TEACHING CHINESE THROUGH CONTEMPORARY CHINESE LITERATURE AT THE UNIVERSITY LEVEL IN THE UNITED STATES

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has read this Master's Project and determined that it satisfactorily fulfills the program requirement for the degree of Master of Arts.

Project title: Teaching Chinese through Contemporary Chinese Literature at the University Level in the United States

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ABSTRACT

Title: Teaching Chinese through Contemporary Chinese Literature at the University Level in the United States

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Using literature to teach foreign languages has been practiced in many language classrooms, and Chinese, as one of the increasingly popular foreign languages, can also be taught through literature, and there is a need to explore Chinese literary texts and activities for Chinese learners. According to information gathered from a literature review and needs analysis, Chinese learners are eager to use literature in Chinese language classrooms, and experienced instructors also encourage the appropriate use of literature. This materials project includes six different literary texts in three genres and twelve activities. Aimed at developing authentic materials and activities for Chinese learners, this materials portfolio shows how to select literary texts and create activities.
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CHAPTER I: INTRODUCTION

Language teachers have developed teaching materials since language learning began and many types of materials have been explored and used to achieve high proficiency in the target language. Textbooks, exercise books, graded books, videos and other materials are popular in language classrooms. Among these language materials is one controversial source: literature. Using literature to teach language is common in many countries. Some authors believe that literature promotes language skills and helps students experience the target culture (Lazar, 1993). Students can analyze the structure and vocabulary of the literary works, which is beneficial for language learning itself. However, using literature can be challenging (Collie & Ladousse, 1991). First, it is not easy to select appropriate literary works for different levels of students (Shuvo, 2014). Because there are so many literary works, the teacher must be qualified to select literature appropriate for particular levels of learners, which demands a high standard of the teacher. It can be challenging for learners at lower levels to study original literary works.

Although Chinese literature has been used in Chinese teaching, my research showed that there is not an adequate selection of specialized textbooks on Chinese literature for teaching Chinese. Literature selection is also a problem because, as my research has shown, students can be discouraged if they have to read classical works. There is plenty of room for Chinese teachers to develop additional appropriate materials for different levels of learners that will improve learners’ language skills and cultural awareness simultaneously.

This teaching-materials project motivates me because I want to teach Chinese in American universities, and I believe Chinese literature will benefit my future students, who will be able to read some literature and learn about Chinese culture as they are developing their
language skills. To create teachable and learnable materials, I am highly motivated to find appropriate literature, develop accompanying materials, and make preparations to use Chinese literature in language classrooms to make students’ learning experience as fruitful as possible.

This project is a materials portfolio consisting of activities for three genres: short stories, essays, and poetry. I will use different texts to create activities for intermediate-high to advanced learners. Chapter II discusses research on using literature to teach foreign languages, including advantages and challenges, and the current practice of using Chinese literature to teach Chinese. Chapter III consists of a learner survey and interviews from instructors at the University of Oregon. Basically, the positive results of my survey about using literature in Chinese language classrooms directed my selection of literature, from which I created the activities discussed in Chapter IV. The chapter also discusses the material criteria and activity criteria I will apply when I make further literature selections and create more activities. My product will be presented in Chapter V, and Chapter VI is the conclusion.
CHAPTER II: LITERATURE REVIEW

Use of literature in language classrooms has been discussed for a long time (McKay, 1982; Lazar, 1993; Lau, 2002; Yeasmin, Azad & Ferdoush, 2011; Pardede, 2011; Khatib & Derakhshan, 2011; Khatib & Rahimi, 2012; Shuvo, 2014). Many linguists and educators believe it is beneficial to integrate literature with language teaching because it promotes learning about culture, society, history and other aspects of the target language; however, some teachers do not encourage using literature to teach foreign languages because of the language difficulty, text choice, and so on. Teaching literature has been tried in some language classrooms with varying results. Advantages and challenges will be presented in this chapter, and the chapter will address contemporary Chinese literature teaching, with detailed explanation and suggestions.

Using literature in language classrooms

Due to learners' interest and their demands for language improvement, there is now a tremendous need for using authentic materials in language classes (Lau, 2002, p.1). Many linguists and educators favor using literature to teach foreign languages (see Lau, 2002; Khatib et al., 2011; Yeasmin et al., 2011; Pardede, 2011; Khatib et al., 2012), and some of them have used literature in language teaching classrooms. Genres such as movie clips, short stories, poetry, song lyrics, novels, and other literary texts are all authentic materials; using them will not only help learners with the language but also will help them learn the culture.

Wurst (2008) reports that some departments, such as the German program at Georgetown University, have been teaching literature using fiction, video clips, advertisement, and other cultural materials. Because the emphasis is on culture, the new method, while including study of Chapter II: Literature Review
grammar and vocabulary, focuses on enabling learners to study in authentic language environments. For example, German learners will be aware of the differences between genres such as German political speech and advertisements (p. 58).

Other literature genres have been explored. Shuvo (2014) devised a detailed plan for using two short stories to teach language skills in private universities: in 90-minute classes, "The Album" is used to teach listening and speaking and "A Long Walk Home" is used to teach reading and writing. Shuvo believes that the selection of literature is significant, and teachers should integrate other meta-linguistic elements with teaching, such as culture, society, and politics, in order to explore the texts more deeply (p. 532).

To promote language learning, literature can play an important role in a language classroom. McCloskey and Stack (1996) believe that literature is appropriate and valuable for language learners because it contributes to learners’ motivation, imagination, interaction, and collaboration (p.vi). Lazar (1993) also praises literature for being motivating, authentic, and having “general educational value” (p.14-15). Literature can promote language acquisition, offer access to cultural background, expand learners’ “language awareness,” and develop their “interpretative abilities,” according to Lazar (p. 15-19). Literature has outstanding language value because it is filled with a variety of structured forms, vocabulary, moods, and situations (Keshavarzi, 2012, p. 555).

Lazar (1993) believes that literature educates the whole person (p. 15-19) and Keshavarzi (2012) states that literature develops learners’ “inner speech,” providing them “the source for internalization of various verbal practices of the community. It is crucial for learners to get engaged in mental rehearsal and internal self-talks,” the author writes (p. 556). According to Ortells (2013), literature is significant “in the formation of free spirits—literature as an instrument to articulate consistent and rational dissent against injustices, literature as a medium to Chapter II: Literature Review
provide our students with the critical apparatus to question the established system” (p. 91). Shuvo (2014) concludes in her study that literature, as an exceptional source of authentic materials, can be integrated in an efficient way with authors’ and learners’ personal and cultural experiences (p. 528).

Writers of many textbooks bear a positive attitude toward using literature in language teaching. For example, McCloskey and Stack (1996) believe learners “could learn English, talk about literature, and explore themes that are found in many cultures” (v). Many textbooks are organized by topics or themes, so the authors write that learners can connect North American culture with their own experiences. Activities before or after the texts require pair or small group work, enabling students to reflect on the material and have opportunity to communicate with others in activities, such as brainstorming a topic or completing a project together. Abundant genres are included in these textbooks: poetry, short stories, dramas, and so on. These genres, as they state, broaden learners’ horizons and display all kinds of possibilities. For example, Paran and Watts (2003) state that stories “engage students,” “develop fluency,” “help to introduce new language,” “and integrate skills” (p. 8). Stories can easily attract students, compared with poetry and other materials—especially younger learners. In addition, stories develop learners’ language skills, if used correctly by teachers. For instance, when students try to read a story, it helps them practice reading skills and, at the same time, practice their speaking skills when retelling the story using past, present, or future tenses. Collie and Ladousse (1991) list many advantages of using poetry in language teaching. People throughout time have loved reading poetry, and, “with its strong oral element, its musical quality, its emotional and imaginative impact, it is a basic form of human communication (p. 3).”

Even though there are many advantages to using literature in language teaching, there are also many challenges. One of the problems is the difficulty of the vocabulary used. Collie and Chapter II: Literature Review
Ladousse (1991) do not encourage pre-teaching difficult words because they think that vocabulary should not be isolated from the work itself. Instead, it is important for learners to concentrate on understanding the context. The authors (Collie & Ladousse, 1991) also note that teacher interference can be a problem. It is possible that teachers might try to persuade learners to take the teachers’ opinions or interpretation of a literary work, which is treading on personal and subjective territory. Ideally, learners should have access various interpretations of the target literary work in order to extend their thoughts and perspectives when reading texts (p. 5).

Shuvo (2014) believes that it can be challenging for teachers to find appropriate literature because works such as novels may be long, and will require many hours for teachers to read, compare, and determine whether or not to use. Moreover, some teachers jump into teaching too quickly, neglecting preparation and development of activities and tasks that would maximize student learning (p. 535). In terms of the language in literary works, McKay (1982) points out that some educators simplify the text to reduce linguistic difficulty, a practice which may produce “a homogenized product in which the information becomes diluted” (p. 531). McKay also notes that cohesion and readability might also be simplified.

**Advantages and challenges of using Chinese literature to teach Chinese**

Using literature in Chinese language teaching has noticeable advantages. Ji (2011) states that the Chinese language in literature is vivid, lyric, metaphorical, and has positive effects on Chinese language learning. Ji provides many examples for using Chinese literary texts to improve students’ language skills. He finds that fiction is one of the most popular genres of literature among Chinese learners because fiction depicts characters, plot twists, and environment. Ji cites the fiction work, "The Lotus Lake," as an example to show how its author uses word repetition to describe “the beauty of lotus, as well as the rhythmic beauty of Chinese” (p. 10). Using Chinese Chapter II: Literature Review
literature helps learners use the language creatively. Again using "The Lotus Lake" as an example, Ji points out how teachers can ask students to analyze the verbs, adjectives and adverbs in the book that describe the lotus and then use these words to make their own sentences. Learners will have a stronger sense of the vocabulary they have studied, and will be able to recognize and use these words in the future. This kind of exercise contributes to "language sense" (p. 15). Usually, authors use many sentence structures in their personal style and to present their perspective. The more complex and diverse syntax learners see and analyze as they experience the beauty and uniqueness of the language, the more they internalize and develop receptive and productive skills (p. 17).

Another salient advantage is that the diversity of literature genres appeals not only to learners' interest but also helps language skill development. For instance, audio-visual techniques work well with novels and dramas. Recordings, pictures, and movie clips not only help learners practice listening, but also practice their command of advanced language (Ji, 2011). Ji also notes that the task-based approach can be used as well (p. 16). For example, learners may be assigned to perform an act of a drama script. To achieve good effect, learners have to be familiar with details in the text, such as emotions of the main characters and the exact language used in the text. Rewriting is also a teachable task for high-level language learners. Teachers can give students a plain literary paragraph and ask students to rewrite it to make a lyric or dramatic paragraph. This is a process of thinking and also a process whereby learners use the language artistically. There are, of course, thousands of topics in Chinese literature, and the literature presents innumerable opportunities for learners to discuss characters, characteristics of the language, styles, and techniques. Teachers can divide students into groups and ask them to discuss a variety of topics in the target literary piece (Ji, 2011, p.18-20).

Chapter II: Literature Review
Use of literature may improve the learning of Chinese language. For example, Zhao (2004) states that reading and analyzing literary devices helps learners study Chinese language in a progressive way. Learners experience the cohesion and rhythmic beauty of the texts with continuous reading and appreciating. There is a proverb, “If you have recited thoroughly 300 Tang poetry, even when you cannot write the poem, you will be able to chant some.” In traditional Chinese teaching, educators believe that continuously recycling learned materials and asking learners to read and appreciate them many times helps build learners’ “sense of Chinese” and “language intuition” (p. 21-22).

There are some drawbacks to Chinese literature teaching. Yang (1976) discourages the use of Chinese literature to teach Chinese and lists three problems of teaching Chinese literature: the difficulty with the language, the lack of good anthologies of Chinese literature in Chinese for classroom use as textbooks, and the lack of good critical introductions, as the number of published critical and interpretative studies is rather small. First, the difficulty of the language, as Yang has illustrated, hinders “a firm grasp of the texts before other goals, such as criticism, comparisons, and interpretations” (p. 32). It is challenging for learners to appreciate or analyze literature if they are unable to overcome the language difficulty, Yang says. Their motivation might decrease, as well. It requires highly qualified teachers who are familiar with literature and able to select appropriate texts for learners of different levels (p. 32). Yang (1997) also summarizes four drawbacks of using literature for language teaching. The first drawback is vocabulary. In many cases, repetition of a certain amount of vocabulary in literary works is limited; thus there is not enough opportunity for learners to review as compared to a well-written language textbook where key words can frequently appear. Many expressions used by writers are obscure and may not be used in daily life. Second, Yang believes that the skill learners will most likely improve is the reading skill (receptive) and that it is relatively difficult for learners to Chapter II: Literature Review
practice productive skills, such as speaking and writing. Third, because the cultural background related to literature is usually complex, it takes too much class time to explain it to learners. Finally, expressions and idioms of some literature is too complex and artistic, lacking practical daily communication (p. 18).

Another acknowledged challenge is the textbook. Li (2007) discusses Teaching Chinese as a Foreign Language (TCFL) textbooks, stating that the most common problem with such textbooks is that the content is not useful enough to learners. Li says that TCFL textbooks are not well arranged for teachers to teach or for learners to learn, and lacking in scaffolding activities. Li believes that good literature textbooks combine the beauty of literature with appropriate language activities; however, there are few literature textbooks that can be called “practical” to date (p. 28). Notably, though, Li’s book was written in 2007, and the situation may be somewhat improved in 2015.

Chinese TCFL experts have summarized some aspects of the lack of practicability, such as too much vocabulary, the low frequency of repetition, few practice methods, not enough exercises, complicated grammar annotations, too much jargon, obscure translation, poor textbook design, lack of connection of phases, and lack of a teacher manual (p. 28).

*Contemporary Chinese literature and suggestions for teaching*

Traditionally, native Chinese speakers study classical Chinese literature to improve literacy and cultural awareness. However, it cannot be duplicated in the case of TCFL for the following reasons: Written long ago, classical literary works are hard to comprehend. Even native speakers have difficulty reading them without dedicated study. It would be challenging for learners to appreciate classical works if they could barely understand them. Furthermore, written
texts are completely detached from Chinese oral language, which increases the obscurity of the texts (Hu & Xu, 2008, 71). Another reason is that classical literature is tightly attached to political indoctrination, and is therefore very limited. For example, ruling the nation by filial piety, the Han Dynasty emphasized political education to its people, thus the writings discussing The Book of Songs (Jennings, 1891)—the oldest existing collection of Chinese poetry—were tinted strongly by politics (Guo, 1995, 11-12). This is not good for Chinese language learners because the tone and style could reflect political clichés. Compared with classical literature, contemporary literature is more suitable for Chinese language teaching and has many advantages.

Contemporary Chinese literature, according to Hong (1999, I), refers to literature created after the 1950s. Even though the term “contemporary Chinese literature” did not appear in the 1950s, some literature research institutions and universities had adopted alternatives such as “New China Literature” and “literature since the founding of the nation.” After the 1970s, the term was widely used in relevant research articles (Hong, 1999, I). During the 1950s and 1960s, Chinese literature was “self-isolated” due to the strict cultural policy. At the beginning of the 1980s, however, there was a boom in introducing and pursuing western culture and literature after China carried out a “reform and open” policy. The national atmosphere was freer, thus literature of the period was freer (Hong, 1999, p. 28). Exposing learners to contemporary Chinese literature is beneficial because it contains rich content as well as audio and visual aids. For example, adapted movies and plays can be auxiliary media to original texts. They attract learners’ interest, encouraging them to understand the gist of the literature, and they give learners background information and promote reading and analysis of target texts.

Various considerations should be made when teaching contemporary Chinese literature. In terms of the text choice, Yang (1997) claims that because the purpose of Chinese teaching is to
enable learners to use the language (i.e., practicality) we should select contemporary model literary works (p. 18). In addition to being linguistically correct, enjoyable, and informative, selected works must be pertinent, which means vocabulary and grammar appearing in the works should be what learners are supposed to study and comprehend. The difficulty of vocabulary and grammar should be consistent with learners’ grade/comprehension levels (p. 19). Another point is that literary works reflecting current Chinese society and daily life are preferred over works that focus on history or politics. And the range of selection should be wide, so that learners can learn about many different aspects of Chinese culture (p. 19).

Vocabulary teaching is another critical issue. Since a Chinese character is the smallest unit in the language, it is important for learners to have a good command of characters. There are more than ten thousand Chinese characters, and it is impossible for learners to remember them all. Therefore, teaching high-frequency characters should be a principle for teaching vocabulary (Li & Wu, 2005, p. 24). According to An Outline of the Ranking of Chinese Vocabulary (National Commissions on Language and Script Work & State Education Commission, 1992) there are around 3,500 frequently used characters. Teachers should teach them gradually, taking into consideration each character’s ability to form phrases and its meaningful frequency (p. 41-42).

Studies on using literature to teach foreign languages and Chinese have existed for a long time. Educators are still trying to integrate literature into language teaching to achieve student success not only in language skills but also in learning about Chinese culture, society, history, politics, and so on. To come up with a teachable and practicable system of teaching literature, we need to focus on learner needs, guidelines for teaching literature from textbooks that use English literature to teach English, and suggestions from experienced teachers.

Chapter II: Literature Review
CHAPTER III: NEEDS ANALYSIS

In order to make the project useful and practical for both teachers and students, it was necessary to collect information from students studying Chinese and from experienced Chinese instructors. The needs analysis consists of two components. One is an online survey for students who are learning all levels of Chinese at the University of Oregon, and the other is interviews with instructors from the Department of East Asian Languages and Literatures. The major goals of the needs analysis are to examine students’ response toward the use of Chinese literature in Chinese language classrooms, to accumulate suggestions for teaching literature from experienced Chinese teachers, and to explore the possibilities for using Chinese literature in American universities.

**Learner Survey**

The purpose of this learner survey (see Appendix A) was to gather information about students’ previous experiences with Chinese literature study, their preferences for literature selection, and whether students prefer to use literature in their Chinese classes.

**Participants**

I surveyed 40 students who were enrolled in Chinese classes at all levels at the University of Oregon. Their native languages were English/Chinese (4), Korean (6), Chinese (3), Cantonese (2), English (23), English/Vietnamese (1), Indonesian (1).

Chapter III: Needs Analysis
Instruments

The survey consisted of two parts. The first part included three questions seeking information about students, such as gender and native languages. The second part asked students about their experiences with and opinions about using literature in Chinese classes. Questions 1 and 2 collected information about students' current learning status, asking them how long they had studied Chinese and their grade level. Questions 3-6, including three follow-up questions, asked about students' previous experiences with Chinese literature and whether literature helped them study Chinese language and culture. Questions 7 and 8 asked for students' preferences in literature selection, i.e., genres of Chinese literature and literature from various time periods. Question 9 asked whether students wanted the instructor to select literary works to be taught in class or whether they wanted to make the selection themselves. The last question asked for students' general attitude toward using Chinese literature in their languages classes and their reasons.

Procedures

Students from novice to low-advanced classes took part in this survey. I first distributed the survey through Qualtrics, with assistance from many Chinese instructors; however, because I received little feedback, I switched to a paper format and distributed the survey to students in Chinese classes, with permission from all the instructors. I remained in the classrooms and collected the surveys after five to 10 minutes.

Results

A total of 52 surveys were distributed, and 40 were completed. Regarding basic information, there was a variety of native languages among students; they spoke Cantonese, Chinese, English,
English/Chinese, English/Vietnamese, Indonesian and Korean. The majority of the 40 respondents had studied Chinese for less than one year (15, 37%) or one to three years (16, 40%). Only nine students had studied Chinese more than three years. According to their self-rated-proficiency level in Chinese, 12 respondents (30%) were beginners, 16 (40%) were at beginner to intermediate levels, nine (22.5%) were at the intermediate level, and three (7.5%) were at the intermediate to advanced level. None of the respondents claimed to be advanced learners.

In response to the third question, almost half of the respondents (19, 47.5%) replied that their Chinese instructors had never used literature in class; 15 students (37.5%) replied that their instructors had used literature, and six students (15 %) were not sure.

Twenty-two respondents answered Question 4, even though the instruction indicated that those who answered “no” to Question 3 were not required to answer Question 4. The data showed that most of the respondents (15, 68.2%) enjoyed reading or studying Chinese literature, two (9.1%) students did not enjoy it, and five (22.7%) students were not sure. For the fifth question, “Did reading/studying Chinese literature help you with your Chinese language study?,” among 18 responses, 12 participants (66.7%) were positive and six participants (33.3%) did not think literature helped their Chinese language study. For the sixth question, 19 out of 20 respondents thought that literature did help them learn more about Chinese culture.

For the seventh question, “If your instructor is going to integrate some Chinese literature in your class, would you prefer classical or modern Chinese literature?,” answers varied. As Figure 1 below illustrates, three respondents (7.5%) preferred classical literature, 15 (37.5%) preferred contemporary literatures, 17 (42.5%) wanted both of them, and five (12.5%) preferred no literature.

Chapter III: Needs Analysis
Teaching Chinese through Contemporary Literature

Preference for Classical or Modern Chinese Literature

- Classical Chinese Literature
- Modern Literature
- Both of them
- None of them

Figure 1. Total responses for Question 7: do students prefer classical or modern Chinese literature in class?

Figure 2 below shows that genre preferences also varied. Students were allowed to check more than one, and the five most popular genres were movie clips, short stories, song lyrics, poetry, and plays.

Genre Preferences

<table>
<thead>
<tr>
<th>Genre</th>
<th>Responses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td>3</td>
</tr>
<tr>
<td>None</td>
<td>1</td>
</tr>
<tr>
<td>Prose</td>
<td>8</td>
</tr>
<tr>
<td>Novel</td>
<td>10</td>
</tr>
<tr>
<td>Short Story</td>
<td>26</td>
</tr>
<tr>
<td>Song lyric</td>
<td>19</td>
</tr>
<tr>
<td>Movie Clip</td>
<td>29</td>
</tr>
<tr>
<td>Play/drama</td>
<td>12</td>
</tr>
<tr>
<td>poem</td>
<td>15</td>
</tr>
</tbody>
</table>

Figure 2. Total responses for Question 3: Which genres do students want to see in Chinese language classrooms?

Chapter III: Needs Analysis
In response to Question 9, 27 participants (67.5%) preferred that the instructor select literature for them. Eight students (20%) preferred to select it themselves, and five students (12.5%) were not sure.

For the last open-ended question, "In general, would you like to see Chinese literature in your class? Why?", there were 38 responses out of 40. Generally, participants were willing to see literature in Chinese class because of the following reasons:

- “Sometimes, to understand the Chinese character better, which will improve my memorizing of Chinese characters”
- “Yes, reading more in Chinese helps in better proficiency.”
- “It gives a realistic sense of the written language. It also add(s) interest to the class material.”
- “Yes, it would help people better understand language and grammar structures.”
- “Yes, it will help facilitate better Chinese comprehension.”
- “Yes, helps with reading/writing/grammar etc.”
- “Yes, because it helps with my understanding of the language.”
- “Yes, because it could help show more examples of Chinese sentences and structures.”
- “Yes, I think it would help me learn about Chinese culture more and help improve my language.”
- “Yes, I think it would help understanding.”

For the cultural aspect of Chinese literature in the Chinese language classroom, responses were also motivating:
- “Yes, it lets me understand more aspects of the Chinese culture”
- “Yes. I love Chinese literature.”
- “Yes, I think it would help me learn about Chinese culture more and help improve my language.”
- “Yes, I think it would give insight to how people interact in China.”
- “Yes, it adds a different cultural view of the topic.”
- “Yes, because I want to learn a little about my culture.”

Literature as a motivating tool for learning Chinese, was also mentioned:

- “Yes, it would help me study outside of class.”
- “Yes! It helps take Chinese learning outside of classroom.”
- “I like it because it’s helpful to learn Chinese and it’s interesting.”
- “Sure, it will be fun to learn it.”
- “It’s really cool and appealing.”
- “Sure, it would be nice to see things in context, plus literature would make things more engaging.”
- “Yes, I think it would be cool to see something beyond the boring textbooks.”

Chapter III: Needs Analysis
Teaching Chinese through Contemporary Literature

There were five (12.5%) “maybe/sometimes” answers, four (10%) “no” answers, and 29 (72.5%) “yes” answers. Among the neutral to positive responses, language proficiency was a major reason.

Most of the “no” feedback was based on the difficulty level of the literature, which was not mentioned in the questionnaire. For example, “No, difficult,” “For beginners, I would not, because we should be learning the basics before we get into long reading,” and “not in level 1 class.”

Workload was also seen as a problem: “Only in the Chinese literature classes, we do enough learning/busy work in the Chinese language classes,” and “No, there is already enough work.”

In summary, the results indicated positive feedback from respondents, and most participants were positive about and willing to try Chinese literature in language classrooms. In general, they preferred contemporary literature and popular genres. Many were interested in Chinese culture, and they believed that literature was a good medium for learning about Chinese culture as they learned the language.

*Interviews with Instructors at the University of Oregon*

The purpose of these interviews was to collect information about using Chinese literature to teach Chinese. Two instructors offered their opinions and shared their experiences with Chinese literature teaching; they also made suggestions for teachers who may want to teach Chinese literature to learners of different levels.

**Participants**

Two instructors from the Department of EALL (East Asian Languages and Literatures), who both have abundant experience teaching Chinese students, were interviewed.

Chapter III: Needs Analysis
Instruments

The interview consisted of six interview questions (see Appendix B). Question 1 asked about how the instructors see literature's role in Chinese teaching. Questions 2 and 3 asked about their plans for and experiences with using literature to teach Chinese, including basic information about the literature they used and the students' responses. Questions 4 and 5 asked about factors taken into consideration when the instructors used Chinese literature and the guidelines or principles they used when choosing and using literature. The last question asked was about how they determined appropriate literary texts for certain levels of students.

Procedures

The first instructor was interviewed in person and our conversation was recorded with her permission. I also took notes when we spoke in Chinese about teaching Chinese language through literature. I interviewed the second instructor via telephone and took notes while she talked about her experiences in teaching and using Chinese literature in her class.

Results

Instructor 1: In response to the first question, What do you think is the role of literature in Chinese language teaching?, the instructor believed that literature was very important because language is “nourished” by literature. It would be boring and “dry” if teachers taught only grammar and structure. The instructor preferred to involve literature in more advanced Chinese classes because it was easier for learners to get the context and language. However, she believed that the use of literature depended on goals of the program and students. It was possible to use it with learners at lower levels if the instructor could find appropriate materials or adapt materials that were accessible for students at those levels.

Chapter III: Needs Analysis
For the second question, Have you used Chinese literature in your class?, the instructor replied that she had used literature in 400-level classes. Most of the chosen texts were essays and short stories. Contemporary writers such as Qiuyu Yu and Ailing Zhang were popular. Novels were also assigned as outside-of-classroom homework or as summer reading because short stories and essay were easier to teach than novels in the classroom. Usually, the instructor offered a list of questions to students before assigning reading tasks, so that students would have a “direction” when reading the literature. Relevant audio and visual aids also were used in class. This instructor had never used classical texts in class.

For the third question, What factors do you take into consideration when you select literature?, the instructor talked about the grade/comprehension levels of the students. She believed that high-level Chinese learners had more opportunity to study Chinese literature in class because their language proficiency was high, they were more motivated to read the texts.

In answer to the fourth question, asking for suggestions to future Chinese teachers, the instructor emphasized student engagement. The class should not be solely vocabulary, grammar and structure: teachers can and should encourage students to talk about the topic and the content, share their experiences with the whole class, and do other meaningful activities.

Instructor 2: In response to Question 2, about what kind of literature had been used in class, the instructor mentioned a book *Advanced Chinese: Intention, Strategy and Communication* (Tang & Chen, 2004). This book consists of both the original literary texts and a simplified version. Students were encouraged to start with the simplified version because it paraphrased complex vocabulary, expressions and idioms, thus enhancing understanding and interest. As they became more advanced, students could read the original text and explore its richer content.

Chapter III: Needs Analysis
As to the question about which level would be the best at which to introduce Chinese literature, the instructor believed it depended on the level of the students and how teachers taught literature. Even though higher-level students do better in structurally dense texts, it does not mean that lower-level students are should not study literature. The instructor stated that teachers could find suitable materials, such as some of the five-character octaves of the Tang Dynasty, which are relatively easy to understand and could motivate students because they are vastly different from modern poetry.

For the third question, What factors do you take into consideration when you select literature?, the instructor discussed linguistic difficulty. It is acceptable that there are new vocabulary words and expressions in the text, as long as the structure is what students are familiar with. In answer to the question about students’ response to the classroom use of literature, the instructor said that it was positive. Visual and audio support was extremely helpful, especially as an introduction for a new literature piece. It would be more feasible for students to watch relevant movies or videos first, then to analyze the content and language. Scaffolding was essential not only to the teaching of language but also to the establishment of students’ interest, confidence and motivation.

To conclude, both instructor interviewees held positive views toward using Chinese literature in teaching Chinese language. They believed even beginner-level students could learn some literature—as long as appropriate texts were chosen and prepared by the teacher. Using literature was beneficial to Chinese learners not only to help them study the structure of the language but also to offer learners information about the culture.

In summary, learner needs and suggestions from experienced instructors have informed possible uses for of some Chinese literature in teaching the language. In general, learners are positive about using Chinese literature and believe that exposure to literature will improve their Chapter III: Needs Analysis
language skills as well their cultural awareness of China. The instructor interviewees have used literature in their classes and achieved the positive results they expected. So, they believe that using Chinese literature is a successful technique for study of the language and for learning about Chinese culture. Even for lower-level learners, Chinese literature is a solid technique for teaching Chinese language classroom if the teacher selects appropriate literary texts and makes adequate preparations for use of the literature.
CHAPTER IV: OVERVIEW OF MATERIALS

The following project rationale briefly introduces information gathered from the literature review and needs analysis, introducing possibilities and factors to be aware of in teaching Chinese literature. I identify three genres to be presented in Chapter V and discuss my goals for this materials portfolio. Material criteria focuses on how I use a Chinese corpus tool to select literary texts and other guidelines for choosing materials, such as selecting challenging vocabulary, language structures, and cultural-awareness examples. The activity criteria concentrate on guidelines for activities. The explanation of organization, finally, discusses how literary texts are used to teach Chinese and how activities are presented in Chapter V.

Project Rationale

Based on research on using literature in language-teaching classrooms, many educators believe that using literature in language classrooms has tremendous advantages: literary works are engaging, rich in both language forms and content, able to bring awareness of genres and cultures to learners. I believe that using Chinese literature will help learners study Chinese language in a more effective manner; this idea inspired me to develop learnable materials for intermediate-high to advanced Chinese learners.

However, according to the literature I reviewed, it can be challenging to use literature to teach languages because of difficult vocabulary, complex syntax, and students’ already-heavy reading load. These documented obstacles have caused me think to about how to teach appropriately. I believe pre-reading activities are important because they will help learners build basic awareness of and interest in the text and help them study the text step by step instead of

Chapter IV: Overview of Materials
becoming overwhelmed by unfamiliar vocabulary and structures. Therefore, my materials portfolio contains one pre-reading activity and one while-/post-reading activity for each literary text, which will enable the successful completion of language, literary, and cultural objectives.

The relative scarcity of practical and popular textbooks using Chinese literature to teach Chinese encouraged me to create this portfolio. This gap needs to be filled, and it offers me the opportunity to create example activities to accompany my selected literary texts. Future Chinese teachers may use this portfolio as a basis for their Chinese literature teaching.

To determine what to include in my portfolio, I conducted the needs analysis to gather data. I selected short stories, essays, and poetry because they proved to be among the most popular genres in my student survey. They are also short and easy to learn compared to novels and plays. In my portfolio, I chose two texts for each genre and created two activities for each text. Because most students anticipate benefits of both language and culture from Chinese literature, I set up language, literary, and cultural objectives for each activity. Videos clips and other visual and audio aids are included as teaching techniques as suggested in the literature review and the needs analysis. Through my instructor interviews, I learned that teaching would be more effective if background information is introduced before teaching the lesson; therefore, I included background information for each selection. The interviews also inspired me to think about appropriate ways to teach Chinese literature. For example, pre-class reading is extremely important because it lays base for language learning. I further included literary devices and cultural study in each activity because in this case the advantage of literature over other learning media can be salient.

I have three goals for this materials portfolio: First, I expect the materials I create to be useable in future Chinese teaching by myself and by other Chinese teachers. I will use the materials portfolio to teach, would be great that I can put it in real teaching, reflect on it, and Chapter IV: Overview of Materials
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revise it as real-time teaching leads me to revise it. Second, because I do not consider this portfolio fully complete, I expect that other Chinese teachers will build on what I have done and include more genres and topics so that this portfolio can be more useful. Finally, I want to show all Chinese teachers and learners that, in addition to textbooks, Chinese literature is a valuable and versatile teaching tool.

**Materials Criteria**

Because the instructor interviewees told me that it was easier to use Chinese literature with higher-level students, I compiled materials for intermediate-high to advanced Chinese language learners. There are many genres in contemporary Chinese literature; in this portfolio, I focus on three genres: short stories, essays and poetry. First, short stories have an advantage over novels in terms of length. Shorter texts are easier for learners to read and review, thus more practical for teaching and learning. Learners can learn the narrative structure through discourse markers and indicators. Second, essays are one of the most common genres of modern Chinese literature, and are different from English essays. English essays are everything but fiction, while in most cases, Chinese essays are about the writers’ real-life experiences, and the language used is free from form limit. The essence of essays is the “spirit”. The language can be loose, but the “spirit” has to be explicit. Finally, poetry is a “free” genre, showing learners the flexibility of Chinese language and possibly encouraging them to write their own poetry. Basic material criteria were created in accordance with information from my literature review and needs analysis:

1. The language in the literary texts should be motivating, precise, varied, complex and rich so that learners can have rich language input

Chapter IV: Overview of Materials
2. Literary texts should be one of these three genres: short stories, essays, and poetry.

3. Literary texts should represent the best in language and writing, including challenging vocabulary, good use of literary devices, consistent voice, innovative plot and characterization. Each text will be checked for these elements before being chosen.

4. Literary texts should enable learners to explore Chinese culture and traditions.

5. Literary texts should avoid controversial and uncomfortable topics for learners from diverse backgrounds. Topics should be universal and show thematic depth.

6. Literary texts should be selected through a Chinese character corpus and have to achieve at least 95% of character frequency.

7. Literary texts are chosen from online search in terms of genre for students’ convenience to find them.

When determining whether the texts are linguistically appropriate for intermediate-high to advanced learners, I used the Lancaster Corpus of Mandarin Chinese Version 1 (Xu & Wu, 2014) as a reference. Due to word limitation, I selected one part of each literary text to see how many characters were in the List of 3500 Commonly Used Characters in Modern China (National Commissions on Language and Script Work & State Education Commission, 1988). In choosing the text for Activity 1, as an example, there are 7,852 characters in the short story 《站立的兔子》(Standing Rabbits). There are four parts in the story and I selected the first part (484 characters). Ninety-seven percent of the 7,852 characters are in the common words dictionary, including

Chapter IV: Overview of Materials
punctuation. Each literary text was selected through this corpus and had to achieve at least 95% of character frequency.

**Activity Criteria**

The activity criteria were created in accordance with the selected literature and information gained through the needs analysis in order to utilize the full potential of selected literature, resulting in the following:

1. Pre-reading, while-reading and post-reading work sheets are provided to facilitate activities.
2. Self-reflection and group discussion are both required in analyzing problems. Students’ critical thinking skill will be practiced during activities.
3. Activities should be consistent with objectives of each class, and should include background information, preparation, procedures, and assessment.
4. For each literary text, pre-reading activities (Day 1) should be designed to prepare learners with the next text. While-reading and post-reading activities should focus on analyzing the text and literary devices.
5. Activities should be student-centered.
6. Activities should include visual and audio techniques.
7. Activities should help practice listening, reading, speaking, and writing skills as much as possible.

Chapter IV: Overview of Materials
Explanation of Organization of Portfolio

Chapter V is a collection of example activities for three genres: short stories, essays, and poetry. Each genre is developed in one section, containing two texts and four activities. Selected texts are well-known pieces, which are studied as classics in Chinese schools, and are among the best representations acknowledged by Chinese people. Each activity contains several parts: text, rationale, learner level, focus, activity duration, what students can do already, background information, objectives, preparation, procedures, assessment and suggested readings.
CHAPTER V: PORTFOLIO COLLECTION

This chapter consists of activities for three genres in contemporary Chinese literature: short stories, essays, and poetry. Selected texts are all famous representations of each genre and have stood the test of time. Twelve activities were created including six literary texts in three genres. The first section focuses on two short stories, the second section focuses on essays, and the third sections focuses on poetry. For each literary text, activities of two days’ study are in sequence. In each activity, there are six main parts: rationale, focus, background information, objectives, procedures and assessment. Suggested reading offers extra information related to the text for students to investigate the topic if interested.

Section 1: Short stories

Activity 1-Day 1 for The Standing Rabbits

Text: 《站立的兔子》The Standing Rabbits by Bei Dao (see Appendix C), from:
http://site.douban.com/163373/widget/notes/8731424/note/448798720/

Rationale: Written by one of China’s most famous writers, this short story is composed of four sections; students can learn section by section. It has both daily conversational language and complex structure. There are also some literary devices that students need to be familiar with in future literature study. This short story is a good start to attract students’ interest.

Learner Level: intermediate high to advanced

Focus: comprehension of the text

Duration: 40 minutes
Background information:

Bei Dao (pen name of the Chinese poet Zhao Zhenhai) is probably the most famous of the Misty Poets, who spoke out against the restrictions of the Cultural Revolution. This short story, told in the first person, describes the character’s family life under the shadow of the Great Chinese Famine (1959-1961). “My family bought the rabbits as pets at the beginning, but had to eat them to survive. I love the rabbits so much and dare not go to the kitchen to look at them. I feel miserable. Everyone in the street looks like a standing rabbit to me.” The Great Chinese Famine caused the deaths of more than 16 million people, and had a great impact on the writer. (source from: https://zh.wikipedia.org/wiki/北岛_(诗人))

Objectives:

1. Language objective: students will be able to skim for the gist for each part of the short story and articulate the main plot.

2. Cultural objective: students will be able to articulate background information about the Great Chinese Famine (1959-1961). Students will be able to understand and explain why the author is seeing “standing rabbits”.

Procedures:

1. Skimming: Students skim the first two sections and mark answers on the text of questions in the handout (see Handout) individually for 10 minutes. Then, students discuss in pairs to check their answers. This step should be repeated for sections 3 and 4. (20 min)

2. Vocabulary: Students read each section again in detail and underline unfamiliar characters in the text. Teacher distributes a word list (see Word List) containing important words and sentences containing these words. Students read the word list to see whether the list includes all the unfamiliar characters they underlined, and should study the list as much as possible in

Chapter V: Portfolio Collection
class. This helps students study and remember key vocabulary, and studying vocabulary in
class saves their time outside of the classroom.  (10 min)

3. Students work in groups of 3 and discuss what happens in this story and discuss 4 questions:
what, who, where, and when.  (5 min)

4. Teacher wraps up and assigns homework: students should read the story carefully.  (5 min)

Assessment:

1. Comprehension of the story: pre-reading questions (handout), discussion about 4Ws and
1H questions

2. Vocabulary: self-checking and using the word list

Suggested reading:


2. A movie about the Great Chinese Famine directed by a famous Chinese director Feng

Xiaogang: 《一九四二》 (1942).

Chapter V: Portfolio Collection
Handout (example)

Read the section and answers the following questions about the story.

1. Why does the narrator mention the Soviet Union in the first paragraph?
2. How did the three small rabbits die?
3. What decision did the father make about the rabbits?
4. Where did the narrator go on Sunday morning?
5. Why didn’t the narrator and his/her brother go to the kitchen?

Word List (example for Section 1)

瑟瑟发抖【sè sè fā dǒu】 shiver, tremble
她在寒风中瑟瑟发抖。

瘟病【wēn bìng】 pestilence
瘟病很快蔓延开来，杀死了很多人。

铺垫【pù diàn】 pave the way for
这篇小说的开头铺垫了许多细节。

装饰【zhuāng shì】 decorate
明月装饰了你的窗子，你却装饰了别人的梦。

饥荒【jī huāng】 famine
上个世纪的大饥荒是许多人不愿提起的痛苦往事。

惶惶不可终日【huáng huáng bù kě zhōng rì】 to be on tenterhooks
义军进逼京城，吓得朝廷官僚们惶惶不可终日。

沉淀【chén diàn】 sediment
几分钟后，淀粉开始沉淀。

Chapter V: Portfolio Collection
惊心动魄【jīng xīn dòng pò】soul-stirring
她坐着直升飞机兜了一圈，大峡谷之旅真是惊心动魄。

翕动【xī dòng】close and open
池里的金鱼游来游去，柔软的嘴唇翕动着。

安寝【ān qǐn】sleep peacefully
他们的祖先安寝在湖南。
Activity 2—Day 2 for The Standing Rabbits

Text: 《站立的兔子》The Standing Rabbits by Bei Dao (see Appendix C), from:
http://site.douban.com/163373/widget/notes/8731424/note/448798720/

Rationale: see Day 1

Level: intermediate high to advanced

Focus: the narrative structure, context clues, and literary devices

Duration: 40 minutes

Background information: see Day 1

Objectives:

1. Language objective: Students will be able to recognize and identify discourse markers such as “但” “就” in the narrative structure.

2. Literary objective: Students will be able to identify and articulate examples of literary devices in the handout, such as word repetition and personification.

3. Cultural objective: Students will be able to understand the historical background of this story and why the writer spends much effort describing the rabbits.

Procedures:

1. Reviewing: Students will take out pencil and paper and list whatever comes to mind about the title of the short story. Then they will use it to recall the story individually for a few minutes. (5 min)

2. Completing the story: First, the teacher explains the rules of this activity. Students will work in four groups; each group will have an envelope containing eight strips on which is written a sentence from one original section of the story. Students will put the eight...
sentences (see Task Sheet) in the right places within each section (see Handout). They also need to circle discourse markers they use to determine the sequence. Strips should be equally distributed to each student; an answer sheet will be distributed following the activity (see Answer Sheet). (15 min)

3. Literary devices awareness: Students will individually to find and write examples of literary devices in the handout (see Work Sheet). Then they will work in groups of three, check their answers with group members, and mark differences or questions for teacher’s explanation. After discussion, teacher clarifies difficult items in terms of students’ feedback. (15 min)

4. Teacher wraps up and assigns homework: Students will write a 200-character diary answering one of two questions: a) Why does the author use “Standing Rabbits” as the title? b) “I” have had many kinds of pets. What do these animals have in common? (5 min)

Assessment:

1. Memory of the story and command of discourse markers: brainstorming and completing the story

2. Literary devices: Work Sheet

3. Understanding of the title and the theme: writing assignment

Suggested reading:


2. A movie about the Great Chinese Famine directed by a famous Chinese director Feng
Task Sheet (example for Section 1)

1. 用筷子一条条撈出

2. 春蚕到死丝方尽，我的春蚕还没吐丝就死了。

3. 是金鱼装饰我们的生活，还是我们装饰它们的生活？

4. 我一放学回家就冲向纸箱，先看后摸，再用双手捧起其中一只。

5. 相比之下，养蚕要单纯得多。

6. 蚕宝宝的生长速度和食量都是惊人的。

7. 十天半个月不喂食没事儿。

8. 在我的纠缠下，父亲买下六七只。

Handout (example for Section 1)

一天，楼下来了个挑担的农民，头戴破草帽，高一声低一声地吆喝，招来不少孩子围观。我随父亲路过，凑近一看，担子两头的多层竹筛里，竟是一簇簇刚孵出来的小鸡，黄灿灿、毛茸茸的，让人心痒痒。Sentence __1__。回家，他用剪刀在纸箱上戳些小洞透气，纸箱便成了临时鸡窝。

那纤声细语让人牵肠挂肚。Sentence __2__。小鸡用爪子钩住我的手指，瑟瑟发抖，阵阵哀鸣。

Chapter V: Portfolio Collection
从20世纪50年代末起，粮食日渐紧张，我们身后的成人们早有打算：母鸡下蛋、公鸡食肉。可离那目标尚远时，它们因一场瘟病相继死去。

Sentence __3__。首先成本低，一只空鞋盒，几片桑叶铺垫足矣。蚕宝宝小得像米虫，但就身体比例而言，Sentence __4__。桑叶紧缺，方圆数里的桑树几乎全秃了。Sentence __5__。

养金鱼最容易——耐饿，Sentence __6__。唯一的麻烦是定时换水，那倒也是种乐趣：把鱼缸搬到水池中，Sentence __7__，放进碗里，怀着孩子天生的恶意，看它们大口喘息。金鱼的生活完全透明，我纳闷：Sentence __8__。

**Answer Sheet (example for Section 1)**

一天，楼下来了个挑担的农人，头戴破草帽，高一声低一声地吆喝，招来不少孩子围观。我随父亲路过，凑近一看，担子两头的多层竹片里，竟是一簇簇刚孵出来的小鸡，黄灿灿、毛茸茸的，让人心痒痒。在我的纠缠下，父亲买下六七只。回家，他用剪刀在纸箱上戳些小洞透气，纸箱便成了临时鸡窝。

那纤声细语让人牵肠挂肚。我一放学回家就冲向纸箱，先看后摸，再用双手捧起其中一只。小鸡用爪子钩住我的手指，瑟瑟发抖，阵阵哀鸣。

从20世纪50年代末起，粮食日渐紧张，我们身后的成人们早有打算：母鸡下蛋、公鸡食肉。可离那目标尚远时，它们因一场瘟病相继死去。

相比之下，养蚕要单纯得多。首先成本低，一只空鞋盒，几片桑叶铺垫足矣。蚕宝宝小得像米虫，但就身体比例而言，蚕宝宝的生长速度和食量都是惊人的。桑叶紧缺，方圆数里的桑树几乎全秃了。"春蚕到死丝方尽"，我的春蚕还没吐丝就死了。

Chapter V: Portfolio Collection
养金鱼最容易——耐饿，十天半个月不喂食没事儿。唯一的麻烦是定时换水，那倒也是种乐趣：把鱼缸搬到水池中，用笊篱一条条捞出，放进碗里，怀着孩子天生的恶意，看它们大口喘息。金鱼的生活完全透明，我纳闷：是金鱼装饰我们的生活，还是我们装饰它们的生活？

**Work Sheet**

Read the entire story and find examples of the following literary devices. Examples are given.

Word repetition: **黄灿灿** ____________ ____________

Citation: “**吃了没有**” ____________ ____________

Rhetoric questions: **谁能懂得兔子的感情生活呢？** ____________ ____________

Personification: **饥饿感正在啃噬我们的生活**

Idioms: **人微言轻** ____________ ____________

Chapter V: Portfolio Collection
Activity 3—Day 1 for A Cross-Eyed Woman

Text: 《斜眼》A Cross-eyed Woman by Bi Shumin (see Appendix C), from:
http://www.millionbook.net/xd/b/bishuming/fangj/034.htm

Rationale: This short story contains practical vocabulary and presents an attitude of “returning good for evil,” which is a popular theme in Chinese culture. It promotes learners’ thoughts about how we deal with people who have hurt us and helps students with critical thinking skills.

Level: Intermediate-high to advanced

Focus: comprehension of the plot and careful reading

Duration: 20 minutes

Background information:

Bi Shumin is a well-known Chinese modern writer. The themes of her literary works include youth, love, life, and death. She masterfully conveys deep meaning through short and easily understandable language.

This short story’s plot twists about the narrator, an old male professor, and an old cross-eyed woman. The professor happens to be an ophthalmologist working in a hospital, and the narrator a university medical student. The professor and narrator routinely take a shortcut through a garden where a cross-eyed old woman sees them. The woman gossips about the professor and narrator to the neighborhood and people begin watching them. The professor is determined to confront the woman. He ends up offering the old woman an opportunity to get her eyes fixed.

Objectives:

1. Language objective: students will be able to describe the plot of the story and articulate their understanding of the “eye”.

Chapter V: Portfolio Collection
2. Cultural objective: Students will be able explain the concept “以德报怨” (returning good for evil) in Chinese culture.

Procedures:

1. Students skim the story silently and find answers to questions in the handout (see Handout). Then students work in groups of three, and share their answers. (10 min)

2. Because “eye” is the most important key word in this short story, students underline “eye” on their texts and talk about the function and relationship among “eyes”. After individual study, students work in groups and discuss. (6 min)

3. Teacher wraps up and assigns homework for next class: 1) students need to read the story carefully; 2) students need to study the word list of this story (see Word List); 3) students need to complete the worksheet. (4 min)

Assessment:

1. Comprehension of the text and main characters: completion of pre-reading questions in the handout

2. Comprehension of the “eye” theme and its value in the text: group discussion and completion of the work sheet

Suggested reading:

Read the story “The King”:


Compare the two “return good for evil” stories.
Handout

Skim story and answer the following questions.

1. What does the word "cross-eyed" mean and why do you think the author uses this title?

2. How many characters are there in the story? How old are they? What are their professions?

3. What do you think this story is about?

4. Why did the professor insist meeting the cross-eyed woman?

5. How did the professor realize that the cross-eye woman has real eye problem?

Worksheet

Read the story and write down what kind of "eye" each character has. Write at least three adjectives under each character below.

- the professor:
- the cross-eyed woman:
- my neighbors:
- my mother:

Chapter V: Portfolio Collection
Word List (example)

自费【zì fèi】at one’s own expense
她自费去英国读书了。

枯燥【kū zào】dull, boring
这本书密密麻麻全是字，一点图片也没有，真是枯燥。

萎靡不振【wēi mǐ bù zhèn】have one’s heart in one’s boots
高考受挫以后他一直萎靡不振，谁劝都没用。

羞涩【xiū sè】shy
她是个羞涩的女孩，跟人生愿多话。

回避【huí bì】avoid
这里都是女孩子，你就回避一下吧。

疲惫【pí bèi】exhausted
忙碌了一天，她靠在沙发上疲惫地睡着了。

忧郁【yōu yù】melancholy
雨下了一个多月，原本开朗的人也忧郁起来了。

遗憾【yí hàn】regret
她最遗憾的事就是年轻的时候没有多出去走走看看。

Chapter V: Portfolio Collection
Activity 4—Day 2 for The Cross-eyed Woman

Text: 《斜眼》A Cross-eyed Woman by Bi Shumin (see Appendix C), from:
http://www.millionbook.net/xd/b/bishuming/fangji/034.htm

Rationale: see Day 1

Level: Intermediate-high to advanced

Focus: literary devices and construction of characters’ personalities

Duration: 40 minutes

Background information: see Day 1

Objectives:

1. Language objective: Students will be able to recognize characters that indicate the use of literary devices. Students will be able to identify verbs, adjectives and adverbs that indicate personalities.

2. Literary objective: Students will be able to identify different literary devices by analyzing the language markers in the text.

3. Cultural objective: Students will understand the concept “以德报怨” (returning good for evil) in Chinese culture.

Procedures:

1. As a warm-up, the teacher will show part of the word list on screen and ask students to read them aloud one by one. Teacher will emphasize frequently used words and ask students to take notes and pay attention to them. There will be a short vocabulary quiz for next day. (10 min)

2. Teacher gives each group a handout (see Work Sheet). Students need to discuss what kind of “eye” these characters’ have and why. Each group will send a representative to demonstrate their
3. Students recall and discuss in groups the main plot of the short story. Then, teacher distributes a handout with four sentences on it. Students need to read them and determine what literary devices are used in the sentences (see Handout). Teacher checks answers with class and introduces each literary device, especially language markers such as “像” and “般” that indicate certain kinds of literary devices. (10 min)

4. Teacher distributes another handout (see Work Sheet) about key words describing the personalities of the main characters. Students need to find verbs, adjectives and adverbs that indicate personalities in the text and write them on the handout. Then students discuss in groups of four and compare answers. After that, the teacher wraps up how the writer uses these words to create vivid characters, and assigns homework: text-related questions and a paraphrase exercise (see Task Sheets 1 and 2). (10 min)

**Assessment:**

1. Recognition of literary devices: handout and group discussion
2. Construction of character personalities: work sheet and group discussion
3. Comprehension of the word list from last class: read the words aloud

**Suggested reading:**

Read the story "The Farmer and the Viper" Compare it to the story you read in class.
Handout

Read the following sentences and determine what literary devices are used.

1. 他的头发像南海观音的拂尘一般雪白。 __________

2. 可我有什么权力阻止教授的行动路线？ __________

3. 眼睛却激光般锐利地扫描着老女人的脸。 __________

4. 老女人哭丧着脸，有病的斜眼珠快掉到眼眶外面了。 __________

Work Sheet

Scan the story and write down at least five verbs, adjectives or adverbs that indicate the personality of the character.

1. I (the narrator): __________________________________________________________________

2. The professor: __________________________________________________________________

3. The cross-eyed woman: __________________________________________________________________

4. Narrator’s mother: __________________________________________________________________

Task Sheet 1

Read the short story and answer the following questions:

1. Why does the narrator’s mother ask her not to go with the old professor?

______________________________________________________________________________

2. Why does the professor insist on meeting the cross-eyed woman?

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3. Why does the professor say “你有病” to the cross-eyed woman?

4. Why didn’t the professor get angry when the woman said “你才有病呢”?

5. What does the last sentence mean?

---

Task Sheet 2

Paraphrase the following sentences in your own words:

1. 饶舌人被抓住的伎俩就是先装死，后反扑。

2. 知识分子的牛脾气犯了。

3. 我没法容忍心灵的窗口被糟蹋成这副模样。

4. 从乜斜的眼珠笔直地掉下一滴水。

5. 你们将来做医生，一要有人道之心，二不可纸上谈兵。

---

Commentary

The selected two short stories meet the criteria for activities in the following three ways. In the first place, both stories are good examples of using narrative structure, and reading these stories helps learners comprehend the text with discourse markers and indicators. Second, recognition of literary devices is also emphasized through class procedures and handouts.

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Students will be able to identify literary devices, write in similar structure and share with their peers. Third, various procedures in class assure individual work and group discussion. Discussion of character description and point of view deepen the understanding of the texts, and students’ language skills can be improved through all these activities.
Section 2: Essays

Activity 5—Day 1 for Rush

Text: 《匆匆》Rush by Zhu Ziqing (see Appendix C), from:
http://www.ccview.net/htm/xiandai/zzq/zzqsw004.htm

Rationale: This essay, written by the famous essayist Zhu Ziqing, is an example of tidy structure and rich content. The language is poetic and students can appreciate the beauty of Chinese literature while learning complex structures such as parallelism that they can apply to their own writing.

Level: intermediate-high to advanced

Focus: awareness of literary devices, reading aloud and pronunciation

Duration: 40 minutes

Background information:

Rush is one of the best-known essays in Chinese modern literature, and its author, Zhu Ziqing, was a famous essayist, poet, and scholar. This essay has three traits particularly beneficial for Chinese language learning: clear and neat structure; concise, beautiful language; and good “echoing” between the beginning and the end. The theme of the essay, “how time flies,” is presented through descriptions of the swallow, the willow, the peach blossom, and the sun: everything in nature comes again, but why does not our time ever come back?

This essay was written during the May Fourth New Cultural Movement when some young people felt lost as they pursued new lives. The political environment persecuted these young people, but some of them, including Zhu Ziqing, persisted to pursue light, hope and salvation for their country. (source from: http://baidu.baidu.com/subview/10671/4999891.htm)

Chapter V: Portfolio Collection
Objectives:

1. Language objective: Students will be able to pronounce key vocabulary correctly after watching the video and learning of the word list. Students will be able to recognize literary devices such as word repetition, personalization, parallelism, and metaphor in this essay.

2. Literary objective: Students will be able to identify and analyze literary devices in the text by recognizing language markers.

3. Cultural objective: Students will be able to describe how this essay is different from works by American writers. Students will understand how the author’s background affected this work.

Procedures:

1. Students brainstorm in groups: How do American writers depict the theme “time flies”? What kind of literary devices or particular language will American writers use? Teacher calls on some students to share ideas. (5 min)

2. Teacher introduces the background of the poet and this poem. (4 min)

3. Teacher plays a video of this essay twice (https://www.youtube.com/watch?v=l8HdhBJ-Zjs) and asks students to write the Pinyin (pronunciation) of unfamiliar words in their texts while listening. Then teacher pre-teaches important vocabulary (see Word List) and asks students to read aloud these characters. (6 min)

3. Students read the first paragraph aloud together, and then the teacher points out important characters and explains their meaning. After that, students in pairs discuss what language features this paragraph contains and raise hands to share thoughts. Teacher summarizes students’ answers and introduces the literary devices used in the first paragraph: parallelism, personification,

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metaphor, word repetition, and interrogative questions by specific examples. Teacher needs to
explain language markers that indicate these literary devices.

(10 min)

4. Students need to use the same strategy to analyze the second paragraph by themselves, and
write down literary devices used near the text. Then students will discuss in groups of four and
report their results to the class. (10 min)

4. Teacher wraps up and assigns homework: students will finish reading the essay and analyze
the third and fourth paragraphs for literary devices and language features, and make notes in the
margins of the text. (5 min)

Assessment:

1. Reading and pronunciation: watching the video and reading aloud

2. Recognition and analysis of literary devices: self-reading and analyzing, group discussion

Suggested reading:

This essay on a website (self-study):

http://www.chinesetolearn.com/free-online-advanced-mandarin-chinese-audio-lesson-6-朱自清-
zhu-ziqing-cong-cong-chinese-text-pinyin-annotation-english-translation-chinese-proverbs-
quotes-sayings-time/
Word List

燕子【yàn zǐ】swallow
杨柳【yáng liǔ】willow
桃花【táo huā】the peach blossom
空虚【kōng xū】feel empty
旋转【xuán zhuǎn】spin
觉察【jué chá】notice
叹息【tàn xī】sigh
徘徊【pái huái】linger
痕迹【hén jì】trail
游丝【yóu sī】gossamer
千门万户【qiān mén wàn hù】
Activity 6—Day 2 for *Rush*

**Text:** 《匆匆》 *Rush* by Zhu Ziqing (see Appendix c), from:

http://www.ccview.net/htm/xiandai/zzq/zzqsw004.htm

**Rationale:** see Day 1

**Level:** intermediate-high to advanced

**Focus:** awareness of literary devices, understanding the theme

**Duration:** 45 minutes

**Background information:** see Day 1

**Objectives:**

1. Language objective: students will be able to pronounce key vocabulary correctly after watching the video and learning the word list. Students will be able to recognize literary devices such as word repetition, personalization, parallelism, and metaphors in this essay.

2. Literary objective: students will be able to identify and analyze literary devices in the text by recognizing language markers.

3. Cultural objective: students will be able to describe how this essay is different from works from American writers. Students will be able to tell the background information of the author, the essay and the May Fourth New Cultural Movement.

**Procedures:**

1. Warm-up: students work in groups of 4 to discuss literary devices they analyze for paragraphs 3 and 4. After discussion, each group sends a representative to report and teacher supplements missing ones when necessary. (10 min)

2. Since the theme is “how time flies”, students discuss in groups how the writer describes this theme in terms of the essay structure, literary devices, and the language he uses. For example, the

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word “日子” which means days appear many times in the text indicating how the author worries about the flying of time. As they discuss, they need to write keynotes on white board with clear categories. After discussion, students walk around the white board and are free to make comments on other groups’ notes. Then, each group reports to class and answers questions from other groups. (15 min)

3. Students need to complete an exercise (see Task Sheet) composed of questions related to the theme, language feature and literary devices. There is also a writing task. If they cannot finish in class, they can take it home and bring it to the next class. (15 min)

4. Teacher wraps up and assigns homework: students finish reading the essay and need to read the text aloud after class until they can read fluently within one week. Each student needs to read the text to a classmate and gets feedback of his/her reading from this classmate. Students will have a rubric for determining their peer’s performance (see Rubric). They also need to tape and submit a sound track online using computer tool or mobile devices that mark their completion of this task. (5 min)

**Assessment:**

1. Assignment for analyzing paragraphs 3 and 4: group discussion
2. Comprehension and analysis of the theme: group discussion
3. Reading and pronunciation: after-class reading task and submission of sound track
4. Writing: writing exercise in Task Sheet

**Suggested reading:**

Self-study of this essay onwebsite:


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### Rubric

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pauses</td>
<td>Pauses were effectively used 2 or more times to improve meaning and/or dramatic impact.</td>
<td>Pauses were effectively used once to improve meaning and/or dramatic impact.</td>
<td>Pauses were intentionally used but were not effective in improving meaning or dramatic impact.</td>
<td>Pauses were not intentionally used.</td>
</tr>
<tr>
<td>Speaks Clearly</td>
<td>Speaks clearly and distinctly all (100-95%) the time, and mispronounces no words.</td>
<td>Speaks clearly and distinctly all (100-95%) the time, but mispronounces one word.</td>
<td>Speaks clearly and distinctly most (94-85%) of the time. Mispronounces no more than one word.</td>
<td>Often mumbles or cannot be understood OR mispronounces more than one word.</td>
</tr>
<tr>
<td>Volume</td>
<td>Volume is loud enough to be heard by all audience members throughout the presentation.</td>
<td>Volume is loud enough to be heard by all audience members at least 90% of the time.</td>
<td>Volume is loud enough to be heard by all audience members at least 80% of the time.</td>
<td>Volume often too soft to be heard by all audience members.</td>
</tr>
<tr>
<td>Pitch</td>
<td>Pitch was often used and it conveyed emotions appropriately.</td>
<td>Pitch was often used but the emotion it conveyed sometimes did not fit the content.</td>
<td>Pitch was rarely used OR the emotion it conveyed often did not fit the content.</td>
<td>Pitch was not used to convey emotion.</td>
</tr>
</tbody>
</table>
Task Sheet

Read the essay and answer the following questions:

1. Does the author use a first-, second- or third-person point of view in this essay? Why?

2. There is a special use of vocabulary called “word repetition.” It occurs in the essay, such as “渐渐” and “默默”. Find more word repetitions and write them down.

3. “燕子去了，有再来的时候；杨柳枯了，有再青的时候；桃花谢了，有再开的时候。” This is the first sentence of the essay, and it is a parallel structure. Use your imagination and write a similar sentence using three images.

4. Find at least two more literary devices other than parallelism in this essay. Name them and give an example of each.

5. Why does the author use “聪明的你，告诉我” in the first paragraph while he uses “你聪明的，告诉我” in the last paragraph? What’s the difference between these two expressions?
Activity 7—Day 1 for I Like It

Text: 《我喜欢》 I Like It by Zhang Xiaofeng (see Appendix C), from:
http://www.b111.net/novel/47/47835/4284640.html

Rationale: This essay contains many images and literary devices. The language used in this
essay is beautiful, containing broad vocabulary and various sentence structures. Many paragraphs
begin with "I like it," so it is easy to understand the structure. In general, this essay is beneficial
for learners in terms of the language, sentence structure and literary devices.

Level: intermediate-high to advanced

Focus: appreciation of the beautiful rhythm and scanning

Duration: 35 minutes

Background information:

Zhang Xiaofeng is a famous modern writer who has written many essays, poetry, novels,
and dramas. Each paragraph of this essay starts with "I like..." and the entire essay is full of
peaceful and positive images: sunshine in the winter, breeze through the willow, the mild mist,
windy sunset, and the hill full of trees. It makes readers feel as though they are right in the midst
of nature. The writer mixes her own travel experiences with her imaginings and shows readers a
beautiful picture.

Objectives:

1. Language objective: Students will be able to find and analyze reasonable response to the
   adjectives used in the text.

2. Literary objective: Students will be able to determine the use literary devices via group
discussion.
3. Cultural objective: Students will be able to compare this essay with *Rush*, and be more aware of the features of Chinese essays.

**Procedures:**

1. Teacher introduces author’s background, her writing style, and the topic for this essay. Then, students discuss in pairs the difference between this essay and *Rush* in terms of the text format. Students only need to skim the text in order to find the physical differences. Students raise hands to share thoughts after discussion. (10 min)

2. First, students will scan the text and list the images or objects that saying “I like…” from the text. Second, they will scan the text again and underline adjectives that describe the images. They will also consider these adjectives contribute to the text. After individual work, students will work in pairs to compare their answers and share thoughts of the use of adjectives. (10 min)

3. Teacher introduces abundant literary devices in this essay and shows one example of each device and its language indicators. Students will scan the text again, find as many literary devices as possible, and consider how the devices are used to contribute to the essay. After individual work, students will work in groups of three to share their ideas. Teacher walks around, makes comments and answers questions. (10 min)

3. Teacher wraps up and assigns homework: Students need to write three sentences starting with “我喜欢” (I like it), and bring their sentences to next class. (5 min)

**Assessment:**

1. Basic knowledge of the essay: comparison with *Rush*

2. Command of images, adjectives and literary devices: Jigsaw discussion

3. Writing: Three-sentence writing assignment

**Suggested reading:**

Chapter V: Portfolio Collection
Vocabulary List (example)

愉悅【yú yuè】delighted
晨霧【chén wù】morning mist
純朴【chún pǔ】unsophisticated
殷勤【yīn qín】hospitable
奉献【fèng xiàn】sacrifice
生意盎然【shēng yì àng rán】vigorous
云霞【yún xiá】rosy clouds
凄凉【qī liáng】desolate
骏马【jùn mǎ】steed
山峦【shān luán】mountain
Activity 8—Day 2 for I Like It

Text: 《我喜欢》 I Like It by Zhang Xiaofeng (see Appendix C), from:

http://www.b111.net/novel/47/47835/4284640.html

Rationale: see Day 1

Level: intermediate-high to advanced

Focus: appreciation of the beautiful rhythm and language of this essay

Duration: 30 minutes

Background information: see Day 1

Objectives:

1. Language objective: Students will be able to determine and apply collocations in the text and their own writing.

2. Literary objective: Students will be able to recognize and identify the use of literary devices.

3. Cultural objective: Students will be able to compare this essay with Rush and be more aware of the features of Chinese essays.

Procedures:

1. Warm-up: Students work in groups of three and read their three sentences to each other. They vote for the top two, and each group reads their top two sentences to class.

   (5 min)

2. Text review and scanning: Teacher distributes handouts (see Work Sheet 1) that asks students to find five sentences in the text, and analyze these sentences in terms of their literary devices and their contribution to the description of the image. After individual work, students work in pairs to discuss their answers and ask teacher questions when necessary.

   (10 min)

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3. Teacher discusses examples of collocations (adjectives and verbs) in this text and distributes another handout (see Work Sheet 2). Students will select the best adjectives and verbs for the phrases and sentences from the original text without looking at it. Students check answers in pairs and read the phrases and sentences aloud twice. (10 min)

4. Teacher wraps up and assigns homework: Students will write three paragraphs starting each paragraph with "I like it." They have to use at least 10 words from the vocabulary list. (5 min)

Assessment:

1. Completion of homework from last class: group discussion and appreciation
2. Text review and scanning skill: Work Sheet 1
3. Collocation of adjectives and verbs: Work Sheet 2

Suggested Reading: Other classic essay from Zhang Xiaofeng:
http://www.b111.net/novel/47/47835/index.html

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Work Sheet 1

Following are sentences taken from the essay. Find these sentences in the text, identify literary devices used and analyze how they contribute to description of its paragraph.

1. 那细小的禾苗密密地排在一起，好像一张多绒的毯子。
2. 小山谷里的稻浪推涌，美好的稻香翻腾着。
3. 我喜欢清瘦的秋菊，浓郁的玫瑰，孤洁的百合，以及悠闲的素馨。
4. 草莓像精致的灯笼，一路殷勤的张结着。
5. 极嫩的黄绿色中透着一派天真的粉红——它好像准备着要奉献什么，要展示什么。

Chapter V: Portfolio Collection
Work Sheet 2

Select the best adjectives for the phrases.

| 窄窄的  | 迷茫的  | 精致的  | 奇异的  | 绚丽的  |

1. _______晨雾
2. _______山径
3. _______红灯笼
4. _______云霞
5. _______色彩

Select the best verbs for the sentences.

| 排  | 得  | 映  | 扶  | 坐  |

1. 他在梦里____了一首诗
2. 翠岚____着初升的红日
3. 教堂尖端的十字架把蓝天____得高高地
4. 那细小的禾苗密密地____在一起
5. 我喜欢____在那舒服的包厢里

Commentary

The selected two short essays meet the criteria for both materials and activities in the following four ways. In the first place, both essays are good examples of using challenging vocabulary. Students can learn the use of many adjectives, verbs by scanning and analyzing their

Chapter V: Portfolio Collection
function. It will benefit their Chinese writing as well. Second, recognition of literary devices is also emphasized through class procedures and handouts. Students will be able to identify literary devices, write in similar structure and share with their peers. Third, various procedures in class assure individual work and group discussion. Discussions of character description and point of view deepen the understanding of the texts, and help students’ critical thinking skills. Finally, students will be aware of the difference between English and Chinese essays in terms of the structure, format and content, which meets the criteria of learning Chinese culture.
Section 3: Poetry

Activity 9—Day 1 for I Am a Willful Boy

Text: 《我是一个任性的孩子》(I Am a Willful Boy) by Gu Cheng (see Appendix C), from: http://baike.baidu.com/subview/1954532/13355748.htm

Rationale: This prose poem has a variety of sentence structures, literary devices, and images. Students can learn the phrases consisting of versatile adjectives and images, and use of literary devices, such as parallelism, personification, simile, and metaphor.

Level: intermediate-high to advanced

Focus: understanding the background of the poet and the poem

Duration: 35 minutes

Background information:

Gu Cheng, a prominent Misty Poets, was a famous Chinese modern poet, essayist, and novelist. This poem clearly represents Gu Cheng’s aesthetic ideals—to pursue a pure, harmonious, and peaceful world. Suffering during childhood destroyed his dream, but the young poet did not cease his obsessive pursuit of an ideal world—a world in which all his dreams came true. In this poem, the contradiction and conflict between reality and ideal is presented, and the poet uses the perspectives of a willful boy to express his wishes.

Objectives:

1. Language objective: Students will be able to read the poem with correct pronunciation.

   Students will be able to tell what the poet wants to draw in his ideal world after scanning the poem.
2. Cultural objective: Students will be able to guess at the poet’s personality by recalling the basic background information about the poet.

Procedures:

1. Warm-up: Students discuss in groups of four what they like or dislike in the current world and what their ideal world would look like. They will also discuss what they will do in their dream world. Teacher calls on students to share thoughts. (5 min)

2. Teacher introduces the poet to class by telling about his life experiences and personalities. Teacher will also talk about why the poet writes this poem and his ideas of a dream world. (5 min)

3. Students watch a video of Gu Cheng himself reading the poem twice https://www.youtube.com/watch?v=DJe4lfBj3KQ. They need to mark correct pronunciation for words they do not know as they listen. Then they will discuss in groups of three their impression of this poet by guessing his mood, personality and emotion when he is reading this poem. (10 min)

4. Students need to scan the poem and find places where the poet says he wants to draw things in his ideal world. Students will list these objects on their paper and summarize features of these objects, then discuss them in pairs. (10 min)

5. Teacher wraps up and assigns homework: Students will draw a picture of their ideal world. Those who have difficulty drawing may draw little boxes to represent objects and label them. (5 min)

Assessment:

1. Checking understanding of the background of the poet and the poem: through group discussion

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2. Looking for detailed information: scanning and listing

3. Connection with the poem and personal experience: the drawing task

**Suggested reading:**

A website of all Gu Cheng’s works (critiques, essays, short stories, and poetry):

http://www.gucheng.net
Activity 10-Day 2 for I Am a Willful Boy

Text: 《我是一个任性的孩子》 (I Am a Willful Boy) by Gu Cheng (see Appendix C), from:
http://baike.baidu.com/subview/1954532/13355748.htm

Rationale: see Day 1

Level: intermediate-high to advanced

Focus: analysis of the language features and literary devices

Duration: 30 minutes

Background information: see Day 1

Objectives:

1. Language objective: Students will be able to discuss the language used in literary devices.

2. Cultural objective: Students will be able to conclude why the poet wrote this poem and
   used this title. Students will be able to articulate why the poet cannot realize his dream by
   connecting the poem with the poet’s background information.

Procedures:

1. Warm-up: Students share their drawings and present some to the class. (5 min)

2. Students work in pairs to finish a handout about learning key vocabulary (see Work Sheet
   1) in terms of pronunciation, meaning, and parts of speech. (10 min)

3. Students finish the handout (see Work Sheet 2) about looking for examples of certain
   literary devices individually. Then they discuss the advantages of using each type of literary
   device. (10 min)

4. Students work in their groups, answering two questions: a) Why does the poet say he is a
   willful boy? b) Does he realize his dream at last? Why? One person from each group reports

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to class. (5 min)

Assessment:

1. Assignment from last class: sharing drawings
2. Vocabulary learning: Work Sheet 1
3. Literary device learning: Work Sheet 2
4. Comprehension and analysis of the theme: discussion questions

Suggested reading:

A website containing all of Gu Cheng’s all works (critiques, essays, short stories, and poetry):

http://www.gucheng.net

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**Work Sheet 1** (example)

Work with a partner to write down the Pinyin, part of speech, and meaning of the following words.

*Example:* 宠坏【chǒng huài】v. spoil

1. 笨拙【 】__ __________
2. 蜡笔【 】__ __________
3. 露水【 】__ __________
4. 羽毛【 】__ __________
5. 遥远【 】__ __________
6. 清晰【 】__ __________
7. 茸毛【 】__ __________
8. 默许【 】__ __________
9. 渴望【 】__ __________
10. 熄灭【 】__ __________

Chapter V: Portfolio Collection
Work Sheet 2 (example)

Look for examples in the poem of the following literary devices.

1. word repetition
   
   静静的

2. metaphor
   
   每一个时刻都像彩色蜡笔那样美丽

3. personification
   
   画下许许多多快乐的小河
Activity 11—Day 1 for Believe in the Future

Text: 《相信未来》 Believe in the Future by Shi Zhi (see Appendix C), from:
http://baike.baidu.com/subview/420499/9253325.htm

Rationale: This poem has a very neat and clear structure. Antithesis, rhyming, and parallelism are the strongest features of this poem, which is useful to cultivate learners’ awareness of well-organized poetry.

Level: intermediate-high to advanced

Focus: stress and rhythm of the poem, pronunciation

Duration: 35 minutes

Background information:

Shi Zhi was an influential poet of the 1960s and was considered the founder of the “New Poetry movement.” His poetry was spread in hand-copied form to educated youths who were sent to the countryside during the Chinese cultural revolution. This poem is one of his most popular and famous works and has inspired many generations not to give up when faced with adversity. A tight structure and beautiful language also contributes to the greatness of this poem.

Objectives:

1. Language objective: Students will be able to read the poem aloud using correct pronunciation, stress, and rhythm.

2. Literary objective: Students will be able to describe how this poem rhymes, identify rhymes, and rhyming characters. Students will be able to analyze literary devices of the poem with the help of a work sheet.

3. Cultural objective: Students will demonstrate understanding of background information of the Chinese Cultural Revolution and the Zhiqing generation (youth who were sent to the countryside during the Cultural Revolution).
countryside during the Chinese Cultural Revolution). Students will be able to articulate the poet's intention and purpose for writing this poem.

Procedures:

1. Teacher introduces the background of the poet and the Chinese Cultural Revolution. Teacher emphasizes the influence of this Cultural Revolution, which caused great damage to Chinese literature; many writers were affected by this event. (5 min)

2. Teacher plays the video of the poem being read by Chinese actor Pu Cunxin: https://www.youtube.com/watch?v=rmQ98_UoF90 Students will write down the Pinyin (correct pronunciation) for unfamiliar characters as they listen. They will use the slash mark (/) for pauses, so that they will be aware of the rhythm of this poem. Then students will read the poem aloud together. Teacher takes notes while listening and corrects mispronunciation later. (10 min)

3. Students take out the vocabulary list (see Vocabulary List) and the teacher goes through the list quickly. Then the teacher leads analysis of the first four sentences of the poem in terms of rhyme, language use, and literary devices. After that, students use the work sheet (see Work Sheet) to study and analyze the next eight sentences individually looking for the devices. Students work in groups of three to discuss their answers. (15 min)

4. Teacher wraps up and assigns homework: Students will use the same work sheet to analyze the rest of the poem and bring it to the next class. (5 min)

Assessment:

1. Pronunciation: writing down Pinyin and marking stress and pauses while listening to the poem

2. Analysis of literary devices: completion of Work Sheet

Suggested reading:

Chapter V: Portfolio Collection
2. An introduction video about the Red Army soldiers during the Cultural Revolution:
https://www.youtube.com/watch?v=rbrCG9qlU8

Vocabulary List (example)
无情【wú qíng】ruthless
查封【chá fēng】seal up, close down
炉台【lú tái】stove
灰烬【huī jìn】ashes
悲哀【bēi āi】melancholy
固执【gù zhí】stubborn
葡萄【pú táo】grape
深秋【shēn qiū】deep fall
露水【lù shuǐ】dew
依偎【yī wēi】snuggle up to

Work Sheet
Analyze Sentences 4-12 in the following categories:

Rhymes: ____________________________________________________________________
Rhyming characters: ___________________________________________________________________
Literary devices used: ____________________________________________________________
   (name) ___________________________ (example) ___________________________
   (name) ___________________________ (example) ___________________________
   (name) ___________________________ (example) ___________________________

Chapter V: Portfolio Collection
(name) (example)

"Sparkling" phrases used, in your opinion:

__________________________________
(example) (reason)

__________________________________
(example) (reason)

__________________________________
(example) (reason)
Activity 12—Day 2 for Believe in the Future

Text: 《相信未来》 Believe in the Future by Shi Zhi (see Appendix C), from:

Rationale: see Day 1

Level: intermediate-high to advanced

Focus: literary devices and comprehension of the theme

Duration: 35 minutes

Background information: see Day 1

Objectives:

1. Language objective: Students will be able to read the poem aloud in correct pronunciation, stress, and rhythm.

2. Literary objective: Students will be able to describe how this poem rhymes and identify rhymes and rhyming characters. Students will be able to analyze literary devices of the poem, with the help of a work sheet.

3. Cultural objective: Students will demonstrate understanding of the background information on the Chinese Cultural Revolution and the Zhiqing generation (youths sent to the countryside during the Chinese Cultural Revolution). Students will be able to articulate the poet’s intention and purpose in writing this poem. Students will also be able to analyze the hidden meanings of images and connect the cultural background with the poem.

Procedures:

1. Warm-up and review: Students read the poem aloud together to recall the poem. Then, students take out homework and discuss in pairs their analysis of the rest of the poem. After discussion, the teacher goes over the rest again quickly to check their answers are correct.
(15 min)

2. Teacher leads the analysis of the poem’s hidden meaning. To take the first sentence as an example, “蛛网” (the cobweb) refers to the Cultural Revolution and the Red Army who persecuted intellectuals, while “炉台” (the stove) refers to the freedom of writing and speaking of the intellectual. The author uses metonymy to describe how intellectuals were persecuted by the revolution. Students will work individually and underline or make notes about what other objects in this poem may have hidden meanings. Then, students discuss in groups of four and write phrases and their hidden meanings on the whiteboard. After group discussion, students can move around and ask questions or make comments by leaving notes on other groups’ notes. (20 min)

3. Teacher makes comments on all notes on the whiteboard and wraps up. Then, teacher assigns homework: collocation exercises (see Work Sheet).

Assessment:

1. Homework and analysis of literary devices: group discussion

2. Analysis of the theme: group discussion, whiteboard notes and comments

Suggested reading:


2. An introduction video about the Red Army soldiers during the Cultural Revolution:

https://www.youtube.com/watch?v=rbrCG9qhlU8

Read the following sentences and select the right verbs for each sentence.

撑  拨开  寄予  托起  指  摇曳着  看透  等待着  涌向

1. 我要用手____那_____天边的排浪。
2. 我要用手_____那 _____太阳的大海。
3. 我要_____曙光那支温暖的笔杆。
4. 她有______历史风尘的睫毛。
5. 她有______岁月篇章的瞳孔。
6. 人民对于那些苦痛_____感动的热泪。
7. 我焦急地 ____他们的评定。

The selected two poems meet the criteria for both materials and activities in the following three ways. In the first place, these poems have a good use of literary devices and are tightly connected with Chinese cultural topics. Second, both self-reflection and group discussion are required in the activities, which helps students’ critical thinking skills. Activities created are consistent with class objectives and have included background information, appropriate procedures, and assessment. Third, visual and audio aids are applied to both poems, and offer students various ways of learning the poems.

Chapter V: Portfolio Collection
CHAPTER VI: CONCLUSION

Completion of this project fulfills one of my goals: developing materials and creating activities for Chinese teaching through contemporary Chinese literature. As a native speaker, I am highly motivated by Chinese culture and literature, and I am thrilled to present Chinese literature in my own way. As a language teacher, I believe that literature not only helps language learning but also offers learners an opportunity to appreciate the target culture. In this project, I researched the use of literature in language classrooms and learned how literature may enhance language learning. The positive feedback from the students and instructors also assured me that my belief in using Chinese literature to teach Chinese was on target. It is very important that textbook writers and material developers consider user needs before determining materials. I covered short stories, essays, and poetry in my portfolio because students love to read short but rich texts. I wanted to introduce classical Chinese literature first, in which I find great examples of Chinese literature. The needs analysis surprised me and helped me narrow my materials, topics, genres, and activities for this project.

Project Limitations

The limitations of this project are primarily time limit related. I used short stories, essays, and poetry as examples in this project; however, I believe that other genres—such as novels and plays—are also extremely beneficial for language learning. When selecting materials, I selected ones that I prefer, which may prove to be too personal a choice. In future materials selection, I will remain neutral and focus more determinedly on texts that are both linguistically and culturally appropriate for target learners. Another limitation of this project was that I did not find Chapter VI: Conclusion
many case studies of actual teaching of Chinese through Chinese literature. I should conduct more research and interview other experienced Chinese instructors, such as teachers from the Confucius Institute in Eugene. Also, though all levels of students did the survey for my project, the activities were created for intermediate-high to advanced learners. However, I believe that most modern literary texts can be used to teach all levels of students, even lower level students, as long as the pre-reading activities and scaffolding preparation are considered before teaching.

**Future Investigations**

In the future, I want to cover as wide a range of genres as possible. Longer texts such as play scripts and novels will be further explored. In addition, I want to add more texts for each genre so that the project will cover topics that have not yet been discussed. For example, typical topics can be added are the importance of the relationship between mother-in-law and daughter-in-law, Chinese educational philosophy, and other topics that could represent Chinese culture. Second, I will read more literature textbooks and case studies about using literature in language classrooms so that I can create more interesting and effective activities. I expect to use my project in future teaching, integrating it with the overall Chinese teaching program. I want to revise the materials and activities in practice, to make this portfolio more readily useable by more teachers. Third, I will spend more time extending my materials to lower-level students whom I believe can still appreciate Chinese literature, even though they cannot read or write proficiently yet in Chinese. I have a long-term plan for my development of Chinese literature materials: to create a website and put all materials and activities I create there. It will be a lifetime investment, but I love Chinese literature, and I love to share Chinese culture, history and traditions with Chinese learners.

Chapter VI: Conclusion
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Materials References
APPENDIX A: STUDENT SURVEY

Thank you for taking the time to complete the survey conducted by Weiwei Wu, a graduate student in the Language Teaching Specialization Program at the University of Oregon. The information gathered from the survey will help her with her MA project about using Chinese literature to teach Chinese. The 10 questions should take 5 minutes to complete.

Your basic information:
What is/are your native language(s)? ____________

1. How long have you been learning Chinese?
   - Less than 1 year
   - 1-3 years
   - More than 3 years

2. How would you rate your proficiency level of Chinese in general?
   - Beginner
   - Beginner to intermediate
   - Intermediate
   - Intermediate to advanced
   - Advanced

3. Have any of your instructors used literature to teach Chinese?
   - Yes
   - No
   - I don’t know

4. If your answer to question 3 was yes, did you enjoy reading/studying Chinese literature?
   - Yes
   - No
   - I don’t know

5. If your answer to question 3 was yes, did reading/studying Chinese literature help you with the language itself?
   - Yes
   - No

6. If your answer to question 3 was yes, did it help you know more about Chinese culture?
   - Yes
   - No

Appendix A: Student Survey
7. If your instructor is going to integrate some Chinese literature in your class, would you prefer classical or modern Chinese literature?
   Classical Chinese literature
   Modern literature
   Both of them
   Neither of them

8. If your instructor is going to integrate some Chinese literature in your class, which genre do you want to see?
   Poetry
   Play/drama
   Movie clips
   Song lyrics
   Short stories
   Novels
   Essay
   Children’s literature
   Other genres you like
   ______________
   None

9. If you’re going to learn some Chinese literature in class, would you prefer your instructor to choose the literature for you, or would you prefer to choose yourself?
   The instructor
   Myself
   I don't know

10. In general, do you want to use literature in your Chinese literature? Why?

______________________________

Appendix A: Student Survey
APPENDIX B: INTERVIEW QUESTIONS

1. What do you think is the role of literature in Chinese language teaching?

2. Have you used Chinese literature in your class? For what purpose?
   If so, how did the students respond to it? Was it motivating?
   If so, what pieces of literature have you used?
   If not, why? Do you plan to use it?

3. What factors do you take into consideration when you select literature?

4. What suggestions would you give to someone who wants to use Chinese literature?
APPENDIX C: LITERARY TEXTS

《站立的兔子》The Standing Rabbits 北岛

一

一天，楼下来了个挑担的农民，头戴破草帽，高一横低一横地吆喝，招来不少孩子围观。我随父亲路过，凑近一看，担子两头的多层竹屉里，竟是一簇簇刚孵出来的小鸡，黄灿灿、毛茸茸的，让人心痒痒。在我的纠缠下，父亲买下六七只。回家，他用剪刀在纸箱上戳些小洞透气，纸箱便成了临时鸡窝。

那纤细的毛让人牵肠挂肚。我一放学回家就冲向纸箱，先看后摸，再用双手捧起其中一只。小鸡用爪子钩住我的手指，瑟瑟发抖，阵阵哀鸣。

从20世纪50年代末起，粮食日渐紧张，我们身后的成人们早有打算：母鸡下蛋、公鸡食肉。可离那目标尚远时，它们因一场瘟病相继死去。

相比之下，养蚕要单纯得多。首先成本低，一只空鞋盒，几片桑叶铺垫足矣。蚕宝宝小得像米虫，但就身体比例而言，蚕宝宝的生长速度和食量都是惊人的。桑叶紧缺，方圆几里的桑树几乎全秃了。“春蚕到死丝方尽”，我怕春蚕没吐丝就死了。

养金鱼最容易——耐饿，十天半个月不喂食没事儿。唯一的麻烦是定期换水，那倒也是种乐趣：把鱼缸搬到水池中，用笊篱一条条捞出，放进碗里，怀着孩子天生的恶意，看它们大口喘息。金鱼的生活完全透明，我纳闷：是金鱼装饰我们的生活，还是我们装饰它们的生活？

二

我正发育的身体被大饥荒唤醒，惶惶不可终日。人们都在谈吃，谈的是存活之道。学校停课时，停掉体育课，老师劝大家节省体能，少动多躺，晚饭后就上床睡觉。亲友们做客自备粮食，饭后结算。相关的发明应运而生，用各种容器养小球藻；把淘米水积存下来，每月可多得两三斤沉淀物——与其说是米粉，不如说是沙尘杂质之类。楼下家家实行黄豆均分配，按颗计算。这生存之战实在是惊心动魄。

某个冬日下午，父亲带我和弟弟来到官园农贸市场，见到几只小灰兔蜷在一起取暖，嘴唇翕动，红眼闪亮。我俩向父亲苦苦哀求，最后买下一公一母。

到了家，两只兔子东闻西嗅嗅。我们跟着连蹦带跳，比兔子还欢。

父亲找来一个旧木箱和几块破木板，吱吱嘎嘎拉锯，叮叮当当敲打，终于制成现代化的兔舍：斜屋顶，木板从中隔成两层，有木梯勾连，铁丝网罩住木箱裸面，右下角开一小门，带挂钩。兔子在楼下玩耍、就餐、如厕，在楼上安寝。兔舍就安置在阳台上。

兔子胃口极大，好像永远也吃不够。我和弟弟只好背著口袋出门，先在大院里，继而向外延伸，从后海沿岸到紫竹院公园。在田野实践中，我们意外发现除了杂草，多数野菜人类均可食用，有的甚至甚美味。看来人和兔子差不多，处在生存的同一起跑线上。

Appendix C: Literary Texts
一天下午，我和楼下的男孩儿，为了改变我家兔子和他家母鸡的生存状况，决定干大一场。我们用铁丝做成钩耙，从1号楼的垃圾箱开始动手，一直捞到8号楼的垃圾箱。我们总共捡到146个白菜头，战果辉煌。

我们平分了白菜头。晚上回到家，把白菜头浸泡在水池里，一边刷洗一边跟父母讲述经过。他们却用异样的眼神看着我。他们认为，在地球的食物链中还是有高低之分。不由分说，他们接替我的工作，把洗净的白菜头放进锅里，用清水煮烂，再对半切开，蘸着酱油，啃咬较嫩的中心部分，咽吧咽吧，大赞美味。我早就饿坏了，于是也加入这白菜头大餐。阳台上兔笼咚咚作响。

三

饥饿感正在啃噬我们的生活。浮肿变得越来越普遍。大家见面时的问候语从“吃了没有”转为“浮肿了没有”，然后撩开裤腿，用手指测试各自的浮肿程度。母亲的小腿肚可按进一枚硬币，且掉不下来，被评为三级，那是最厉害的浮肿。众人啧啧称奇，有如最高荣誉。

母兔怀孕了。那时，生殖对我来说还是个谜。它日渐笨拙，除了进餐，基本都卧在楼上，从身上揪下一撮撮兔毛筑窝。

一天傍晚，我发现兔笼有异动，用手电筒一照，5只兔崽正围着母兔拱动。它们双眼紧闭，浑身无毛，像无尾的小耗子。我和弟弟妹妹打开小门，把兔崽一只只抱出来，放在手中轻轻抚摸。没想到再把它们放回兔笼时，母兔竟然追咬、驱赶它们。后来才知道，母兔是通过气味辨认孩子的，一旦身上有异味，便六亲不认。

采取应急措施：把小兔崽们抱进屋，放在垫好棉花的鞋盒里，用吸管喂养。除了米汤，还找出少许奶粉，那可是稀有金贵之物。兔崽们闭着眼，贪婪地吮吸着，我们如释重负。

第二天早上，打开鞋盒，5只兔崽全都死了。我们为自己的过错而哭。母兔却若无其事，谁能懂得兔子的感情生活呢？

它们的胃口越来越大，而附近的草地越来越少。我和弟弟越走越远，出了城门，深入田野，经常被乡下孩子驱赶。为了兔子，我们正耗尽口粮转化而成的有限能量。在同生存的起跑线上，我们和兔子不是比谁跑得快，而是比谁跑得远。

在此关键时刻，表姐来家做客，她是北师大的学生。她建议把兔子寄养在她那儿——她们宿舍楼前有一大片草地，课间休息时正好放牧。

那是兔子的天堂。

那时我和弟弟正学游泳，先到北师大游泳池晒太阳，然后头顶半湿的游泳裤去看望兔子。它们欢蹦乱跳，咬咬凉鞋以示亲热。放牧兔子估摸和放牧羊群差不多，它们有时潜行如风，溜进繁茂的草丛深处；有时警觉而立，收拢前腿，观望四周的动静。

可好景不长，有人告状，校方出面干涉，兔子又搬回家里。

四

谣言与饥饿一样无所不在。同学们围着教室的火炉一边烤窝头，一边大谈国际局势。一个流行说法是，苏联老大哥逼着咱中国还债，什么都要，除了鸡鸭鱼肉

Appendix C: Literary Texts
，还要粮食水果。我开始为兔子担心——记得电影里俄国人戴的都是兔毛帽子。

母兔肚子里又大了，这回生了6只。对8口之家来说，兔笼嫌小了。我和弟弟
找来砖头，把阳台的铁栏杆底部圈起来，让它们有更多的活动空间。

翌日早晨，我们大惊失色：竟然少了3只兔崽！这才发现，在“砖墙”上出现
一道缝隙。冲下楼，在粪家小菜园找到尸体。懊丧之余，我们加固了“砖墙”。可
第二天早上又少了一只——落在了粪家窗口上的花盆里。我们快疯了，这盲目的自
杀行为不可理喻，只好把它们全都关进兔笼。

春去秋来，幸存的兔崽长大了，要养活这4口之家更难了。搂草喂兔子，跑
断了腿——我和弟弟走遍北京城，走遍城郊野地，整个暑假都在为兔子的生存而斗
争。这是最后的斗争。冬天就要到了，怎么办？

父亲——我家最高行政长官作出决定：杀兔果腹，以解后顾之忧。我估摸在
买兔子那一刻他就盘算好了——从野兔到家兔，正是我们的祖先保存狩猎剩余成果
的方式。

我和弟弟激烈反对，哭喊着，甚至宣布绝食抗议。但人微言轻，专制正如食
物链的排列顺序，是不可逆转的。

那是个星期天。我和弟弟一早出门，各奔东西，临走前没去阳台与兔子诀别
。我顺着后海河沿，上银锭桥，穿烟袋斜街，经钟鼓楼，迷失在纵横如织的胡同网
中。其实兔子眺望时站立的姿势很像人。我恍惚了，满街似乎都是站立的兔子。

天色暗下来，我和弟弟前后脚回家。一切都静悄悄的，看来大屠杀早已结束。
最高行政长官躺在床上看书，母亲悄悄提醒我们，饭菜在锅里。她并没提到兔子
，这是不言而喻的。尽管饥肠辘辘，我们坚决不进厨房。

我爬上床，用被子蒙住头，哭了。

Appendix C: Literary Texts
《斜眼》A Cross-eyed Woman 毕淑敏

没考上大学，我上了一所自费的医科转校。开学不久，我就厌倦了。我因为喜欢白色才学医的，但医学知识十分枯燥。拿了父母的血汗钱来读书，心里总有沉重的负疚感，加上路途遥远，每天萎靡不振的。

“今天我们来讲眼睛…”新来的教授在讲台上说。

这很像是文学讲座的开头。但身穿雪白工作服的教授随即拿出一只茶杯大的牛眼睛，解剖给我们看，郑重地说：“这是我托人一大早从南郊买到的。你们将来做医生，一要有人道之心，二不可纸上谈兵。”随手尽情展示那个血淋淋的球体，好像那是个成熟的红苹果。

给我们讲的老师都是医院里有名的医生。俗话说山不在高，有仙则灵。但教授演到我跟前时，我故意眯起眼睛。我没法容忍的心的窗口被糟蹋成这副模样。从栅栏似的睫毛缝里，我看到教授质地优良的西服袖口沾了一滴牛血，他的头发像南海观音的拂尘一般雪白。

下了课，我急急忙忙往家赶。换车的时候，我突然发现前面有一丛飘拂的白发。是眼科教授！我本欲马上过去打招呼的，但我内心是个孤独羞涩的女孩。我想只上过一次课的教授不一定认识我，还是回避一下吧。

没想到教授乘车的路线和我一样。只是他家距离公共汽车站很远，要绕过我家住的机关大院。

教授离开了讲台，就是一个平凡的老头。他疲惫地倚着椅子扶手，再没有课堂上的潇洒。我心想他干嘛变得更老些，就会有人给他让座了。又恨自己不是膀大腰圆，没法给老师抢个座。

终于有一天，我在下车的时候对教授说：“您从我们院子走吧，要近不少路呢。”

教授果然不认得我，说：“哦，你是我的病人吗？”

我说：“您刚给我们讲过课。”

教授抱歉地笑笑：“学生和病人太多了，记不清了。”

“那个院子有人看门。让随便走吗？倒真是节约不少时间呢。”教授看着大门，思忖着说。

Appendix C: Literary Texts
“卖鸡蛋的、收缝纫机的小贩，都所向无敌。您跟着我走吧。我们院里还有一座绿色的花园。”我拉着教授。

“绿色对眼睛最好了。”教授说着跟我走进大院。

一个穿毛衣的老女人在看守着大门。我和教授谈论着花草经过她身边。我突然想起她曾说过的一句话——那个老女人也斜着眼睛在监视我们。

她的丈夫早就去世了，每天斜着眼睛观察别人，就是她最大的乐趣。

从此，我和教授常常经过花园。

一天，妈妈对我说：“听说你天天跟一个老头子成双成对地出门？”

我说：“他是教授！出了我们大院的后门就是他的家。那是顺路。”

妈妈说：“听说你们在花园谈到很晚？”

“我们看一会儿绿色。最多就是一套眼睛保健操的工夫……”我气愤地辩解，不是为了自己，而是为了教授。

妈妈叹了一口气说：“妈妈相信你，可别人有闲话。”我大叫：“什么别人！不就是那个斜眼的老女人吗！我但愿她的眼睛瞎掉！”

不管怎么说，妈妈不让我再与教授同行。怎么对教授讲呢？我只好原原本本地和盘托出。“那个老女人，眼神不正，简直是个克格勃！”我义愤填膺。

教授注视着我，遗憾地说：“我怎么没有早注意到有这样一双眼睛？”他忧郁地不再说什么。

下课以后，我撒腿就跑，竭力避开教授。不巧，车很长时间才来一趟，像拦洪坝，把大家蓄到一处。走到大院门口，教授赶到我面前，说：“我今天还要从这里走。”

知识分子的牛脾气犯了。可我有什么权力阻止教授的行动路线？“您要走就走吧。”我只有加快脚步，与教授分开走。我已看见那个老女人馋着永远没有尽头的黑毛线球，阴险地注视着我们。

“我需要你同我一起走。”教授很恳切很坚决地说。作为学生，我没有理由拒绝。

我同教授走进大院。我感到不是有一双而是有几双眼睛也斜着我们。斜眼一定是一种烈性传染病。

Appendix C: Literary Texts
“你明确给我指一指具体是哪个人。”教授很执著地要求。
我吓了一跳，后悔不该把底兜给教授。现在教授要打抱不平。
“算了！算了！您老人家别生气，今后不理她就是了！”我忙着劝阻。
“这种事，怎么能随随便便就放过去了呢？”教授坚定不移。
我无计可施。我为什么要为了这个斜眼的女人，得罪了我的教授？况且我从心里讨厌这种人。我伸长手指着说：“就是那个缠黑线团的女人。”
教授点点头，大踏步地走过去。“请问，是您经常看到我和我的学生经过这里吗？”教授很客气地发问，眼睛却像激光般锐利地扫描着老女人的脸。
在老女人的生涯里，大概很少有人光明正大地来叫阵。她歪斜的眼光抖动着：“其实我……我……也没说什么……”
教授又跨前一步，几乎凑近老女人的鼻梁。女人手中的毛线球滚落到地上。

文质彬彬的教授难道要武斗吗？我急得不知如何是好。这时听见教授一字一顿地说：“你有病。”

在北京话里，“有病”是个专用词语，特指有精神病。
“你才有病呢！”那老女人突然猖狂起来。饶舌人被抓住的伎俩就是先装死，后反扑。
“是啊，我是有病，心脏和关节都不好。”教授完全听不出人家的恶毒，温和地说，“不过我的病正在治疗，你有病自己却不知道。你的眼睛染有很严重的疾患，不抓紧治疗，不但斜视越来越严重，而且会失明。”
“啊！”老女人哭丧着脸，有病的斜眼珠快掉到眼眶外面了。
“你可不能红嘴白牙地咒人！”老女人还半信半疑。
教授拿出烫金的证件，说：“我每周一在眼科医院出专家门诊。你可以来找我，我再给你做详细的检查治疗。”
我比老女人更吃惊地望着教授。还是老女人见多识广，她忙不迭地对教授说：“谢谢！谢谢！”
“谢我的学生吧。是她最先发现你的眼睛有病。她以后会成为一个好医生的。”教授平静地说，他的白发在微风中拂尘般飘荡。
从乜斜的眼珠笔直地掉下一颗水。
《匆匆》 Rush 朱自清

燕子去了，有再来的时候；杨柳枯了，有再青的时候；桃花谢了，有再开的时候。但是，聪明的，你告诉我，我们的日子为什么一去不复返呢？——是有人偷了他们罢：那是谁？又藏在何处呢？是他们自己逃走了罢——如今又到了哪里呢？我不知道他们给了我多少日子，但我的手确乎是渐渐空虚了。在默默里算着，八千多日子已经从我手中溜去，像针尖上一滴水滴在大海里，我的日子滴在时间的流里，没有声音，也没有影子。我不禁头涔涔而泪潸潸了。

去的尽管去了，来的尽管来着；去来的中间，又怎样地匆匆呢？早上我起来的时候，小屋里射进两三方斜斜的太阳。太阳他有脚啊，轻轻悄悄地挪移了；我也茫茫然跟着旋转。于是——洗手的时候，日子从水盆里过去；吃饭的时候，日子从饭碗里过去；默默时，便从凝然的双眼前过去。我觉察他去的匆匆了，伸出手遮挽时，他又从遮挽着的手边过去，天黑时，我躺在床上，他便伶伶俐俐地从我身上跨过，从我脚边飞去了。等我睁开眼和太阳再见，这算又溜走了一日。我掩着面叹息。但是新来的日子的影儿又开始在叹息里闪过了。

在逃去如飞的日子里，在千门万户的世界里的我能做些什么呢？只有徘徊罢了，只有匆匆罢了；在八千多日的匆匆里，除徘徊外，又剩些什么呢？过去的日子如轻烟，被微风吹散了，如薄雾，被初阳蒸融了；我留着些什么痕迹呢？我何曾留着像游丝样的痕迹呢？我赤裸裸来到这世界，转眼间也将赤裸裸的回去罢？但不能平的，为什么偏要白白走这一遭啊？

你聪明的，告诉我，我们的日子为什么一去不复返呢？
我喜欢活着，生命是如此地充满了愉悦。

我喜欢冬天的阳光，在迷茫的晨雾中展开。我喜欢那份宁静淡远，我喜欢那没有喧哗的光和热，而当中午，满操场散坐着晒太阳的人，那种原始而纯朴的意象总深深地感动着我的心。

我喜欢在春风中踏过窄窄的山径，草莓像精致的红灯笼，一路撒开的张结着。我喜欢抬头看树梢尖尖的小芽儿，极嫩的黄绿色中透着一派天真的粉红——它好像准备着要奉献什么，要展示什么。那柔弱而又生意盎然的风度，常在无言中教导我一些最美丽的真理。

我喜欢看一块平平整整、油油亮亮的秧田。那细小的禾苗密密地排在一起，好像一张多绒的毯子，是集许多翠禽的羽毛织成的，它总是激发我想在上面躺一躺的欲望。

我喜欢夏日的永昼，我喜欢在多风的黄昏独坐在傍山的阳台上。小山谷里的稻浪推涌，美好的稻香翻腾着。慢慢地，绚丽的云霞被洗净了，柔和的晚星逐一一就位。我喜欢观赏这样的布景，我喜欢坐在那舒服的包厢里。

我喜欢看满山芦苇，在秋风里凄然地白着。在山坡上，在水边上，美得那样凄凉。那次，刘告诉我他在梦里得了一句诗：“雾树芦花连江白。”意境是美极了，平仄却很拗口。想凑成一首绝句，却又不忍心改它。想联成古风，又苦再也吟不出相当的句子。至今那还只是一句诗，一种美的而孤独的意境。

我也喜欢梦，喜欢梦里奇异的享受。我总是梦见自己能飞，能跃过山丘和小河。我总是梦见奇异的色彩和悦人的形象。我梦见棕色的骏马，发亮的鬃毛在风中飞扬。我梦见成群的野雁，在河滩的丛草中歇宿。我梦见荷花海，完全没有边际，远远在炫耀着模糊的香红——这些，都是我平日不曾见过的。最不能忘记那次梦见在一座紫色的山峦前看日出——它原来必定不是紫色的，只是翠岚映着初升的红日，遂在梦中幻出那样奇特的山景。

我当然同样在现实生活里喜欢山，我办公室的长窗便是面山而开的。每次当窗而坐，总沉得满几尽绿，一种说不出的柔如。较远的地方，教堂尖顶的白色十字架在透明的阳光里巍立着，把蓝天撑得高高地。
我还喜欢花，不管是哪一种，我喜欢清瘦的秋菊，浓郁的玫瑰，孤洁的百合，以及幽闲的素馨。我也喜欢开在深山里不知名的小野花。十字形的、卵形的、星形的、球形的。我十分相信上帝在造万花的时候，赋给它们同样的尊荣。

我喜欢另一种花儿，是绽开在人们笑颊上的。当寒冷早晨我在巷子里，对门那位清癯的太太笑着说：“早！”我就忽然觉得世界是这样的亲切，我缩在皮手套里的指头不再感觉发僵，空气里充满了和善。

当我到了车站开始等车的时候，我喜欢看见短发齐耳的中学生，那样精神奕奕的，像小雀儿一样快活的中学生。我喜欢她们美好宽阔而又明净的额头，以及活泼清澈的眼神。每次看着他们老让我想起自己，总觉得似乎我仍是他们中间的一个。仍然单纯地充满了幻想，仍然那样容易受感动。

当我坐下来，在办公室的写字台前，我喜欢有人为我送来当天的信件。我喜欢读朋友们的信，没有信的日子是不可想象的。我喜欢读弟弟妹妹的信，那些幼稚纯朴的句于，总是使我在泪光中重新看见南方那座翻遍凤凰花的小城。最不能忘记那年夏天，德从最高的山上为我寄来一片蕨类植物的叶子。在那样酷暑的气候中，我忽然感到甜蜜而又沁人的清凉。

我特别喜爱读者的信件，虽然我不一定有时间回复。每次捧读这些信件，总觉得一种特殊的激动。在这世上，也许有人已透过我看见一些东西。这不就够了吗？我不需要永远存在，我希望我所认定的真理永远存在。

我把信件分放在许多小盒子里，那些关切和怀谊都被妥善的保存着。

除了信，我还喜欢看一点书，特别是在夜晚，在一灯荧荧之下。我不是一个十分用功的人，我只喜欢看词曲方面的书。有时候也涉及一些古拙的散文，偶然我也勉强自己看一些浅近的英文书，我喜欢他们文字变化的活泼。

Appendix C: Literary Texts
也许
我是被妈妈宠坏的孩子
我任性
我希望
每一个时刻
都像彩色蜡笔那样美丽
我希望
能在心爱的白纸上画画
画出笨拙的自由
画下一只永远不会
流泪的眼睛
一片天空
一片属于天空的羽毛和树叶
一个淡绿的夜晚和苹果
我想画下早晨
画下露水
所能看见的微笑
画下所有最年轻的
没有痛苦的爱情
画下想象中
我的爱人
她没有见过阴云
她的眼睛是晴空的颜色
她永远看着我
永远，看着
绝不会忽然掉过头去
我想画下遥远的风景

画下清晰的地平线和水波
画下许许多多快乐的小河
画下丘陵——
长满淡淡的茸毛
我让它们挨得很近
让它们相爱
让每一个默许
每一阵静静的春天的激动
都成为一朵小花的生日
我还想画下未来
我没见过她，也不可能
但知道她很美
我画下她秋天的风衣
画下那些燃烧的烛火和枫叶
画下许多因为爱她
而熄灭的心
画下婚礼
画下一个个早早醒来的节日——
上面贴着玻璃糖纸
和北方童话的插图
我是一个任性的孩子
我想涂去一切不幸
我想在大地上
画满窗子
让所有习惯黑暗的眼睛
都习惯光明
我想画下风

Appendix C: Literary Texts
画下一架比一架更高大的山岭
画下东方民族的渴望
画下大海——
无边无际愉快的声音
最后，在纸角上
我还想画下自己
画下一只树熊
他坐在维多利亚深色的丛林里
坐在安安静静的树枝上
发愣
他没有家
没有一颗留在远处的心
他只有，许许多多
浆果一样的梦
和很大很大的眼睛
我在希望
在想
但不知为什么
我没有领到蜡笔
没有得到一个彩色的时刻
我只有我
我的手指和创痛
只有撕碎那一张张
心爱的白纸
让它们去寻找蝴蝶
让它们从今天消失
我是一个孩子
一个幻想被妈妈宠坏的孩子
我任性
《相信未来》 Believe in the Future 食指

当蜘蛛网无情地查封了我的炉台，
当灰烬的余烟叹息着贫困的悲哀，
我依然固执地用凝霜的枯藤，
用美丽的雪花写下：相信未来。
当我的紫葡萄化为深秋的露水，
当我的鲜花依偎在别人的情怀，
我依然固执地用凝霜的枯藤，
在凄凉的大地上写下：相信未来。
我要用手指那涌向天边的排浪，
我要用手撑那托起太阳的大海，
摇曳着曙光那支温暖漂亮的笔杆，
用孩子的笔体写下：相信未来。
我之所以坚定地相信未来，
是我相信未来人们的眼睛——
她有拨开历史风尘的睫毛，
她有看透岁月篇章的瞳孔。
不管人们对于我们腐烂的皮肉，
那些迷途的惆怅，失败的苦痛，
是寄予感动的热泪，深切的同情，
还是给以轻蔑的微笑，辛辣的嘲讽。
我坚信人们对于我们的脊骨，
那无数次地探索、迷途、失败和成功，
一定会给予热情、客观、公正的评定，
是的，我焦急地等待着他们的评定。
朋友，坚定地相信未来吧，

Appendix C: Literary Texts
相信不屈不挠的努力，
相信战胜死亡的年轻，
相信未来，热爱生
APPENDIX D: SAMPLE LESSON PLAN

Lesson Plan Title/Focus/Topic: 《站立的兔子》The Standing Rabbits by Bei Dao (see Appendix C)

1. **Context & Institution**: American university
2. **Course/level**: intermediate high to advanced
3. **Length of class & meetings per/wk**: 40 minutes/day
4. **Students**: 20 students who are learning Chinese
5. **Overall course goals**: students will be able to improve Chinese language ability, literary awareness and cultural awareness in reading Chinese literature.
6. **Texts/materials/technology**: handouts
7. **What students know/can do already; homework from previous class (if applicable)**:
8. **Terminal Objectives**: Language objective: students will be able to skim for the gist for each part of the short story. Students will be able to find verbs in each part, read and be able to duplicate the contextual use of each verb. Cultural objective: students will be able to articulate background information about the Great Chinese Famine (1959-1961). Students will be able to understand and explain why the author is seeing “standing rabbits”.
9. **Assessment**: Comprehension of the story: pre-reading questions (handout), discussion about 4 “W”s and 1 “H”; Vocabulary: self-checking and using the word list

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity and related enabling objective(s)</th>
<th>Procedures</th>
<th>Type of Interaction</th>
<th>Materials &amp; technology needed</th>
</tr>
</thead>
<tbody>
<tr>
<td>20 min</td>
<td>Skimming</td>
<td>1. Students skim the first two sections and mark answers on the text of questions in the handout (see Handout) individually. Then, students discuss in pairs to check their answers. This step should be repeated for section 3 and 4. (20 min)</td>
<td>T→Ss or Ss→Ss, class/group/pair/indv.</td>
<td>Handout (answering questions)</td>
</tr>
<tr>
<td>Duration</td>
<td>Activity</td>
<td>Description</td>
<td>Notes</td>
<td></td>
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</tr>
<tr>
<td>10 min</td>
<td>Vocabulary teaching</td>
<td>2. Vocabulary teaching: students read each section again in details and underline unfamiliar characters. Then, teacher distributes a word list (see Word List) containing important words and example sentences of these words. Students read the word list to see whether the list includes all unfamiliar characters they underline, and should study and try to remember the list as much as possible in class.</td>
<td>2. T→Ss</td>
<td></td>
</tr>
<tr>
<td>5 min</td>
<td>Preparation for the story</td>
<td>3. Students work in groups of 3 and discuss what happens in this story and discuss 4 questions: what, who, where, and when.</td>
<td>3. Ss→Ss</td>
<td></td>
</tr>
<tr>
<td>5 min</td>
<td>Wrap up</td>
<td>4. Teacher wraps up and assigns homework: students should read the story carefully.</td>
<td>4. T→Ss</td>
<td></td>
</tr>
</tbody>
</table>