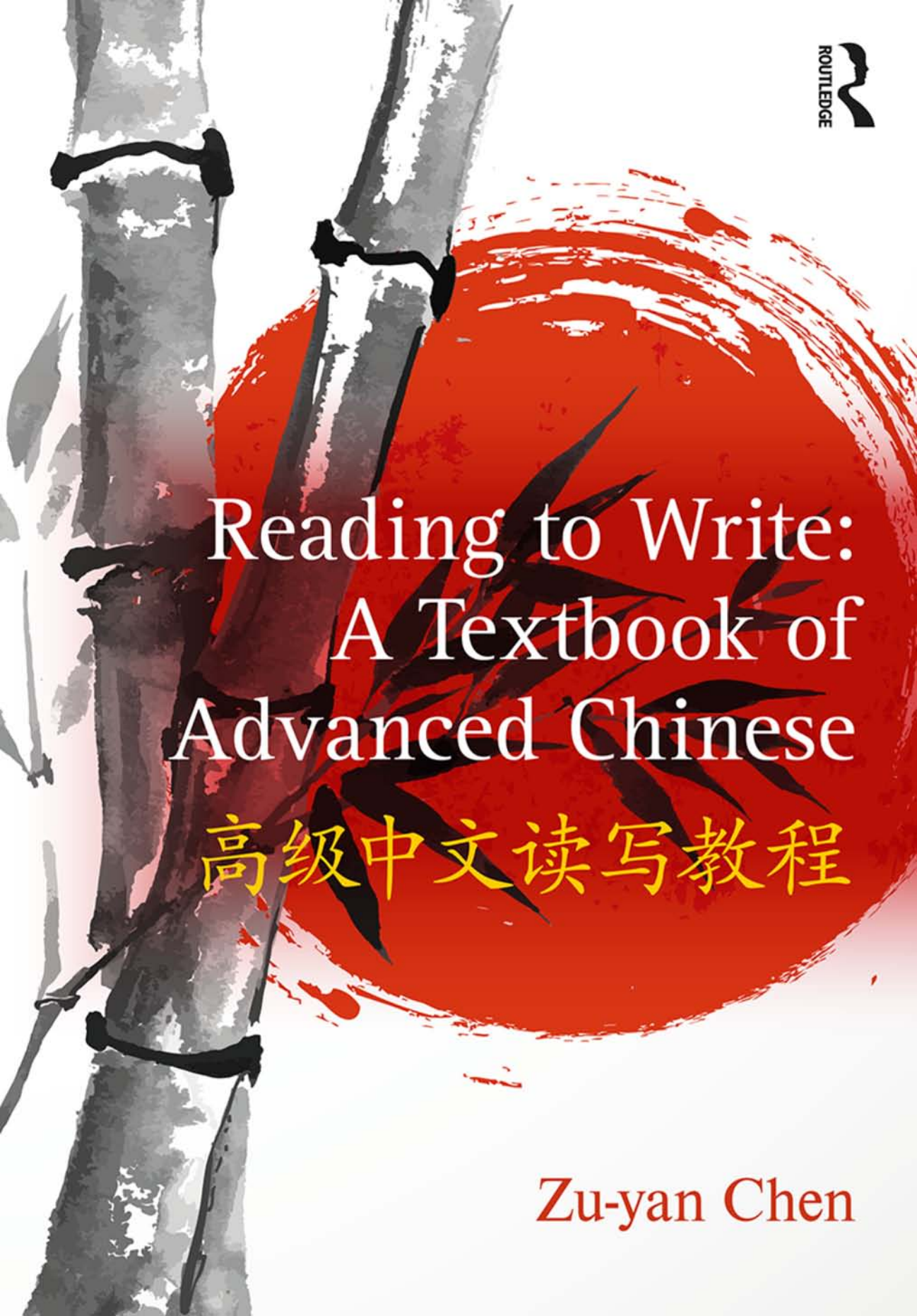

ROUTLEDGE

Reading to Write: A Textbook of Advanced Chinese

高级中文读写教程

Zu-yan Chen

Reading to Write: A Textbook of Advanced Chinese

Traditionally, reading and writing are believed to be separate but related language processes and teachers follow the conventional wisdom of teaching in-depth reading, with writing as a tag-on issue.

Therefore, there exists an increasingly urgent call for a well-rounded reading-writing curriculum and a theoretically-informed, empirically-based, student-centered advanced textbook that aims to develop the synergy between reading and writing. *Reading to Write: A Textbook of Advanced Chinese* is intended to fill this significant gap. It treats reading and writing as integrative parts and interactive skills in Chinese language teaching, putting them hand-in-hand, supplementing each other.

Zu-yan Chen is a Professor of Chinese Language and Literature at Binghamton University, State University of New York. He holds the rank of SUNY Distinguished Teaching Professor. His publications include seven books and many articles spanning the fields of literature, history, philosophy, and language pedagogy.

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Reading to Write: A Textbook of Advanced Chinese
高级中文读写教程

Zu-yan Chen

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Preface 前言

Read ten thousand volumes, 读书破万卷
Write as if divine. 下笔如有神
——Du Fu

These two famous lines by Du Fu (712–770), one of the greatest poets in Chinese history, address the connection between reading and writing. Although Du Fu mainly focused on poetry writing, this connection nevertheless plays a similar role in literacy and foreign language education, even after 12 centuries. Reading and writing are processes that are interdependent, yet mutually beneficial. However, in practice, many instructors of Chinese as a foreign language follow the conventional wisdom of teaching in-depth reading, while treating writing as an afterthought. Some instructors, even at the advanced levels, only ask students to write sentences or short paragraphs. As a result, students often perceive reading as a decoding process and writing as only a task of constructing grammatically correct sentences. Therefore, there exists an increasingly urgent call for a well-rounded reading-writing curriculum and a theoretically informed, empirically based and student-centered advanced textbook that aims to develop the synergy of reading and writing.

Reading to Write: A Textbook for Advanced Chinese is thus intended to fill this significant gap. It treats reading and writing as integrative parts and interactive skills as a whole in Chinese language teaching, making them go hand-in-hand and supplement each other. Each lesson of this book is a natural marriage of reading and writing. Through reading, students are given opportunities to acquire knowledge of vocabulary, grammatical structures and rhetorical features of texts. Furthermore, reading reveals mastery of written structures, provides access to ideas, and makes students aware of how genres and patterns shape ideas. The intensive writing assignments, in turn, help students use appropriate vocabulary, apply fitting structures to paragraphs, and effectively communicate through writing. At the same time, the skills of organizing thoughts and developing the subject boost reading comprehension.

This synergistic relationship of reading and writing enhances students' facility in both disciplines.

This book takes a unique approach that is genre-based and process-focused. Reading and writing are essentially social acts: one usually writes to communicate with an audience, who has expectations for the type of text, or genre, to be produced. Reading a variety of genres helps students learn text structures and language that they can then transfer to their own writing. The seven lessons in this book deal with the five most practical genres: writing about events, writing about characters, writing about scenery, writing about feelings, and finally, persuasive writing. Each of these genres serves its own purposes, follows its own rules, and has its own unique characteristics. By proceeding through these lessons, students are expected to raise their awareness of both the rhetorical organization and linguistic features associated with these genres, and to improve their ability to produce effective pieces in each category.

Coherent, engaging, and purposeful reading and writing pertaining to these genres can only be achieved through a carefully designed learning process. However, in many classes, the teaching of reading and writing, especially the latter, is not process-focused but product-oriented. A common sequence proceeds as such: the instructor gives a composition topic to students; students simply write everything they know about the topic in a disorganized and haphazard manner; the instructor then spends long hours providing feedback on the students' writing. In this trilogy, teachers and students alike both suffer death by the red pen, and writing is invariably seen as a tedious chore for all involved. It is also well-known in the folk wisdom of classrooms that students often scan through the teacher's corrections to find the final grade. Counteracting that convention, this textbook considers both reading and writing as processes in which students interact with texts meaningfully and focus on both process and product: not only on what the student produces, but more importantly, also on how to produce it.

With a process-focused approach, this book emphasizes the improvement of students' ability in constructing meaning and organizing structure in reading and writing. Foreign language students tend to tackle reading as if decoding a script and focus their attention on correcting language errors in their own writing while ignoring problems with the actual content of the texts. It is particularly important to make students aware of the significance of attending simultaneously to process and product as well as revising their own writing for a global meaning, not just for the local language problems. Hence, each lesson in this book includes one "intensive reading" 精读 text and four "extensive reading" 泛读 texts.

The **Model Text**, which is the only "intensive reading" text of a chapter, exhibits the structural, rhetorical, and linguistic features of the particular

genre examined in the respective chapter. These texts are original, engaging, and relevant to students' interests and life experiences. The model text features analytical comments in the right column which help students understand how the text is organized, how the ideas are connected, and how sentences and paragraphs stay focused on the topic. With these comments, the reading process becomes much more active.

Revolving around the Model Text are three interrelated phases of instruction: Writing Guide, Rhetoric, and Commentary. These "extensive reading" texts provide a series of instructions for the reading and writing of a certain genre.

- **Writing Guide** frames the task, discussing a particular genre, its organization, suitable conventions, and stylistic features. It offers higher order questioning strategies, such as analysis, synthesis, and evaluation which help the reader and writer see beyond the obvious and explore issues in depth. It also teaches, wherever necessary, the knowledge of organizing through chronology, cause-effect, problem-solution, or reason-evidence rhetorical patterns which assist both reader and writer to recognize and apply reasoning strategies.
- **Commentary** analyzes the model text, evaluating its effectiveness, coherence, and language accuracy and articulacy. It illustrates how the model text maintains the reader's attention through interesting content, inviting writing style, effective word choice, and sentence variety.
- **Rhetoric** highlights specific literary devices from the model texts for potential incorporation into the students' writing. The seven lessons include the following topics: Personification, Metaphor and Simile; Parallelism, Exaggeration, Association, Imagination, and Rhetorical Question.

In addition, each lesson also contains a section of **Practical Writing**. This supplementary "extensive reading" text engages students in writing for a practical purpose. The seven lessons offer instructions on the following topics: Email, Congratulatory Words, Thank-you Note, Poster, Cover Letter for Job Application, Résumé, and Reader Response.

Accordingly, the exercises of this book are designed with the approach of procedural facilitation, guiding students through a step-by-step process of writing training. The exercises are composed of three parts: Vocabulary Training, Phrase Training, and Composition Training. Not only do these exercises provide students with bits of language that they can use to fill in the linguistic holes in their texts, but they also help students pick up tricks of the literary trade. In the third part, Composition Training, writing assignments are creative and progressive in nature, and include Imitative Composition,

Situational Composition, Chain Story Composition, Sequential Composition, and Practical Writing.

- **Imitative Composition** allows students to write in an efficient way based on the writing strategies illustrated in the Model Texts. Students can either write new pieces or revise previous pieces of writing, emulating the authors' techniques. Recognizing the author's rhetorical organization, grammatical patterns, transitional words and use of writing techniques such as repetition, parallelism, and summary will facilitate comprehension and communication.
- **Situational Composition** teaches students to conceptualize and formulate texts effectively from a clearly presented situation. This calls for a good understanding of the purpose of the task as well as a clear awareness of the situation and audience. All the required points should be addressed in detail, fully amplified and well-organized.
- **Chain Story Composition** is a game utilizing an electronic medium in which students take turns writing a sentence, therefore together developing a logical and interesting story. Students practice how ideas are generated, expanded, and refined through collective work. Students also establish voice and audience as well as a sense of community. This is a fantastic expectation to promote in classrooms: what I write is not only to satisfy my teacher's assignments but is also to be read by my peers.
- **Sequential Composition** is an inventive and coherent sequence of logically arranged and related writing tasks that facilitate the students' development of writing skills in both length and depth. Many students have no idea how to "fill" one to two pages. This practice will guide students through a step by step process, from writing paragraphs as organic segments to connecting them into a unified composition.

This genre-based and process-focused approach to teaching advanced Chinese reading and writing is inspired by real-life classroom experiences and is proven to be fun and easy to implement. This book demonstrates that reading and writing assignments do not have to be intimidating–for either the instructors or the students. Activities that generate and organize ideas, as well as draft and revise texts, reward students with new insights into how texts function with regard to content, organization, coherence, and style. As a result, their reading will shift from a decoding state of mind to active interpretation, and their writing will gradually shed its speech-like qualities, increasing in syntactic complexity and lexical density. In short, this textbook teaches integrated reading and writing strategies which allow teachers and students to "kill two birds with one stone."

前言

读书破万卷，
下笔如有神。
——杜甫

中国历史上最伟大的诗人之一杜甫的这一联名句点明了阅读与写作的关系。虽然杜甫主要着眼于诗歌创作，但此种关系甚至在历经十二个世纪后的语文和外语教学中仍至关重要。阅读与写作是互相依赖并互助互补的过程。但在实践中，很多教外国学生的中文老师习惯成自然地教深度的阅读，而仅把写作作为一种反馈。甚至有些高年级的中文老师也只让学生写短句和段落。由此而产生的结果是，学生经常把阅读作为一种“解码”过程，而写作只是建构语法正确的句子的尝试。因此，全面的阅读写作课程以及以理论为指导、以经验为基础和以学生为中心的，充分发挥阅读和写作的协力优势的高级中文教科书，已成为一种日益紧迫的需要。

《高级中文读写教程》意在填补这个重大的空白。它把阅读和写作视为中文教学中的有机组成部分和互动技能，使他们同步发展并互相补充。本书的每一课都是阅读和写作的自然结合。通过阅读，学生能获得课文中有关词汇、语法结构和修辞特色的知识。更进一步，阅读揭示写作结构、活跃思路，并使学生认识到写作体裁和模式乃塑造思想之利器。另一方面，强化的写作作业有助于学生得心应手地遣词造句，并有效地用写作来交际。同时，整理思路和发展主题的技巧也有助于提高阅读理解力。这种阅读和写作的协力优势加强学生在两个领域的能力。

本书的与众不同之处是着眼于体裁，注重于过程。阅读与写作本质上是社会行为：写作是为了跟读者交流，而读者对文章的体裁有所期待。不同体裁的阅读有助于学生学到能为己所用的文章结构和语言。本书的七课包括了五个最实用的体裁：记事、写人、绘景、抒情和议论。每一种体裁自成规矩并各具特色。逐课读来，学生自会了解到跟这些体裁相关的修辞结构和语言特色，并提高写作不同体裁作品的能力。

环环相扣、引人入胜和目的明确的阅读与写作这些体裁的文章唯有通过规划周详的学习过程才能获得。然而，在很多教室里，在阅读与写作的教学中，特别是后者，过程常被忽略，重视的只是结果。这样的情况屡见不鲜：教师出作文题目，学生随意写出对这个题目所知的一切，老师随后煞费苦心地给学生的作文写评语。在这个三部曲中，教师和学生都饱受红笔的折磨，写作不可避免的被所有相关的人觉得是令人生厌的繁琐之事。何况心照不宣却尽人皆知的是学生常常对老师的批改一扫而过，去寻找最后的成绩。本书反其道而行之，把阅读和写作都作为学生与文本进行有意义的互动的过程，且过程和成果并重：不仅专注于学生的作品，而且更重要的，专注于这个作品的产生过程。

本着注重过程的宗旨，本书强调在阅读和写作中提高学生表达思想和结构文章的能力。外语学生往往忽略文章的内容：把阅读仅当作译解文本，而在写作时则只专注于改正语言的错误。教导学生同时注意过程和成果及为了全局的意义而不仅是局部的语言问题而修改写作是至关重要的。因此，本书的每一课包括一篇精读课文和四篇泛读课文。

- **写作指导**提出任务，讨论某种特定的体裁的结构、惯用法及风格特征。它提供帮助读者和作者深入字里行间的高定位的探询策略，诸如分析、综合及评估。在必要时，它也教学生通过时间顺序、因果关系或理由和证据的修辞模式构思，使读者和作者认识并应用思维策略。
- **范文**揭示某种特定体裁的结构、修辞和语言特征。每篇范文都是作者为本书量身定制的，学生读来会饶有兴趣因为它们和学生的生活经验是息息相通的。范文的特色是位于右边空白处的点评。这些点评帮助学生理解课文如何组织结构、思想如何关联、以及句子和段落如何扣题。有了这些点评，阅读进程就会特别活跃。
- **点评**分析范文，评估它的有效性、连贯性及语言的准确度和表达力。它阐明范文如何通过有趣的内容、独特的风格、有效的用词及多变的句型来保持读者的注意力。
- **修辞**突出范文中特殊的文学手段以便学生在自己的写作中运用自如。这七课包括以下的修辞手段：拟人、比喻、排比、夸张、联想、想象和设问。

此外，每课还有一篇**应用文**。这篇补充的泛读课文使学生有机会练习实用写作。这七课提供以下应用文的写作指导：电子邮件、祝词、感谢信、海报、求职信、简历和读后感。

本书的练习也相应地运用过程渐进方法设计，引导学生经历一个步步为营的写作训练。练习由三部分组成：词汇训练、语句训练和作文训练。这些训练不但为学生提供语料以填补他们的作文中的词语空挡，而且也帮助学生学会行文的诀窍。在第三部分，即作文训练中，各种作业都是富有创造性而又循序渐进的，包括仿写作文、情景作文、串联作文、进阶作文和应用文写作。

- **仿写作文**使学生能基于范文的写作技巧高效地写作。学生既可撰写新作，也可模仿作者的技巧修改旧文。学习作者的修辞结构、语法形态、过渡词语和使用重复、排比和归纳等写作技巧能促进理解和交流。
- **情景作文**教学生根据一个描绘清楚的情景有效地构想并组织文字。这需要具备对任务目的以及情景和读者的清醒了解。要仔细演绎、充分发挥并善于组织提示中的各项要点。
- **串联作文**是一种利用电子媒介做的文字游戏。学生每人写一个句子，联手创作一个逻辑性强又趣味盎然的故事。学生练习集体构思、发展和修改文章。学生也建立起作者与读者以及社团的感觉，并在课堂上发展这种绝妙的期待心理：我写文章并不只是完成老师的作业，也是为了给我的伙伴阅读。
- **进阶作文**是一个别出心裁的、循序渐进又环环相扣的系列习作，其目的是帮助学生写长写深。许多学生茫然不知如何填满一至两页的纸张。这项练习会引导学生一步一个台阶地前进，先写作为文章有机组成部分的段落，再把它们联结成为浑然一体的作文。

这个着眼于体裁、注重于过程的高级中文阅读写作教学法是教学经验的积累，也是经实践证明的、生动有趣又容易实施的。本书说明无论是学生或老师都无须对阅读和写作望而生畏。构思、起草和修改文章对学生领悟阅读材料的内容、结构、发展和风格的作用至巨。因此，他们的阅读会由“解码”状态转为积极的解读，他们的写作会逐渐地与口语分道扬镳，增强句法的深度和词汇的难度。总之，本书阅读与写作结合的策略，使老师和学生能收 “一石二鸟” 之功效。

User's guide 使用说明

1 This book can be used as the textbook for a special course of reading and writing, but it is primarily designed as the main textbook of an advanced (third or fourth year in college) Chinese course.
2 There are five texts in each lesson: "Writing Guide," "Model Text," "Commentary," "Rhetoric," and "Practical Writing," as well as five vocabulary lists. Among them, "Model Text" is the text for "intensive reading" 精读. As far as the other four texts are concerned, the instructor may use them as "extensive reading" 泛读 based on the students' levels.
3 The amount of exercises can be adjusted according to teachers' preferences in order to maintain an adequate workload for students.
4 English translations follow the four "extensive reading" texts in order to help students accelerate their reading speed. The English translations of the Model Texts, however, are provided in the Appendices.