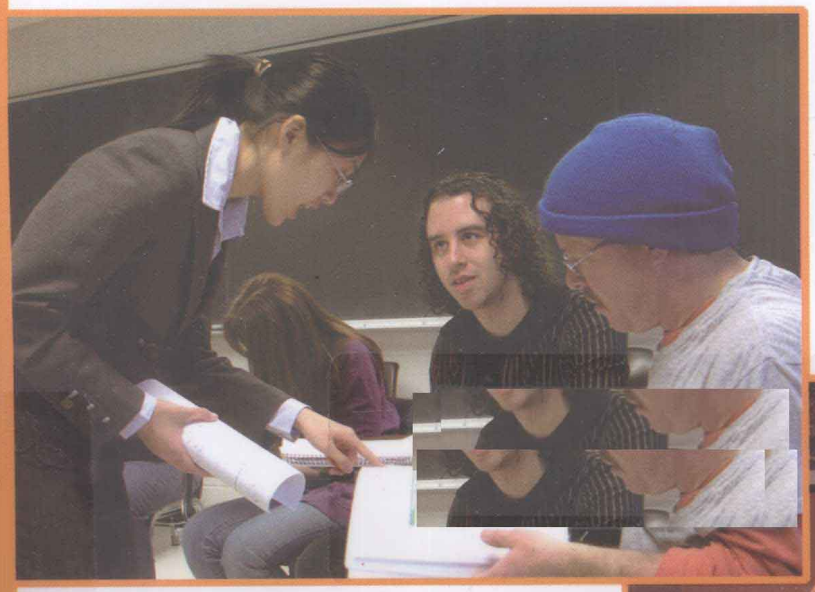
汉语作为外语教学丛书

汉语字词教学

Teaching Chinese as a Second Language: Vocabulary Acquisition and Instruction

沈禾玲 Helen H. Shen

蔡真慧 Chen-hui Tsai　徐丽莎 Lisha Xu　朱殊 Shu Zhu　著



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Helen H. Shen
Department of Asian Languages and literature
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May 2011

致　谢

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沈禾玲

美国爱荷华大学亚洲语言文学系

2011年5月

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Preface

In the past two decades, scholars in the area of second language acquisition have paid increased attention to research on vocabulary instruction. The reason is simple, studies have shown that vocabulary knowledge is not only a strong predictor for reading comprehension but also an indicator of the learner's ability in other academic skills (Henriksen, Albrechtsen, & Haastrup 2004; Laufer 1997). These observation hold true in the area of learning Chinese as a second language. A study on the relationship between word knowledge and reading comprehension showed that an increase of one percent of new words in a reading material decreases reading comprehension in a fixed reading time by 2%-4% (Shen 2005). Without a doubt, vocabulary acquisition plays a key role in successful reading comprehension. Within this context, for CFL (Chinese as a foreign language) learners written vocabulary acquisition is a slow developmental process. One study indicated that American students with 26 credits in Chinese language, acquired only about 2,229 words on average from the 8,500 high-frequency-word listed in the Modern Chinese Word Frequency Dictionary 现代汉语频率词典 (Beijing Language and Culture University Press, 1986). The acquisition of active vocabulary was only abouf 59% of the 2,229 words (Shen 2009).

What is learning Chinese characters so difficult to western learners? One major difficulty can be attributed to the fundamental differences in orthography, phonology, and morphology between Chinese and the students' native languages. Phonologically, Chinese is a tonal language with four lexical tones. Chinese characters do not have a sound-to-script correspondence which creates difficulty in memorizing the sound of characters. Although there are phonetic radicals that cue the sound of compound characters, the accuracy rate of phonetic radicals cuing the pronunciation of compound characters is only about 26% without considering the tonal difference (Fan, Gao, & Ao 1984). We all know that almost all the phonetic radicals are independent characters. According to statistics, about 1,348 phonetic radicals are used for 6,542 commonly used compound characters(周有光 1978). This means that students first need to learn the pronunciation of the 1,348 characters before they can use them effectively as phonetic radicals for learning compound characters. Orthographically, characters are composed of strokes and there is no fixed rule regarding the number of strokes

and composition of individual characters, which is drastically different from the roman letters in students' first languages. Morphologically, Chinese words have no inflections and there are no visible space boundaries between words. Characters serve as orthographic units rather than words. All of these differences require a cognitive restructuring for students who have acquired a western language as their native language in order to learn this unique language. Western learners encounter at least two major cognitive difficulties in learning the Chinese language. The first difficult is to establish a new cognitive structure that is suitable for leaning a logographic language; the other difficulty is to overcome the interference from the existing cognitive structure used to process their first language. Due to these difficulties, western learners need to spend about three-fold more time to learn Chinese in order to reach an equivalent proficiency in learning a western language (Everson & Xiao 2009).

Without a doubt, these cognitive difficulties have brought challenges to vocabulary instruction in Chinese. Understanding learners' cognitive processes in character learning and exploring effective vocabulary instruction approaches have been a strategic effort among educators. The purpose of this book is to focus our viewpoints on Chinese vocabulary acquisition and instruction with the hope of promoting more discussion and research on this topic in the field.

This book consists of nine chapters. The first six chapters written by the first author Helen H. Shen, deal with theoretical and pedagogical issues on vocabulary acquisition and instruction. Chapter 1 defines important terms used in this book to allow the readers to share a common understanding of these terms with the author while reading this book. Chapter 2 addresses studies on students' orthographic knowledge acquisition and how instruction can facilitate this acquisition. Chapter 3 presents unique psycholinguistic and cognitive models for Chinese vocabulary acquisition to help readers understand the general process of vocabulary learning and how instruction should keep in line with the learner's learning process. Chapter 4 addresses five cognitive theories from an information process perspective and their application in vocabulary instruction to maximize learning effects. Chapter 5 discusses the identification of good character learning strategies and how to train students to use effective learning strategies during learning. Grounded on the discussion in these five chapters, Chapter 6 proposes a CFL vocabulary instruction framework that consists of three dimensions: meaningful learning; skill integration, and a three-tiered instructional approach.

Chapters 7-9 present sample teaching methods for teaching vocabulary at three different instructional levels predicated on the instructional framework proposed by the first author of this book. These three chapters are written by three former graduate students at the

University of Iowa. Chapter 7, written by Lisha Xu, presents 10 vocabulary teaching methods for beginning level students; Chapter 8,written by Chen-hui Tsai, introduces 10 vocabulary teaching methods for intermediate students; and Chapter 9, written by Shu Zhu, to presents 10 vocabulary teaching methods for advanced students. These 30 methods are accompanied by real-life demonstrations recorded as three accompanying DVDs. In order to give an authentic feeling to the instruction, the teaching-demonstrations in the DVDs are recorded from authentic classroom teaching sessions and include some minor oral slips of instructors during their teaching. We appreciate your understanding. A sample DVD is accompanied by this book, the set of 3 DVDs is for sale as well.

The intended readers for this book are CFL educators (including high school teachers), graduate students who are seeking careers in teaching CFL, and researchers in CFL acquisition and instruction, particularly in vocabulary instruction.

前　言

近二十年来，国际二语教学中，专家学者们已经对词汇教学的研究引起了高度的重视，理由很简单，众多的研究证明，词汇知识不仅仅是阅读理解的强有力的预测者，它还是学习者能否成功掌握其他专业知识的标志 (Henriksen, Albrechtsen, & Haastrup 2004; Laufer 1997)。这些发现也在汉语作为二语学习领域中得到了证实。(Shen 2009)的关于字词知识与阅读理解关系的研究表明，阅读材料中每增加百分之一的生字就会导致阅读理解率下降2%～4%（Shen 2005）。毫无疑问，词汇的书面习得对能否成功地阅读是至关重要的。但是从另一方面来说，汉语字词的书面习得十分缓慢。研究表明，以美国学生为例，以北京语言学院出版社1986年出版的《现代汉语频率词典》列出的8500常用词为参照，修了二十六个中文学分的学生，他们平均掌握的消极词汇是2229，积极词汇只占其中的59%。

为什么掌握汉语字词这么难？原因不难追溯。因为汉字作为一种表意文字与印欧语言的由罗马字母组成的表音文字在语音、正字法、构词法方面有着很大的差异。从语音方面来说，汉字没有直接的音形之间的联系，掌握汉字的字音，十分困难。汉字合体字虽然有声旁，但是声旁表音的准确率只有约26% (Fan, Gao, & Ao 1984)，而且绝大部分声旁都是独立的汉字。据统计，现代汉语常用的6542合成字中大约有1348个声旁，这意味着学生先要学会这些汉字才能很好地利用它们(周有光 1978)。而表音文字却有很强的音形之间的联系，看到形就可以知其音，与汉语相比，掌握表音文字的音的困难度很小。汉字有四声，四声的错读会引起对音节所代表的语义的误解，表音文字不存在这个问题。从正字方面来看，汉字是由笔画组成，这与学生第一语言的表音文字有很大不同。而每个汉字的笔画数与它字形的关系是没有规律可循的。从构词方面来说，汉语的词没有由语法规则带来的词形的变化，而且书面形式上没有标出词与词的界限。汉语中，汉字，而不是词，是最小的有意义的语言单位。由于这些差别，对已习惯于表音文字的西方学习者来说，学习中文，需要在他们的大脑中进行认知结构重组。他们在学习汉字中会面临双重认知困难。第一重困难是他们必须改变大脑在学习表音文字过程中建立起来的已经习以为常的认知系统和风格，而建立一种适合于认知汉字的新的认知系统；第二重困难是，在学习过程中，他们不仅仅需要发展一种新的认知系统，而且必须在发展新系统过程中，有意识地抑制来自于感知拼音文字认知系统的干扰。由于这些困难，学生必须花比学习一种新的印欧语言的三到四倍的时间来学习汉语(Everson & Xiao 2009)，才能达到同等流利水平。

毋庸置疑，上面提到的汉语二语字词学习上的困难也给汉语字词教学带来了极大的

挑战。对于从事汉语教学的教师来说，了解汉字习得的认知规律，探索行之有效的字词教学途径，是当前并在今后相当长一段时间内的具有战略意义的举措。本书旨在就字词习得和教学方面提出我们的一己之见，以促进这一方面更多的讨论和研究。

本书共有九章。第一到六章由本书的第一作者撰写。主要阐述汉语字词习得与教学方面的理论和实践问题。第一章，先对本书涉及的几个重要的概念加以界定，使读者对这些概念的理解上能与作者保持一致；第二章阐述学习者正字知识的习得过程，以及教学如何能促进其习得；第三章描述字词习得的独特的心理语言学模式和认知模式，使读者了解字词学习的心理过程以及教学如何顺应学生的字词学习认知过程；第四章从认知心理信息加工的角度讨论了五种认知理论及在字词教学上的应用；第五章阐述如何帮助学生找出良好的学习策略，并如何进行学习策略的训练。基于上述五章的讨论，在第六章中，作者提出了一个综合性的汉语二语字词教学模式。这一模式包含三个维度。第一维度是有意义学习；第二维度是听说读写技能综合；第三维度是三层次的渐进式教学途径。第七到九章，根据第六章提出的汉语作为第二语言字词教学模式为读者展示具体的教学方法。这三章分别由爱荷华大学汉语二语习得专业的三位研究生撰写。徐丽莎老师在第七章中列举十种大学（也适合高中）初级汉语字词教学方法，蔡真慧老师在第八章中列举了十种大学中级字词教学方法；朱殊老师在第九章中列举了十种大学高级汉语字词教学的方法。这三十种教学方法配有录像演示。为了给读者一个真实的教学情景的感受，这些录像都是课堂实况记录，所以录像中教师的教学语言可能有些口误，请读者谅解。本书所附DVD为演示版，配套的完整录像将专门另售。

本书的阅读对象是汉语二语教育者（包括中学汉语教师），在校的汉语二语专业的研究生以及汉语二语习得的研究者，尤其是对汉语字词习得和教学感兴趣的学者。

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Chapter 1 第一章

Characters, radicals, words, and vocabulary knowledge

关于汉字、部首、词、词汇知识的概念

1.1 What are characters? 什么是汉字？

A character is an individual written unit separated by a space boundary, with each character corresponding to one oral syllable. From a western scholar's view point, characters are monosyllabic morphemes and represent the smallest meaningful units in a word (Ramsey 1987). Unlike the case in English where most morphemes are bound morphemes in words, most of Chinese characters are free morphemes. They can stand alone to be a word. Only a very few characters lacking independent meanings are required to combine with other characters to form two-syllabic morphemes such as 蟋蟀 (xīshuài) *cricket.* Characters are constructed by individual strokes. In general, according to 张静贤 there are seven basic strokes. The different combinations of the seven basic strokes yield another 24 types of strokes (张静贤 1992：31-32). Please refer to Appendix A for the strokes. These 31 types of strokes are used to create about 50,000 Chinese characters, of which only 5,000-8,000 are in common use. Of these, 3,000 - 4,000 are commonly used in daily communication.

汉字是书写单位，每个汉字对应于一个音节。从西方的学者的角度来看，汉字是单音节词素，是词的最小单位(Ramsey 1987)。在英文中，大部分词素是黏着词素，而汉语中，大部分词素是自由词素，它们可以独立成词，只有极少数汉字没有独立的意义需要跟其他汉字一起组成双音节词，比如“蟋蟀”(xīshuài)。汉字由笔画组成。笔画可以分成两类：基本笔画和派生笔画。基本笔画7种，由这7种笔画的不同组合，派生出24种笔画(张静贤 1992：31-32)。具体请见附录A。这31种笔画的不同组合形成了约5，0000汉字，这些汉字中只有其中5000到8000是常用的。在常用汉字中，3000到4000是日常生活中最常用的。

Characters can be classified into two categories in terms of their physical structure: simple characters and compound characters. A simple character such as 日 (rì) *sun* or 月 (yuè) *moon* is composed of a number of strokes and it cannot be decomposed into meaningful orthographic units. A compound character consists of two or more orthographic units such as 明 (míng) *bright* which contains 日 and 月. How are these two categories of Chinese characters formed? In the study of the composition of Chinese characters, a traditional theory known as 六书 (liùshū) *six writings*, explains that six types of characters are developed based on the characteristics of their formation. The six types of characters are termed pictographic, indicatives, ideographs, phonetic-semantic compounds, mutual explanatory, and phonetic loans (谢光辉、项昌贵、谢爱华 1997). Precisely speaking, the last two are not methods of creating new characters, because the **mutual explanatory** is a way of explaining the meaning of a character through comparison with another existing character with similar meaning. The **phonetic loans** are ways of borrowing existing characters to represent new ideas. That is, to give an existing character a new meaning. Neglecting these two types for the moment, let us take a close look at the other four methods of character creation.

根据汉字的结构,我们可以把它分成两类:独体字和合体字。独体字由笔画组成,不能拆分成有意义的缀字部件,例如"日"(rì)、"月"(yuè)。而合体字是由两个或两个以上的缀字部件组成,比如,"明"(míng)是由"日"、"月"组成。汉字是怎么形成的呢?传统的六书理论介绍了汉字造字的六种方法。它们是象形、指事、会意、形声、转注、假借(谢光辉、项昌贵、谢爱华 1997)。确切地说,最后两种不属于造新字方法,因为转注是借用已有的汉字来注释另一已有的汉字的义。假借是借用一个已有的汉字来表示与其音相同或相近的另一个不同意思的口头字,所以是赋予已有汉字一个新的意义。除去这两种后,我们来仔细考察一下剩下的四种造字方法。

The first type is the **pictograph** in which each graph depicts an object. For example, 日 (rì) and 月 (yuè) are originated from pictographs of ⊙ and ☽. Pictographs are based on the external form of objects, so it is difficult to express abstract ideas. This probably is the reason why the use of pictographs is very limited. Approximately, 1,700 pictographs are identified from the oracle bone inscriptions (韩鉴堂 2005: 20). Nonetheless, pictographs showed us that the origin of Chinese characters is rich in meaning-shape connection.

第一种是象形,也就是一个汉字表示它所代表的物的形状。比如现代汉字的"日"和"月"的象形字是 ⊙ 和 ☽。因为象形字只描绘出事物的形状,一些抽象概念就很难用象形字来代表,所以象形字的数量很有限。目前,我们已从甲骨文中考证了大概 1700 象形

字(韩鉴堂 2005：20)。尽管数量少，象形字揭示了汉字的起源，告诉我们最早的汉字有着意形之间的紧密联系。

The second type is the **Indicative** which refers to the way of forming abstract characters using indicative symbols. There are two subtypes of indicatives: one is created by adding an indicative marker to a pictograph. For example, (刃 rèn; *blade*) is composed by adding a dot to a knife to indicate that part of knife is the knife-edge. The character (本 běn; *root*) is constructed by adding a horizontal stroke to the pictograph (木 mù; *tree*). The other type of indicatives is created by using symbolic signs to represent abstract ideas (e.g. 上 shàng; *above*) indicates an object is above the cursive line; (下 xià; *underneath)* indicates that an object is underneath the cursive line. Due to the simplification and standardization of characters over history, pictographs in modern script have been obscured because the cursive strokes are all straightened.

第二种是指事，即用一种指示符号来创造抽象字。具体地说，有两种造字方式。第一种是在原有的象形文字上加上指示符号。例如， (刃 rèn; *blade*) 是在刀子上加一点表示刀锋。 (本 běn; *root*) 是在 (木 mù; *tree*) 字下边加一笔表示树的根。另一种是用一种形象符号来表示抽象概念。例如， (上 shàng; *above*)表示一个物体在中线的上面， (下 xià; *underneath*)表示一个物体在中线的下面。由于历史上汉字不断简化和标准化，汉字的笔画已从曲线形发展到直线形，所以现代汉字中，象形字的痕迹已经不明显了。

The third type, the **ideograph**, is composed of two or more existing pictographs. For example, a single pictograph (木 mù) means *tree*. By adding another 木 to it, the character becomes 林 *woods*. By putting three 木 pictographs together which is 森, gives the meaning *forest*.

第三种是会意字，一般由两个或两个以上的象形字组成。例如，一个象形字 (木 mù) 表示 树木，再加上一个木，两个木在一起就是林（树林），三个木就是森（森林）。

The fourth type is the **phonetic-semantic compound** which refers to characters consisting of a semantic and a phonetic component within. The semantic component of the compound character indicates the meaning category of the character while the phonetic radical signifies its pronunciation. To cite two examples 根 gēn(*root*) and 花 huā (*flower*). For the character 根 , the left component 木 is a semantic component indicating this character has a meaning related to a tree. The right component 艮 gěn cues the sound of the character without

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