

STANDARD CHINESE

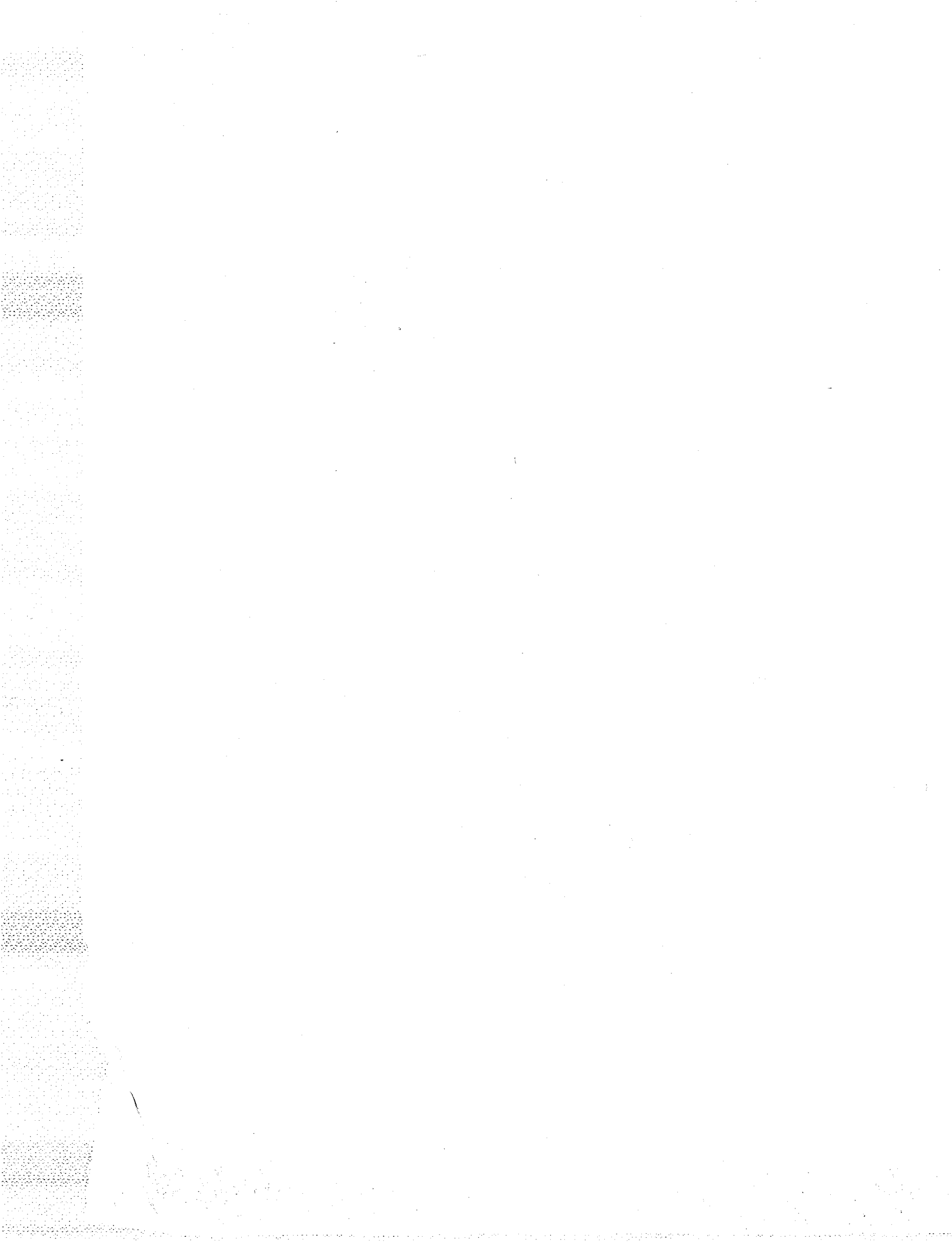
A MODULAR APPROACH

STUDENT TEXT

MODULE 1: ORIENTATION
MODULE 2: BIOGRAPHIC INFORMATION

AUGUST 1979

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Roberta S. Barry, and Thomas E. Madden



PREFACE

Standard Chinese: A Modular Approach originated in an interagency conference held at the Foreign Service Institute in August 1973 to address the need generally felt in the U.S. Government language training community for improving and updating Chinese materials to reflect current usage in Beijing and Taipei.

The conference resolved to develop materials which were flexible enough in form and content to meet the requirements of a wide range of government agencies and academic institutions.

A Project Board was established consisting of representatives of the Central Intelligence Agency Language Learning Center, the Defense Language Institute, the State Department's Foreign Service Institute, the Cryptologic School of the National Security Agency, and the U.S. Office of Education, later joined by the Canadian Forces Foreign Language School. The representatives have included Arthur T. McNeill, John Hopkins, and John Boag (CIA); Colonel John F. Elder III, Joseph C. Hutchinson, Ivy Gibian, and Major Bernard Muller-Thym (DLI); James R. Frith and John B. Ratliff III (FSI); Kazuo Shitama (NSA); Richard T. Thompson and Julia Petrov (OE); and Lieutenant Colonel George Kozoriz (CFFLS).

The Project Board set up the Chinese Core Curriculum Project in 1974 in space provided at the Foreign Service Institute. Each of the six U.S. and Canadian government agencies provided funds and other assistance.

Gerard P. Kok was appointed project coordinator, and a planning council was formed consisting of Mr. Kok, Frances Li of the Defense Language Institute, Patricia O'Connor of the University of Texas, Earl M. Rickerson of the Language Learning Center, and James Wrenn of Brown University. In the fall of 1977, Lucille A. Barale was appointed deputy project coordinator. David W. Dellinger of the Language Learning Center and Charles R. Sheehan of the Foreign Service Institute also served on the planning council and contributed material to the project. The planning council drew up the original overall design for the materials and met regularly to review their development.

Writers for the first half of the materials were John H. T. Harvey, Lucille A. Barale, and Roberta S. Barry, who worked in close cooperation with the planning council and with the Chinese staff of the Foreign Service Institute. Mr. Harvey developed the instructional formats of the comprehension and production self-study materials, and also designed the communication-based classroom activities and wrote the teacher's guides. Lucille A. Barale and Roberta S. Barry wrote the tape scripts and the student text. By 1978 Thomas E. Madden and Susan C. Pola had joined the staff. Led by Ms. Barale, they have worked as a team to produce the materials subsequent to Module 6.

All Chinese language material was prepared or selected by Chuan O. Chao, Ying-chi Chen, Hsiao-jung Chi, Eva Diao, Jan Hu, Tsung-mi Li, and Yunhui C. Yang, assisted for part of the time by Chieh-fang Ou Lee, Ying-ming Chen, and Joseph Yu Hsu Wang. Anna Affholder, Mei-li Chen, and Henry Khuo helped in the preparation of a preliminary corpus of dialogues.

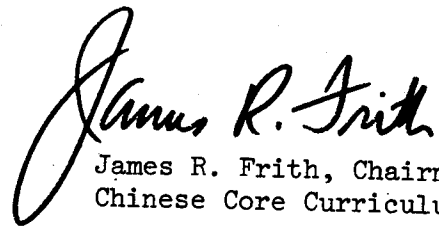
Administrative assistance was provided at various times by Vincent Basciano, Lisa A. Bowden, Jill W. Ellis, Donna Fong, Renee T. C. Liang, Thomas E. Madden, Susan C. Pola, and Kathleen Strype.

The production of tape recordings was directed by Jose M. Ramirez of the Foreign Service Institute Recording Studio. The Chinese script was voiced by Ms. Chao, Ms. Chen, Mr. Chen, Ms. Diao, Ms. Hu, Mr. Khuo, Mr. Li, and Ms. Yang. The English script was read by Ms. Barale, Ms. Barry, Mr. Basciano, Ms. Ellis, Ms. Pola, and Ms. Strype.

The graphics were produced by John McClelland of the Foreign Service Institute Audio-Visual staff, under the general supervision of Joseph A. Sadote, Chief of Audio-Visual.

Standard Chinese: A Modular Approach was field-tested with the cooperation of Brown University; the Defense Language Institute, Foreign Language Center; the Foreign Service Institute; the Language Learning Center; the United States Air Force Academy; the University of Illinois; and the University of Virginia.

Colonel Samuel L. Stapleton and Colonel Thomas G. Foster, Commandants of the Defense Language Institute, Foreign Language Center, authorized the DLIFLC support necessary for preparation of this edition of the course materials. This support included coordination, graphic arts, editing, typing, proofreading, printing, and materials necessary to carry out these tasks.



James R. Frith, Chairman
Chinese Core Curriculum Project Board

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INTRODUCTION

SECTION I: ABOUT THE COURSE

This course is designed to give you a practical command of spoken Standard Chinese. You will learn both to understand and to speak it. Although Standard Chinese is one language, there are differences between the particular form it takes in Beijing and the form it takes in the rest of the country. There are also, of course, significant nonlinguistic differences between regions of the country. Reflecting these regional differences, the settings for most conversations are Beijing and Taipei.

This course represents a new approach to the teaching of foreign languages. In many ways it redefines the roles of teacher and student, of classwork and homework, and of text and tape. Here is what you should expect:

The focus is on communicating in Chinese in practical situations--the obvious ones you will encounter upon arriving in China. You will be communicating in Chinese most of the time you are in class. You will not always be talking about real situations, but you will almost always be purposefully exchanging information in Chinese.

This focus on communicating means that the teacher is first of all your conversational partner. Anything that forces him* back into the traditional roles of lecturer and drillmaster limits your opportunity to interact with a speaker of the Chinese language and to experience the language in its full spontaneity, flexibility, and responsiveness.

Using class time for communicating, you will complete other course activities out of class whenever possible. This is what the tapes are for. They introduce the new material of each unit and give you as much additional practice as possible without a conversational partner.

The texts summarize and supplement the tapes, which take you through new material step by step and then give you intensive practice on what you have covered. In this course you will spend almost all your time listening to Chinese and saying things in Chinese, either with the tapes or in class.

*As used in this course, the words "he," "him," and "his" are intended to include both masculine and feminine genders. (Translations of foreign language material not included.)

How the Course Is Organized

The subtitle of this course, "A Modular Approach," refers to overall organization of the materials into MODULES which focus on particular situations or language topics and which allow a certain amount of choice as to what is taught and in what order. To highlight equally significant features of the course, the subtitle could just as well have been "A Situational Approach," "A Taped-Input Approach," or "A Communicative Approach."

Ten situational modules form the core of the course:

ORIENTATION (ORN)	Talking about who you are and where you are from.
BIOGRAPHIC INFORMATION (BIO)	Talking about your background, family, studies, and occupation and about your visit to China.
MONEY (MON)	Making purchases and changing money.
DIRECTIONS (DIR)	Asking directions in a city or in a building.
TRANSPORTATION (TRN)	Taking buses, taxis, trains, and planes, including finding out schedule information, buying tickets, and making reservations.
ARRANGING A MEETING (MTG)	Arranging a business meeting or a social get-together, changing the time of an appointment, and declining an invitation.
SOCIETY (SOC)	Talking about families, relationships between people, cultural roles in traditional society, and cultural trends in modern society.
TRAVELING IN CHINA (TRL)	Making travel arrangements and visiting a kindergarten, the Great Wall, the Ming Tombs, a commune, and a factory.
LIFE IN CHINA (LIC)	Talking about daily life in Beijing street committees, leisure activities, traffic and transportation, buying and rationing, housing.
TALKING ABOUT THE NEWS (TAN)	Talking about government and party policy changes described in newspapers: the educational system, agricultural policy, international policy, ideological policy, and policy in the arts.

Each core module consists of tapes, a student textbook, and a workbook.

STUDENT TEXT, MODULES 1 and 2

In addition to the ten CORE modules, there are also RESOURCE modules and OPTIONAL modules. Resource modules teach particular systems in the language, such as numbers and dates. As you proceed through a situational core module, you will occasionally take time out to study part of a resource module. (You will begin the first three of these while studying the Orientation Module.)

PRONUNCIATION AND ROMANIZATION (P&R)	The sound system of Chinese and the Pinyin system of romanization.
NUMBERS (NUM)	Numbers up to five digits.
CLASSROOM EXPRESSIONS (CE)	Expressions basic to the classroom learning situation.
TIME AND DATES (T&D)	Dates, days of the week, clock time, parts of the day.
GRAMMAR	Aspect and verb types, word order, multisyllabic verbs and <u>bǎ</u> , auxiliary verbs, complex sentences, adverbial expressions.

Each module consists of tapes and a student textbook.

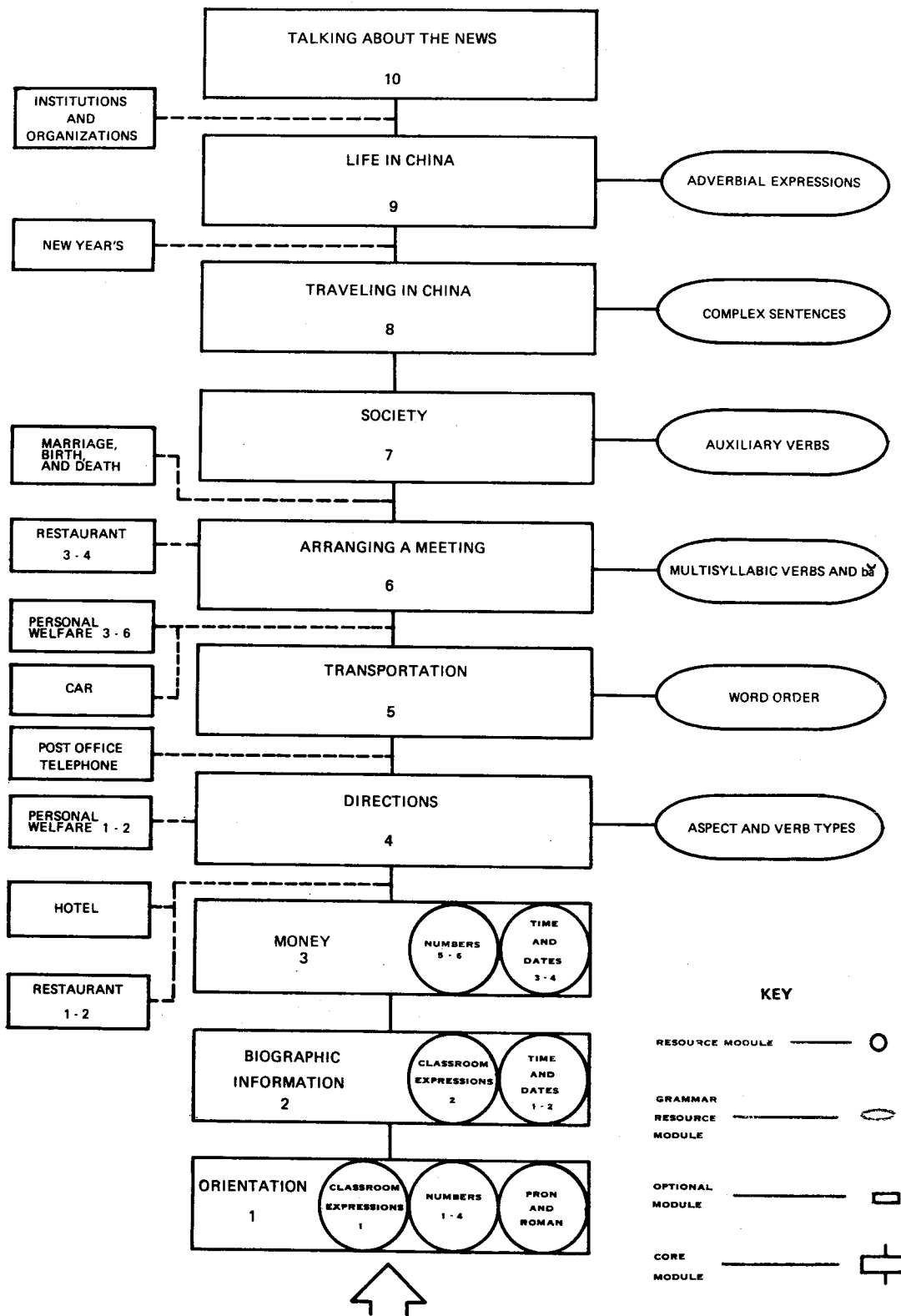
The eight optional modules focus on particular situations:

- RESTAURANT (RST)
- HOTEL (HTL)
- PERSONAL WELFARE (WLF)
- POST OFFICE AND TELEPHONE (PST/TEL)
- CAR (CAR)
- CUSTOMS SURROUNDING MARRIAGE, BIRTH, AND DEATH (MBD)
- NEW YEAR'S CELEBRATION (NYR)
- INSTITUTIONS AND ORGANIZATIONS (I&O)

Each module consists of tapes and a student textbook. These optional modules may be used at any time after certain core modules.

The diagram on page 4 shows how the core modules, optional modules, and resource modules fit together in the course. Resource modules are shown where study should begin. Optional modules are shown where they may be introduced.

STANDARD CHINESE : A MODULAR APPROACH



Inside a Core Module

Each core module has from four to eight units. A module also includes Objectives: The module objectives are listed at the beginning of the text for each module. Read these before starting work on the first unit to fix in your mind what you are trying to accomplish and what you will have to do to pass the test at the end of the module.

Target Lists: These follow the objectives in the text. They summarize the language content of each unit in the form of typical questions and answers on the topic of that unit. Each sentence is given both in romanized Chinese and in English. Turn to the appropriate Target List before, during, or after your work on a unit, whenever you need to pull together what is in the unit.

Review Tapes (R-1): The Target List sentences are given on these tapes. Except in the short Orientation Module, there are two R-1 tapes for each module.

Criterion Test: After studying each module, you will take a Criterion Test to find out which module objectives you have met and which you need to work on before beginning to study another module.

Inside a Unit

Here is what you will be doing in each unit. First, you will work through two tapes:

1. Comprehension Tape 1 (C-1): This tape introduces all the new words and structures in the unit and lets you hear them in the context of short conversational exchanges. It then works them into other short conversations and longer passages for listening practice, and finally reviews them in the Target List sentences. Your goal when using the tape is to understand all the Target List sentences for the unit.

2. Production Tape 1 (P-1): This tape gives you practice in pronouncing the new words and in saying the sentences you learned to understand on the C-1 tape. Your goal when using the P-1 tape is to be able to produce any of the Target List sentences in Chinese when given the English equivalent.

The C-1 and P-1 tapes, not accompanied by workbooks, are "portable" in the sense that they do not tie you down to your desk. However, there are some written materials for each unit which you will need to work into your study routine. A text Reference List at the beginning of each unit contains the sentences from the C-1 and P-1 tapes. It includes both the Chinese sentences and their English equivalents. The text Reference Notes restate and expand the comments made on the C-1 and P-1 tapes concerning grammar, vocabulary, pronunciation, and culture.

After you have worked with the C-1 and P-1 tapes, you go on to two class activities:

3. Target List Review: In this first class activity of the unit, you find out how well you learned the C-1 and P-1 sentences. The teacher checks your understanding and production of the Target List sentences. He also presents any additional required vocabulary items, found at the end of the Target List, which were not on the C-1 and P-1 tapes.

4. Structural Buildup: During this class activity, you work on your understanding and control of the new structures in the unit. You respond to questions from your teacher about situations illustrated on a chalkboard or explained in other ways.

After these activities, your teacher may want you to spend some time working on the drills for the unit.

5. Drill Tape: This tape takes you through various types of drills based on the Target List sentences and on the additional required vocabulary.

6. Drills: The teacher may have you go over some or all of the drills in class, either to prepare for work with the tape, to review the tape, or to replace it.

Next, you use two more tapes. These tapes will give you as much additional practice as possible outside of class.

7. Comprehension Tape 2 (C-2): This tape provides advanced listening practice with exercises containing long, varied passages which fully exploit the possibilities of the material covered. In the C-2 Workbook you answer questions about the passages.

8. Production Tape 2 (P-2): This tape resembles the Structural Buildup in that you practice using the new structures of the unit in various situations. The P-2 Workbook provides instructions and displays of information for each exercise.

Following work on these two tapes, you take part in two class activities:

9. Exercise Review: The teacher reviews the exercises of the C-2 tape by reading or playing passages from the tape and questioning you on them. He reviews the exercises of the P-2 tape by questioning you on information displays in the P-2 Workbook.

10. Communication Activities: Here you use what you have learned in the unit for the purposeful exchange of information. Both fictitious situations (in Communication Games) and real-world situations involving you and your classmates (in "interviews") are used.

STUDENT TEXT, MODULES 1 and 2

Materials and Activities for a Unit

TAPED MATERIALS

C-1, P-1 Tapes

D-1 Tapes

C-2, P-2 Tapes

WRITTEN MATERIALS

Target List
Reference List
Reference Notes

Drills

Reference Notes
C-2, P-2 Workbooks

CLASS ACTIVITIES

Target List Review

Structural Buildup
Drills

Exercise Review

Communication Activities



Wén wǔ Temple in central Taiwan
(courtesy of Thomas Madden)

SECTION II

BACKGROUND NOTES: ABOUT CHINESE

The Chinese Languages

We find it perfectly natural to talk about a language called "Chinese." We say, for example, that the people of China speak different dialects of Chinese, and that Confucius wrote in an ancient form of Chinese. On the other hand, we would never think of saying that the people of Italy, France, Spain, and Portugal speak dialects of one language, and that Julius Caesar wrote in an ancient form of that language. But the facts are almost exactly parallel.

Therefore, in terms of what we think of as a language when closer to home, "Chinese" is not one language, but a family of languages. The language of Confucius is partway up the trunk of the family tree. Like Latin, it lived on as a literary language long after its death as a spoken language in popular use. The seven modern languages of China, traditionally known as the "dialects," are the branches of the tree. They share as strong a family resemblance as do Italian, French, Spanish, and Portuguese, and are about as different from one another.

The predominant language of China is now known as Pǔtōnghuà, or "Standard Chinese" (literally "the common speech"). The more traditional term, still used in Taiwan, is Guóyǔ, or "Mandarin" (literally "the national language"). Standard Chinese is spoken natively by almost two-thirds of the population of China and throughout the greater part of the country.

The term "Standard Chinese" is often used more narrowly to refer to the true national language which is emerging. This language, which is already the language of all national broadcasting, is based primarily on the Peking dialect, but takes in elements from other dialects of Standard Chinese and even from other Chinese languages. Like many national languages, it is more widely understood than spoken, and is often spoken with some concessions to local speech, particularly in pronunciation.

The Chinese languages and their dialects differ far more in pronunciation than in grammar and vocabulary. What distinguishes Standard Chinese most from the other Chinese languages, for example, is that it has the fewest tones and the fewest final consonants.

The remaining six Chinese languages, spoken by approximately a quarter of the population of China, are tightly grouped in the southeast, below the Yangtze River. The six are: the Wu group (Wú), which includes the "Shanghai dialect"; Hunanese (Xiāng); the "Kiangsi dialect" (Gān); Cantonese (Yuè), the language of Guǎngdōng, widely spoken in Chinese communities in the United States; Fukienese (Mǐn), a variant of which is spoken by a majority

on Taiwan and hence called Taiwanese; and Hakka (Kèjiā), spoken in a belt above the Cantonese area, as well as by a minority on Taiwan. Cantonese, Fukienese, and Hakka are also widely spoken throughout Southeast Asia.

There are minority ethnic groups in China who speak non-Chinese languages. Some of these, such as Tibetan, are distantly related to the Chinese languages. Others, such as Mongolian, are entirely unrelated.

Some Characteristics of Chinese

To us, perhaps the most striking feature of spoken Chinese is the use of variation in tone ("tones") to distinguish the different meanings of syllables which would otherwise sound alike. All languages, and Chinese is no exception, make use of sentence intonation to indicate how whole sentences are to be understood. In English, for example, the rising pattern in "He's gone?" tells us that the sentence is meant as a question. The Chinese tones, however, are quite a different matter. They belong to individual syllables, not to the sentence as a whole. An inherent part of each Standard Chinese syllable is one of four distinctive tones. The tone does just as much to distinguish the syllable as do the consonants and vowels. For example, the only difference between the verb "to buy," mǎi, and the verb "to sell," mài, is the Low tone (˘) and the Falling tone (ˋ). And yet these words are just as distinguishable as our words "buy" and "guy," or "buy" and "boy." Apart from the tones, the sound system of Standard Chinese is no more different from English than French is.

Word formation in Standard Chinese is relatively simple. For one thing, there are no conjugations such as are found in many European languages. Chinese verbs have fewer forms than English verbs, and nowhere near as many irregularities. Chinese grammar relies heavily on word order, and often the word order is the same as in English. For these reasons Chinese is not as difficult for Americans to learn to speak as one might think.

It is often said that Chinese is a monosyllabic language. This notion contains a good deal of truth. It has been found that, on the average, every other word in ordinary conversation is a single-syllable word. Moreover, although most words in the dictionary have two syllables, and some have more, these words can almost always be broken down into single-syllable units of meaning, many of which can stand alone as words.

Written Chinese

Most languages with which we are familiar are written with an alphabet. The letters may be different from ours, as in the Greek alphabet, but the principle is the same: one letter for each consonant or vowel sound, more or less. Chinese, however, is written with "characters" which stand for whole syllables--in fact, for whole syllables with particular meanings. Although there are only about thirteen hundred phonetically distinct syllables in standard Chinese, there are several thousand Chinese characters in everyday use, essentially one for each single-syllable unit of meaning. This means that many words have the same pronunciation but are written with different characters, as tiān, "sky," 天, and tiān, "to add," "to increase," 添. Chinese characters are often referred to as "ideographs," which suggests that they stand directly for ideas. But this is misleading. It is better to think of them as standing for the meaningful syllables of the spoken language.

Minimal literacy in Chinese calls for knowing about a thousand characters. These thousand characters, in combination, give a reading vocabulary of several thousand words. Full literacy calls for knowing some three thousand characters. In order to reduce the amount of time needed to learn characters, there has been a vast extension in the People's Republic of China (PRC) of the principle of character simplification, which has reduced the average number of strokes per character by half.

During the past century, various systems have been proposed for representing the sounds of Chinese with letters of the Roman alphabet. One of these romanizations, Hànyǔ Pīnyīn (literally "Chinese Language Spelling," generally called "Pinyin" in English), has been adopted officially in the PRC, with the short-term goal of teaching all students the Standard Chinese pronunciation of characters. A long-range goal is the use of Pinyin for written communication throughout the country. This is not possible, of course, until speakers across the nation have uniform pronunciations of Standard Chinese. For the time being, characters, which represent meaning, not pronunciation, are still the most widely accepted way of communicating in writing.

Pinyin uses all of the letters in our alphabet except v, and adds the letter ü. The spellings of some of the consonant sounds are rather arbitrary from our point of view, but for every consonant sound there is only one letter or one combination of letters, and vice versa. You will find that each vowel letter can stand for different vowel sounds, depending on what letters precede or follow it in the syllable. The four tones are indicated by accent marks over the vowels, and the Neutral tone by the absence of an accent mark:

High:	<u>mā</u>	Falling:	<u>mà</u>
Rising:	<u>má</u>	Neutral:	<u>ma</u>
Low:	<u>mǎ</u>		

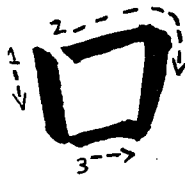
One reason often given for the retention of characters is that they can be read, with the local pronunciation, by speakers of all the Chinese languages. Probably a stronger reason for retaining them is that the characters help keep alive distinctions of meaning between words, and connections of meaning between words, which are fading in the spoken language. On the other hand, a Cantonese could learn to speak Standard Chinese, and read it alphabetically, at least as easily as he can learn several thousand characters.

Pinyin is used throughout this course to provide a simple written representation of pronunciation. The characters, which are chiefly responsible for the reputation of Chinese as a difficult language, are taught separately.

BACKGROUND NOTES: ABOUT CHINESE CHARACTERS

Each Chinese character is written as a fixed sequence of strokes. There are very few basic types of strokes, each with its own prescribed direction, length, and contour. The dynamics of these strokes as written with a brush, the classical writing instrument, show up clearly even in printed characters. You can tell from the varying thickness of the stroke how the brush met the paper, how it swooped, and how it lifted; these effects are largely lost in characters written with a ball-point pen.

The sequence of strokes is of particular importance. Let's take the character for "mouth," pronounced kǒu. Here it is as normally written, with the order and directions of the strokes indicated.



If the character is written rapidly, in "running-style writing," one stroke glides into the next, like this.



If the strokes were written in any but the proper order, quite different distortions would take place as each stroke reflected the last and anticipated the next, and the character would be illegible.