉语访问教师在教学中常见的文化冲击，并从价值观差异、角色定位、评价体系等方面对原因进行了分析，然后对应对策略进行了探讨，以此为这些教师增长知识、提高技能提供有用的参考。

关键词: 汉办，中文教师，文化冲击，应对策略

随着中国综合国力的增强和国际地位的提高，提升中华文化软实力、增加与外部世界的沟通交流与互信，让世界了解中国已成为中国发展的一个必然战略性选择。在这一过程中，孔子学院的建立以及外派汉语教师促进了中国与世界各国的交流，也极大地推动了汉语及中国文化的迅速传播。到 2016 年底，中国已建海外孔子学院 500 多所，孔子课堂 1000 多个，学员达 190 余万人，通过不同途径接受汉语的学习者总人数已达 1 亿多人。中文项目在美国也因此得到迅速发展（Goldberg, Looney, & Lusin, 2015）。

但是，研究表明，这些教师们从中国跨入另一个文化环境，在工作和生活中常常遇到各种各样的挑战，特别是感受到很大的文化冲击，这些冲击给教师的课堂教学与身心健康造成了很大的压力与挑战，这又对完成文化和语言推广的使命造成了很多不

利因素（黄宏, 2002; Li, Li, & Han, 2017）。因此，对其所经历的文化冲击进行深入研究、分析其背后的原因，对于帮助这些教师积极应对显得非常必要，这也成为做好孔子学院工作和更好传播中国文明和文化的当务之急（李惠文, 2017）。本研究以在美对外汉语教师为研究群体，立足于他们所任教的学校环境为背景，力图通过实证研究发现他们遇到的文化冲击方面的问题，并探索解决问题的思路。

1 文化冲击概念及相关研究

文化冲击（也称文化冲突）最早由 Oberg（1960）提出，它是指一个人从自己的文化进入到另一种截然不同的文化时导致的焦虑和困惑（Oberg），也指因迁入陌生环境或转变生活方式而导致的迷失或困惑（Macionis & Gerber, 2010）。这两个定义略有不同，但一致性的观点是：个体对不同文化的感知及其相应的负性反应。

在导致文化冲击的具体原因分析时，Pederson（1994）认为，进入新的文化环境后，必然遇到信息超载、语言障碍、技能缺乏、思念家乡等问题，这些问题是导致文化冲击的主要原因。也有许多学者（如 Hofstede, 1991; Trompenaars & Hampden-Turner, 1998; Triandis, 1975）认为问题在于人们对新文化的价值观的了解认同程度低。Earley 和 Ang（2003）认为不应过分强调造成文化冲击的外部因素，而也要分析个体对新环境感受强烈的内部原因，为此，他们提出了文化智力（Cultural Intelligence, CQ）的概念，这种文化智力指个体在搜集、解释、应对文化差异信息方面的能力，他们认为，负性感受的强弱程度与个体的文化智力有关。王丽娟（2011）总结国内外学者的研究提出的二因素说（外部因素和内部因素）更加全面地反应了文化冲击的产生原因，她认为外部因素包括价值观念、文化距离、社会支持网络、环境变化等，内部因素包括民族中心主义、刻板印象、歧视与偏见、评价和应对方式、人口统计变量等。显而易见，文化冲击必然是一个文化环境和个体感知的共同结果。

文化冲击给人们带来的负性后果是显而易见的。冒国安（2004）认为，文化冲击是一种精神病态，长期遭受文化冲击的人因自身不能觉察而在精神上一直处于迷失困惑、抑郁沮丧、孤独无助的状态，如不能及时调整，有可能会导导致一些有失偏颇的行为。CESA（2010）也列举了多种负性问题，比如易怒、无聊、贪食、嗜睡、无助、呆滞、情绪多变、退缩，也会产生充满敌意、无望绝望、自残自杀等严重后果。因此，帮助汉办教师正确理解、处理文化冲击显得非常必要。

许多学者已经开展了积极应对文化冲击及文化适应的研究（如 Brislin & Yoshida, 1994; Lee & Templer, 2003; 黄宏, 2004; Li, Li, & Han, 2017）。其中 Brislin & Yoshida 认为可以通过认知法、归因法、体验法、自我觉知法、行为法五种方法对文化冲击体验者进行文化适应教育培训；Earley & Peterson 在认可文化适应教育培训有效性的同时，也注意到文化冲击体验者存在个体感知能力与文化适应能力的差异，因而提出了在元认知、情感、行为等方面进行针对性培训的方法。这些学者的研究从一般性规律到个体差异，对文化冲突问题研究者提供了非常有益的借鉴和帮助。

然而，具体到对赴美中文教师文化冲击问题的研究极其薄弱。现有的关于对外汉语教学文化冲击方面的研究主要集中于来华新住民，如周琳琳（2012）、李明徽（2014）等从语言、非语言、价值观冲突、师生关系等不同角度分析了国内中文教师与来华留学生在汉语教学与学习过程中遇到的文化交流障碍与冲突，并进行了相关原因分析和策略指导，该类研究中的教学主体与对象，与本研究中的教学主体与对象所处的文化环境截然相反，虽然其研究在某些方面对文化冲突研究有一定的借鉴意义，但却无法代表本研究的群体及其被研究(者)的目标特征。

与本研究相关的文献仅限于邵仲庆（2016）根据其在美国俄克拉荷马州 M 高中任教的经历对课堂冲突所做的文化归因研究。该研究对于更广泛的研究具有一定的借鉴

意义，但由于其属于个案研究，并不具有普遍性和广泛适用性。尽管我们做了大量的搜索，扩大了关键词的覆盖范围，还是没能发现其它符合目标条件的文献。

初步观察表明，汉办外派教师作为一个相对较新的职业，其工作内容与问题需要消耗大量的时间与精力来解决，赴美中小学对外汉语教师除了承担比较繁重的课时工作，还要在课后不断调整提高自身的工作能力和语言能力，没有足够的时间进行相关研究，因此文献缺乏也是可以理解的。但是许多教师挣扎于这些文化冲突中，严重影响了工作和生活，尽快开展这方面的研究极其必要。本研究即是一次质性的实证研究。

2 调查设计及研究方法

2.1 研究样本

本研究选取 15 位俄亥俄州汉办教师作为主要研究对象，分布在十三个教学点，这些教学点包括小学层次的 5 个、初中层次的 3 个、高中层次的 3 个，社区教学点 1 个，大学层次 1 个。其中中小学教学点为城市学校，经济状况不良，学生家庭收入普遍大大低于平均水平，学生享受免费午餐。为了与这些汉办教师做对比分析，我们又调查采访了 6 名本土汉语教师，他们是由美国当地学校自主招聘的全职汉语教师，到美国时间超过五年，都持有州教师资格证，分布在 6 所学校，这些学校中有 5 所高中、1 所小学，其中包含 1 所私立高中、4 所城区公立学校、1 所郊区公立学校。

研究过程和方法：本研究采用实地观察和个别访谈法。

实地观察指由课程负责人进入汉办教师的中文课堂进行听课，以发现授课教师与学生在课堂教学与学习过程中出现的问题，然后对这些问题进行汇总分析，根据师生课堂表现情况，对教师所体现出的文化冲击程度进行 1-10 等级初步评分，其中 10 分为严重程度最高，1 分为严重程度最低。

个别访谈是在对听课所获得的信息进行初步分析的基础上，通过访谈对出现的问题进行更进一步的研究与探讨。从教师本人的角度对其自身感受到的文化冲击程度根据 1-10 由低到高 10 个等级进行再次评分。访谈对象包括 15 名汉办教师和 6 所教学点的中文项目负责人。

另外，为了更加全面了解并印证汉办教师的文化冲突程度，我们对学校中文项目的美方负责人进行了访谈。访谈问题包括（1）您觉得汉办教师遇到的文化冲击是否严重？（2）这些文化冲击表现在哪些方面？（3）您认为汉办教师经历文化冲击的原因有哪些？（4）您觉得教师应如何应对这些文化冲击？

2.2 研究工具

2.2.1 对汉办教师访谈使用教师问卷

问卷共设计了八个问题。前三个问题主要是了解教师在教学中遇到的文化冲突是否严重，以及它们多与哪些方面有关；问题四、五、六分别从课堂管理、人际关系、教学方法等方面了解教师遇到的文化冲突；问题七了解造成以上文化冲突的主要原因；问题八了解教师成功解决过的文化冲突的方法和态度。（见附录）

为了更全面的调查和分析问题，以发现汉办教师与美国本土教师在不同学区，不同性质学校遇到的问题程度差异及所采取的应对措施，我们使用同样的教师问卷对 6 名本土汉语教师进行了访谈。

在实地听课观察、个人访谈调查以及与教学点美方负责人访谈结果的基础上，汇总听课及问卷中文化冲击程度的打分结果，对汉办教师所经历的文化冲击程度进行一个综合等级打分，该打分等级经由教师本人认可，基本可以体现出教师所经历的文化冲击程度。

2.2.2 对汉办教师所在学校情况利用 GreatSchools Rating 评分级别 1-10 级进行评定

GreatSchools 是对美国 50 个州的公立中小学学校及教育情况进行综合评分的国家非营利性机构。该机构由教育研究学者对学校教学软硬件，学生阅读、数学等考评成绩在本州排名等进行综合考量评分。评分根据 1-10 分 10 个等级，其中 10 分为最高分，1 分为最低分 (Mikyung, & Steinberg, 2011)。GreatSchools 机构相对独立，评估相对客观，在大众中认可度较高，对教育影响很大 (Mikyung, & Steinberg, 2011)。

由于 GreatSchools 只针对公立中小学进行等级评分，而汉办教师主要以教授中小学为主，反映出的文化冲击问题较多，所以我们通过 GreatSchools 评分机制列出汉办教师所在的 14 所教学点的学校等级评分情况，作为本研究的学校环境背景，以期发现教师经受的文化冲击程度与学校环境等各因素之间的关系。

3 调查结果

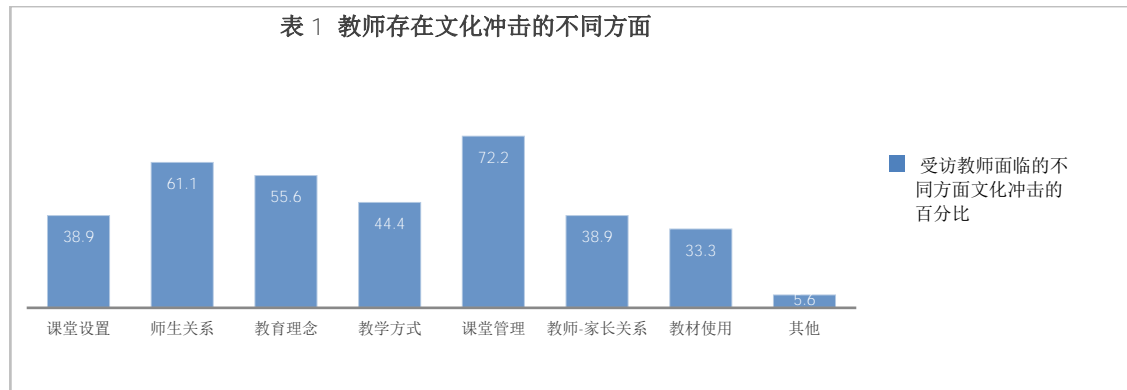
通过对实地听课和访谈结果的汇总分析及对教师所在学校教学环境各因素的研究发现，各个学区的汉语教师在课堂教学中存在着不同程度的文化冲击问题，这些文化冲击表现在教学过程的不同方面，同时教师经受文化冲击的程度与所在学校各因素都有密切关系。

3.1 具体表现

(1) 70%以上的受访者认为自己经历着较多或比较严重的文化冲击，部分高校或私立中小学教师（少于 30%）认为自身面临的文化冲击问题较少。教师所经历的文化冲击主要体现在课堂管理、师生关系、教育理念与教学方式差异等几大方面（见表 1）。

(2) 在课堂管理方面，该方面出现的问题最多，教师的反映最为强烈。72.2%的教师认为其所经历的文化冲击主要体现在课堂管理方面，主要表现在：学生上课迟到、不交作业、不能完成课堂作业、干扰课堂纪律、课堂表现随意、吃东西、说话、走动、打闹、打架、自由出入教室、玩手机、听音乐、提问与课堂内容无关话题等方

面。学生对教师的课堂管理表现出无所谓、抱怨、不服从，严重的还会出现与老师进行对抗或辱骂的态度。



(3) 师生关系也是教师反映文化冲击问题较多的方面。有 60% 以上的教师对此有反应，包括：美国学生的课堂表现不能符合中国教师的课堂管理期待；学生对老师的尊重程度及学习的主动性远远低于老师的期望；严重的还会出现学生与老师的公然对抗，甚至有的学校学生对老师出现侮辱性言行。

(4) 教育理念与教学方式差异在此次调查中占据了第三大比例，53% 以上的教师认为在教育理念差异方面存在文化冲击问题。具体表现在：多数美国学区的学生需要到中文教室上课，由教师负责提供所有的教学及学习资料；课时长短、课间休息时间均由当地学校自行安排，且随意变化；有的学校无课间休息，学生喝水、上厕所、甚至休息时间都需要在上课时间进行，导致课堂纪律散乱；学生主动向老师索要奖品等。

(5) 有大约 45% 的教师反映教学方法会造成文化冲击。主要表现在：美国课堂以学生为主导，学生喜动不喜静，喜欢动手动嘴，不喜欢长时间听课；不愿意去记忆知识点，不愿意通过重复练习增强记忆，更喜欢通过活动和游戏学习；喜欢接受鼓励和

奖励，难以接受批评等；有的教师表示教师自身对启发学生自主学习方面的能力需要进一步提高。

(6) 少数教师认为自己在课堂设置、教学方式、人际关系及教材使用等方面与美国学校的教育环境存在不同程度的文化冲击问题。有些教师表示除了基本的课堂教育，学生在家庭、社区所受的影响，家长对学生教育的重视程度，汉语教师与所在学区学生家长、同事之间的人际关系也会造成课堂师生之间的文化冲击问题。

3.2 相关因素分析

在发现具体问题的基础上，我们对文化冲击与其它因素的相关性做了质性或量化分析，这些因素主要有学生特点、教师状况、学校状况、社区经济水平。

(1) 在 K-12 的市区公立学校，教师文化冲击程度与所教学生的年龄及年级关系密切，研究显示，担任公立学校初高中的教师反映面临的文化冲击问题最为严重，小学次之，大学教师及社区成人教师则表示遇到的文化冲击很少（见表 2）。

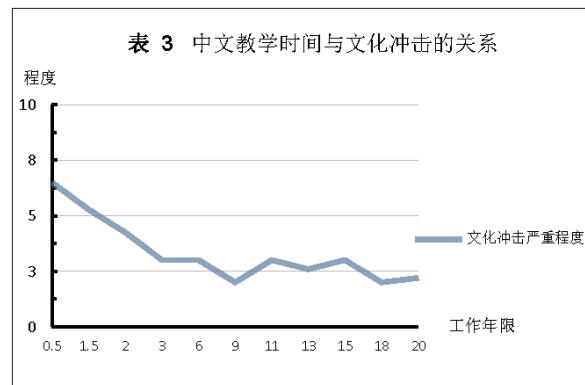
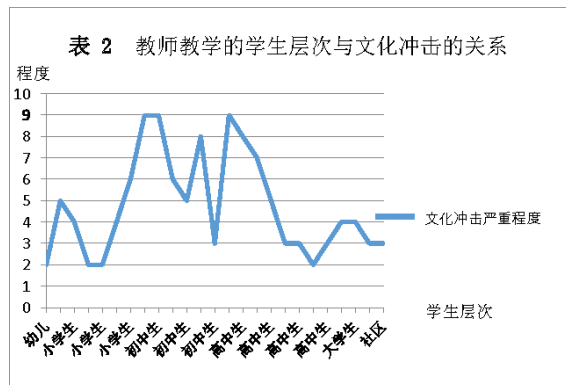
(2) 教师经受文化冲击的严重程度与其在美教授中文时间成负相关。表现为在美教中文时间越长，面临的文化冲击越少；在美教中文时间越短，面临的文化冲击越激烈（见表 3）。

(3) 教师所在学校社区贫困程度越高，学生享受免费午餐的比例越高，所在校区教师反映出的文化冲击问题越多；

(4) 教师所在学校评分等级与文化冲击严重程度成中度负相关 ($r = -.416$)，社会综合评分指数越低，教师反映出的文化冲击问题越多，冲突越激烈。

本次调查研究除了包括实地课堂听课和对教师问卷采访之外，我们还采访了教师所在学校的美方负责人及 6 位本土老师。美方负责人的评价、意见及本土老师表达的观点印证了本次研究的结果。本土老师反映他们前期也遇到同样相关问题，在后期进

行了调整，他们提出的建议也是我们提供应对策略的来源。



4 文化冲击原因分析

调查中显示出的文化冲击问题对很多在美汉语教师造成较大的心理冲击和干扰，在很大程度上影响着这些教师的身心健康和教学质量，找到造成这些文化冲击的原因，并探究其解决策略，在一定程度上能够帮助教师缓解心理压力，以更好的心态投入到汉语教学中，同时也能为其他相关跨文化人员提供一定的借鉴。

在对“文化冲击”问题的研究中，王丽娟（2011）在总结国内外学者的研究基础上提出的二因素说（外部因素和内部因素），将文化冲击看作是文化环境和个体感知的共同结果。李建军（2011）把文化冲击的原因之一归结为认知的缺位，即当人们来到一个新的文化环境中，往往会忽略到新的文化和自己已有文化的差异，而习惯性地运用自己的文化思考新的文化；原因之二是生活习俗的差异。塞缪尔·亨廷顿（2010）认为各国之间在信仰、价值观上明显的差异以及各文明对自己的理解和对对方的误解是冲突的根源。在总结各学者对文化冲击原因研究的基础上，结合在美对外汉语教学中出现的各种文化冲突，本文将导致不同在美汉语教师教学中出现文化冲击问题的原因归结为如下几个方面：

4.1 对外汉语教学中的文化冲击归根结底是中美两国文化核心价值体系的

差异所导致。

1776年7月4日美国建国之日，就将“人人生而平等（All men are created equal）”的建国精神写入了《独立宣言》中。美国客观主义哲学创始人 Ayn（1964）认为，美国制度的基础是基于对不可转让的个人权利的承认。美国的政治哲学是建立在人对于自己的生命、自由和追求幸福的权利基础上的。在美国人看来，自由是个人应有的权利，自由意味着不许别人把他们的价值、想法、生活方式强加给自己（周文华，2014，p. 66）。这种“以个人为中心”、“自由”、“平等”、“实证主义”的社会价值观念体现在教育方面表现为“尊重个体，尊重学生的价值判断，引导独立学习、独立表达自己的能力”（理查德，1984，p. 221）。因此，美国课堂上教师常常鼓励学生不要考虑别人的想法和意见，在遇到问题或冲突时只要表达自己的真实想法就可以。

而中国作为儒家思想的发源地，在社会价值观方面强调和谐，秩序和纪律。这种文化理念对于社会教育的影响就是强调个体对集体的奉献与服从。所以，中国的课堂上教师希望学生整齐划一，步骤一致，学生不能因为自身的原因影响集体的教学秩序。中美两国价值观差异体现在课堂教育的不同方面：

4.1.1 课堂管理方面

美国自由开放的课堂管理方式与中国统一和谐的纪律要求产生了不可调和的第一对矛盾。这也是为什么在大多数中国教师看来，美国学生的课堂纪律涣散而自由，学生随意吃零食，走动、讲话、教师努力想把这种状态调整到国内整齐划一的教学模式上来，却一直遭到美国学生强烈反对的主要原因。

4.1.2 师生关系方面

美国的师生关系是平等的，教师鼓励学生根据自己的意愿做出对自己最有利的选择，尊重学生的不同意见，必要时给予提醒和引导；中国传统文化中，教师承担着传

道、授业、解惑的任务，是知识、技能的传播者和问题的解决者，再加上传统文化所赋予的“天、地、君、亲、师”的师道尊严，使中国教师在课堂上扮演着知识威权和道德威权的双重角色。相比较而言，美国学生头脑中没有尊师重教的概念，学生在面对中国教师的管理时常常表现出辩解、反驳、不肯服从、不能理解等种种冲突现象。相当多的受访教师认为在课堂管理方面美国学生经常存在不尊重老师，挑战老师的权威等问题。

4.1.3 教学方法方面

美国个人主义、实用主义的价值观念反映在教育方面就是以培养学生的能力为主，学生的动手能力，分析能力，社交能力及语言表达能力都需要在课堂中得以锻炼和提高，教师只是扮演某种程度的知识威权和德育引领者，并不是绝对意义的知识和道德威权，孩子们有更大自由去做知识验证（如家庭作业、阅读、动手实践等）和道德判断。而中国受传统教育方式和教育环境的影响，学生习惯于从老师那里得到终极的是非判断和解决方案。这也解释了为什么中国教师的“授业、解惑”法在美国课堂上不受欢迎，习惯了动手能力而又以自我为中心的美国学生面对中国教师的“耳提面命”，常常觉得“boring（无聊）”，而又不懂得去尊重教师，使教师常常感受到与学生在沟通方式上的矛盾。

4.1.4 教育目标方面

荷兰心理学家 Hofstede（2001）在衡量东西方文化对比时提出了能衡量儒家文化价值观的“长期取向”维度（long-term orientation），指社会对未来的重视程度。在其对不同文化价值观的调查中，中国长期取向维度得分 118 分，列被调查对象国第一。而美国的长期取向维度得分仅仅有 29 分，远低于中国文化圈的国家和地区。从教育目标上来看，中国教育侧重于学有所成，美国教育却更注重的是短期和眼前的价值利益。

他们不会从长期目标去看学中文能给他们带来什么好处，而是只注重上这门课好不好玩，有没有兴趣。石中英（2005）也在《教育学的文化性格》指出美国人在生活中强调现实的人生态度，很少会对人生、社会、品德等进行形而上的思考。很多受访教师反映相当一部分美国学生根本不去想汉语学习能否给他们带来利益和价值，而是单凭有没有兴趣来决定要不要听课。因此，从事对外汉语教学的教师在教育教学活动中须注意其教学策略的短期有效性，来适应美国学生对课堂的期待，以提高中文教学效果。

4.2 教师个体表现出的文化智力能力影响着其遭受文化冲击的程度。

在对文化冲击的研究中，除了不同国家之间文化和价值观造成的影响之外，不同个体的跨文化体验者所表现出的文化应对与适应能力也影响着其遭受文化冲击的程度。

Earley 和 Ang（2003）提出的文化智力（**Cultural Intelligence, CQ**）反映出个体在搜集、解释、应对文化差异信息方面的能力，他们认为，负性感受的强弱程度与个体的文化智力有关。调查研究发现，在美汉语教师中，因年龄、性别、专业背景、性格特点不同的教师所遇到的文化冲击程度不同，不同文化智力状态下的教师在应对文化冲击时的态度与策略也有很大差异。

4.3 美国媒体的负面宣传造成社区和学生与中国有关的刻板印象。

美国部分媒体对中国及中国文化宣传中常有不良报道，这在某种程度上阻碍了美国学生对中国文化及汉语教师的认可和接受。比如一些美国的媒体特别关注报道中国的负面新闻，将目光集中在中国的落后地区和贫困群体。这些印象和影响会通过媒介传播到美国的社区，造成社区家庭及学生对中国、中国人及中国文化的刻板印象和排斥心理，给汉语教师的工作带来更大困难。受访教师中约有三分之一认为自己在所在

学校和社区遭受过不同程度的文化和种族歧视现象。

5 美国中文课堂教学文化冲击解决策略

5.1 了解文化冲击特点，顺应其发展规律

文化冲击是一个普遍存在的现象，其过程常常要经历四个阶段：蜜月期、冲突期、调试期、适应期（honeymoon, negotiation, adjustment, and adaptation）（Pedersen, 1994）。遇到文化冲击时不要急躁、沮丧，要让自己平稳地、尽快地度过这一过程（Li, & Han, 2017）。

5.2 接受差异，求同存异，提高文化共存意识

调查采访中，大部分老师反映在面对文化冲击时要“了解中美文化的不同，接纳不同，不盲目随从别人的文化，也不固守自己的文化”。在美汉语教学工作首先要承认中美文化差异，在不同文化融合过程中坚持求同存异的观点，培养文化共存意识。只有了解两国文化，才能够更好的比较和探究两国文化共生模式下，异国文化的独特性和丰富性，才能给学生以更多元的视角去接受和了解不同文化，从而减少文化冲击给教师本人带来的影响。

5.3 降低心理预期，调整师生关系，学会情绪管理

教师在课堂教学中要降低自己的心理预期，减少对知识传授的过高期望，学会和学生成为平等相处交流的对象，在尊重孩子个体权益和情绪的前提下去增强教育影响力。而对于现实的文化冲突，要有心理准备，抱着学习和研究的态度来进行教育教学活动，不能遇到文化冲击和课堂矛盾就有畏难情绪或者抵触心理。牢记自己是教师和文化传播者的双重角色，科学管控自己的情绪。正如采访中的一位老师认为，教师应该“及时调整，积极沟通，多学习，少抱怨”。

5.4 入乡随俗，积极调整，尽快适应美国课堂教学模式

不同的国情和民族文化造成了中美两国不同课堂教学模式，在美对外汉语教学其实就是把中国的文明和文化用美国的模式传播开来。所以，教师应该明白的关键一点是，要成功进行对外汉语教学，必须尽快适应美国的教育文化和课堂教学模式。我们在采访中，不少老师也反映要“了解当地教学环境和学生学习特点，观察学习当地教师教学管理方法，多与本土教师和学生交流讨论，了解当地居民人文风俗，入乡随俗”。适应并不是完全摒弃中国的教育教学方式，而是在中美的教育文化和教学方式之间去寻找科学的融合，建立适合自己进行教育活动和课堂教学的最佳模式。这需要一个长期试验和摸索的过程。

5.5 积极参加教师培训，提高自身文化智力能力

在美汉语教师的日常教学活动中，难免会出现各种问题，如课堂秩序问题、家长投诉问题、与校方沟通问题、资源匮乏的问题等，遇到这些问题切忌盲目行动或有情绪化行为。参与采访的老师们也认为，在时间、条件许可的情况下，教师应当“多了解、多学习、积极参加孔院文化讲座与培训”，提高自身文化智力能力。同时也要了解美国的教育文化和相关法律法规中对类似问题的解决规则和方法，尊重当地的文化心理和规章制度，以沟通协调为主，以更专业的态度和方法应对文化冲击问题。

6 结语

本研究通过对汉办在美教师的课堂教学情况进行调研和访谈，获得了在美中文教师课堂教学文化冲击的第一手资料。在研究中发现了汉办教师在美教学中面临的文化冲击问题的几大主要方面及影响其文化冲击程度的因素。并对该问题进行了原因探析和对策探索，对于缓解教师身心方面的压力，提高课堂教学效果有一定的成效，研究提出的问题及策略对其他面临相关文化冲击问题的教师提供了一定的借鉴。

但由于参与调查及受访人员数量所限，本研究数据不一定代表在美其他地区或全

美中文教师面临的文化冲击问题、数量及比例，本研究的样本不一定能涵盖文化冲击的全部类型，需要进一步扩大取样范围和数量，以便使数据更具有代表性，同时在应对方法和策略方面得到进一步的完善。

由于样本数量的局限性及个性差异测量的难度，关于教师性别差异、年龄差异、教师文化智力及能力差异等因素，以及这些因素可能会带来的文化冲击并没有在此次调查中反应出来。

本次研究发现，由于汉办教师本身任务和身份的特殊性，及在美工作年限问题，致使有些矛盾难以调和，短期内很难找到有效的解决方法。建议后续研究可以针对汉办赴美教师文化智力能力评估、岗前文化冲突专项培训、受访教师中期后期文化冲突适应能力评估、整体项目效果评价等方面进行相关探索。

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附录

访谈问卷

1. 您在美国教授中文遇到过文化冲击多吗？
2. 您遇到的这些文化冲击与哪些方面有关？
3. 您遇到的“人际关系”方面的文化冲击有哪些？
4. 您遇到的“课堂管理”的文化冲击有哪些？
5. 您遇到的“教学方法”方面的文化冲击有哪些？
6. 您认为这些文化冲击中最主要的原因有哪些？
7. 您认为最有效的解决这些文化冲击的方法和态度有哪些？
8. 您来美国多长时间了？
9. 您在美国教中文多长时间了？
10. 您认为您每周的教学工作量如何？
11. 您的教学资料、资源、设备充足吗？
12. 您所教的主要学生层次？
13. 您所任教的学校性质？
14. 您所任教的学校属于 Urban School 还是 Suburban School？
15. 您的课是学生自选还是学校必修？
16. 您最后的学历专业？

Smart Chinese Reader: A Chinese Language Learning Aid with Web Browser

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Smart Chinese Reader (SmartCR for short) is a program based on NLP (natural language processing) technology to help you learn Chinese language through deep reading. It provides Chinese word segmentation, Chinese part of speech tagging, Chinese to English translation, example sentence search, and text to speech conversion. It is published by NLPtool.com whose website is <http://www.nlptool.com/>. You can pick up any Chinese news, stories, or essays interesting to you on internet, and use Smart Chinese Reader to explore them. Compared with dictionary apps, it lets you gain more Chinese language knowledge (meanings and usages of Chinese words, patterns and even rhythms of Chinese sentences) from a text, rather than just to get through the text. It makes your Chinese learning more effective.

Smart Chinese Reader's interface consists of seven tabs: Browser tab, Text tab, Beginner tab, Advanced tab, Examples tab, HSK tab, and Review tab. In addition, there is a popup Chinese dictionary available in most of these views.

1. BROWSER TAB

You can read any Chinese web page easily in the Browser tab (see Figure 1). Enter its address in the address bar and click on the "Go" icon to go to the page. Then, simply hover your mouse over a word to pull up its definition right on the page. The word's pinyin romanization and HSK (Hanyu Shuiping Kaoshi, Chinese Proficiency Test) level are also provided in a small popup window. To hear the word pronounced, press "Ctrl + z" or click on the "Speaker" icon on the popup dictionary.

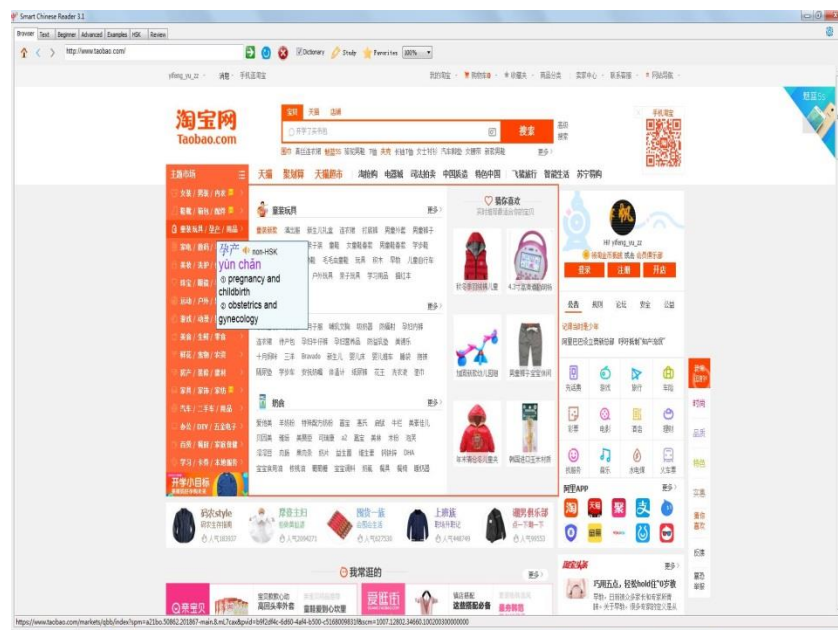


Figure 1: Visiting taobao.com with SmartCR's popup dictionary

When you consider a section in a page worth a better understanding and want to study it in depth, select the section with your mouse, then click on the "Study" button (see Figure 2). This brings up the Beginner and Advanced tabs, where the text is well formatted and easier to read.



Figure 2: Select a section to study it in depth

2. BEGINNER TAB

You are taken to the Beginner tab (see Figure 3) after clicking the "Study" button in the Browser tab or the Text tab to study a section of text in depth. The Chinese text has been segmented and is rendered at three levels to help you understand and learn it:

- **sentence:** Text is split into sentences in terms of delimiters 。, !: and ;
- **clause:** A sentence is split into clauses in terms of the delimiter ,
- **word:** The lack of word boundaries in orthography is a major obstacle in Chinese reading. SmartCR recognizes words from a clause using a state-of-the-art NLP (Nature Language Processing) technology.

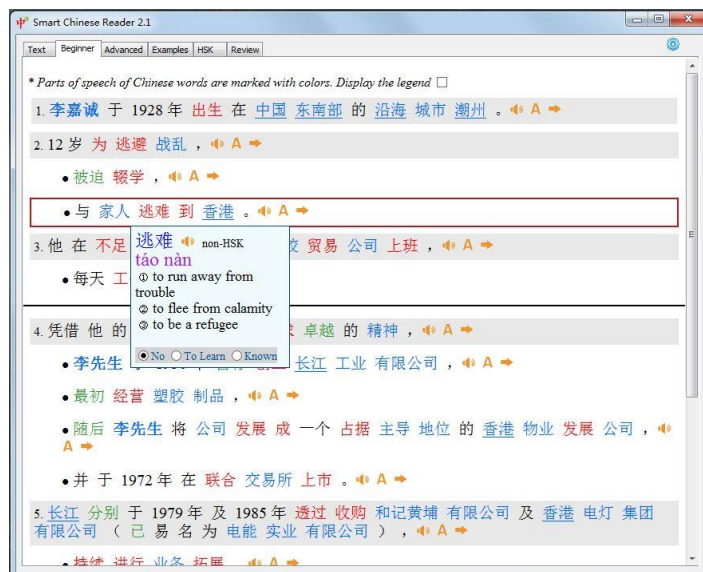


Figure 3: Beginner tab

Besides word segmentation, the Beginner tab provides several learning aids for new learners of Chinese to understand Chinese words and expressions:

1) Color part of speech notation. Parts of speech (POS) of Chinese words in a sentence are marked with colors. The syntax structures of Chinese sentences are quite different from those of English sentences. With the color notation, you can familiarize yourself with the Chinese syntax in a short time. The legend of color POS notation is shown in Figure 4.

POS	color
noun	
person name	 bold
place name	 <u>underline</u>
verb	
adjective	
adverb	
others	

Figure 4: Legend of color POS notation

2) Chinese to English Translation: Clicking the "A" icon after a clause, its English translation is provided using the phrase-based statistical machine translation technology (see Figure 5). While moving the mouse over each phrase in a Chinese sentence, the corresponding phrase in the English sentence is highlighted, and vice versa. This allows you to learn translation at the phrase level.



Figure 5: Chinese to English translation

3) Text-to-Speech: SmartCR will read the clause aloud in Chinese if you click the SPEAKER icon after a clause. Smart Chinese Reader uses the state-of-the-art text-to-speech (TTS) technology. Given a sentence, SmartCR can pronounce it in various voices.

3. ADVANCED TAB

If your Chinese proficiency is at HSK level 4 or higher, you may find the Beginner tab is a little bloated and unnecessary, then switch to the Advanced tab (see Figure 6). The advanced view displays contents in the normal format of Chinese text, i.e., no spaces between words. Users have to segment sentences by themselves. However, if you are uncertain about the segmentation of one part of a sentence, just click on the part. A Chinese dictionary will popup showing the word at the position with its definition.

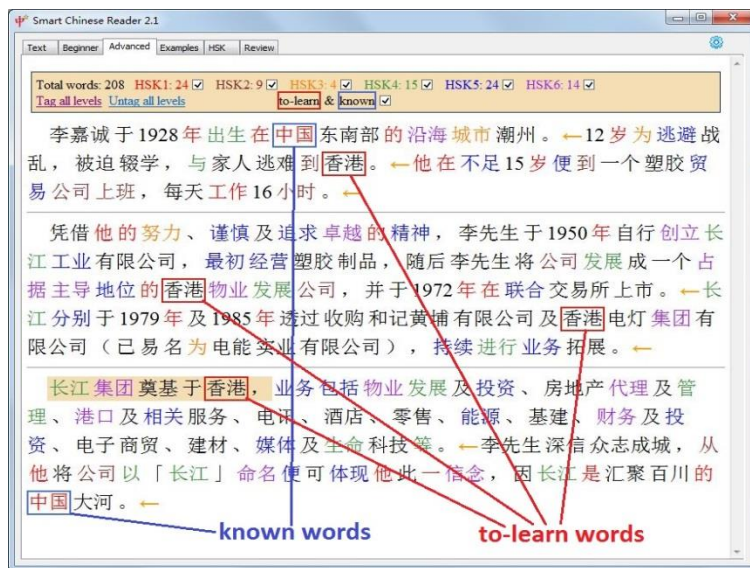


Figure 6: Advanced tab

The learning aids provided by the Advanced tab focus on Chinese text analysis, and improving your Chinese reading skills:

- 1) **Statistics:** The number of total Chinese words and words at different HSK levels are figured out. This gives you a measure of the difficulty of studying the document.
- 2) **Color notation of HSK levels:** Furthermore, words at different HSK levels can be marked in different colors.
- 3) **To-learn and known words highlighting:** To-learn and know words are highlighted in red and blue borders respectively. It shows your mastery of this text visually.

4. EXAMPLES TAB

The Examples tab can be accessed via double-clicking a Chinese word in the Beginner, Advanced, or HSK tab. This tab provides example sentences containing the current word. Example sentences offer a wealth of information and give you a sense of how the Chinese word is used. Each example sentence is a Chinese-English sentence pair, in which the Chinese sentence is original and the English sentence is its translation by human translator. Because sentences were originally conceived in Chinese, it ensures the authenticity of Chinese word usages.

5. HSK TAB

The HSK tab (see Figure 7) provides vocabulary and statistics of your known words for each HSK level (Hanyu Shuiping Kaoshi, Chinese Proficiency Test), including HSK 1, HSK 2, HSK 3, HSK 4, HSK 5, and HSK 6.

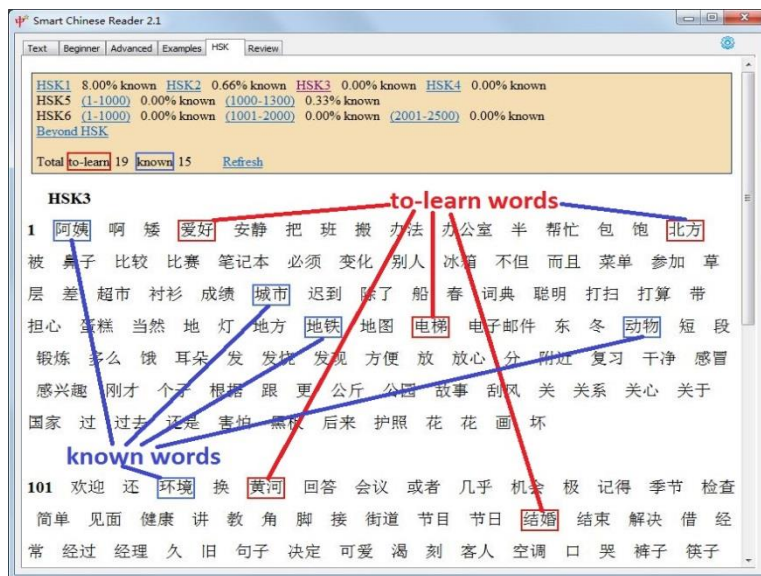


Figure 7: HSK tab

To-learn words are highlighted with red border and known words with blue border in the vocabulary of each HSK level. It serves as a map clearly showing which HSK words you have been familiar with, which HSK words you haven't, and which HSK words you want to study further. For any HSK word you don't know, you can click on it to bring up the Chinese dictionary to see its definition, and double click to find its example sentences. This let you prepare HSK exam easily.

ABOUT THE AUTHOR

Smart Chinese Reader was developed by 俞毅峰 (Yifeng Yu), who is an instructor at Zhangzhou Institute of Technology, China. His study focuses on Natural Language Processing. Based on this technology, in 2014 he developed Smart Chinese Reader to help people read and learn Chinese. The program has been updated through several versions and made great progress since then. Contact: yifeng_yu@nlptool.com

Call for Submissions

Chinese Language Teaching Methodology and Technology

--- A peer-reviewed international journal that publishes empirical research on Chinese language instruction and learning.

The Journal of Chinese Language Teaching Methodology and Technology (CLTMT) is a peer-reviewed open-access publication. It publishes research articles on methodology and technology used in the teaching of Chinese as a second language (CSL) at K-16 levels and to adult learners. The aim of the journal is to serve the professional interests of classroom instructors, researchers, administrators, and policy makers who are concerned with issues related to the methodology and technology of Chinese language teaching and learning at all educational levels.

The journal publishes semi-annually and welcomes submissions that report findings of empirical research following systematic quantitative, qualitative, or mixed methods of inquiry. It is particularly committed to publishing high quality scholarly work in the following sub-fields associated with Chinese language teaching and learning:

- Instructional approaches
- Technology applications
- Learning assessment
- Learning motivation and behaviors
- Teacher-student relationship
- Curriculum development
- Classroom management
- Learning styles and teaching strategies
- Language and culture
- Language learning and acquisition
- Development and adoption of textbooks and teaching materials
- Language program design and evaluation
- Teacher training and professional development

Case studies, survey studies, action studies, comparative studies in the fields above are all welcomed. Book reviews and short theoretical discussions may be published on a non-regular basis. All article contributions are expected to meet specific standards of scholarly excellence, make a significant contribution to collective knowledge in related fields, and provide useful implications for researchers and practitioners. All submissions must be written in standard professional English or Chinese, adhere to the journal's author guidelines, and be previously unpublished.

Highlights:

- Originality: Research requested for publication in CLTMT must be conducted by the authors. It must NOT be previously published in any officially registered journals.
- Practicality: Research must be drawn from, or situated in, real contexts, and intended to address empirical problems or issues.

- **Relevance:** Topics must be relevant with Chinese language and culture teaching methods and technological applications.
- **Brevity:** A submitted article must be well versed but as short as possible.
- **APA Format:** The newest APA style must be followed. Refer to <http://www.apastyle.org/>, or <https://owl.english.purdue.edu/owl/resource/560/01/>.
- **Bi-lingual:** Manuscripts can be in English and/or Chinese.

Suggested components and structure of a regular empirical research article :

<p>Title of the Paper (Font: Times New Roman; Font Size: 14; in both English and Chinese) Author Name (in both English and Chinese if applicable) Affiliated Organization (Optional) Abstract (in both English and Chinese) Xxxxx. (one paragraph reporting research purpose, methodology, results, and conclusion, as well as other components if necessary) Keywords: xxx, xxx, xxx, xxx (3-5) (in both English and Chinese)</p> <p>(Below is the paper body)</p> <p>1. Introduction (Level 1 in-text title font: Times New Roman; Font Size: 14) (Indent the first line of every paragraph 0.5") Xxxx (Text: Times New Roman; Font Size: 12)</p> <p>2. Literature Review 2.1 Existing Research and Issues 2.2 Present Research and Significance</p> <p>3. Theoretical Foundations</p> <p>4. Research Methodology 4.1 Research Questions and Hypotheses 4.2 Research Design 4.3 Participants and Context 4.4 Instruments 4.5 Procedure</p> <p>5. Research Results</p> <p>6. Conclusion and Discussion 6.1 Conclusion 6.2 Discussion 6.2.1 Strengths and Limitations of this research 6.2.2 Suggestions on Future Research</p> <p style="text-align: center;">References (in APA Format) (Example Entries)</p> <p>Author Last Name, First Name Initial. (year). Title of paper. <i>Journal</i>, # of volume(# of article), beginning page # - last page #.</p> <p>Author Last Name, First Name Initial. (year). <i>Title of the Book</i>. City, State/Country: Publisher.</p> <p style="text-align: center;"><i>Appendix</i> (Omitted)</p>
