Research on the Teaching of Ancient Chinese Literature for Overseas Students in China

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Abstract

Ancient Chinese literary works are obscure and difficult to understand, and overseas students will reject learning because of their strange feeling of classical Chinese. In order to solve the problem of reading difficulties in classical Chinese for overseas students, the article tries to explore how to improve the interest of overseas students in ancient Chinese literature through case analysis, and create a relaxed and pleasant learning environment for overseas students to read classical Chinese, so as to improve the teaching effect. Based on the teaching practice, this article selectively discussed the teaching strategies of ancient poems and articles for overseas students with weak Chinese foundation. In the teaching of ancient poems, we should simplify the original complex cultural background and profound connotation as much as possible. For ancient articles with strong story, multimedia resources can be used to help overseas students to understand the specific cultural content. Our practical research mainly focuses on video and audio resources, and has obtained a good teaching effect.

Keywords

Ancient Chinese literature, overseas students, teaching

1. Introduction

At present, there are three kinds of courses in the teaching of ancient Chinese literature for overseas students: First, the course of ancient Chinese literature is offered as a compulsory course for the major of Chinese language and literature; Second, it is to set up ancient Chinese literature courses or related courses as professional optional courses in the cultural knowledge class group of Chinese language major; Third, courses related to ancient Chinese literature are offered to overseas students of other non-Chinese majors.

Ancient Chinese literature is very difficult for overseas students to understand in terms of lyrics and sentences, and cross-cultural differences also make it difficult for overseas students to understand the cultural connotation of many ancient literary works. So it is very common that learning interest and enthusiasm are gradually lost. In the teaching practice, teachers will find that the course of ancient Chinese literature for overseas students is much more difficult than other courses. However, from the perspective of quality education, it is very necessary for overseas students to study ancient Chinese literature. Through the study of ancient literary works, overseas students in colleges and universities can deeply experience Chinese culture and improve their reading ability as well as language ability. If you avoid studying ancient Chinese literature, it is difficult for overseas students to really integrate into Chinese cultural and comprehend Chinese way of thinking.

Ancient Chinese literature embodies the wisdom of Chinese civilization for more than 5000 years, which contains cultural knowledge that can meet the needs of overseas students in China. It is conducive to the establishment of a bridge to promote cultural exchanges between China and the world. Therefore, how to teach overseas students to read ancient Chinese literary works has become one of the important topics we should explore.
2. Teaching strategies of ancient poems and articles

Overseas students are totally unfamiliar with ancient Chinese literature. In the process of learning, there are not only obstacles caused by reading, but also obstacles caused by cultural differences. These obstacles often make most learner transition from a state of curiosity and interest to a state of low interest and deep fatigue. Therefore, teacher-guided learning plays an important role in the process of teaching. The use of classic and abundant perceptual material can help students to connect direct knowledge with indirect knowledge. Effective teaching strategies will stimulate learners’ interest in ancient poems. The teaching process needs to be introduced gradually from simple to deep.

2.1 Ancient poems teaching based on cultural cognition

Ancient poems are an important part of ancient Chinese literature works, and usually also an main content of cultural teaching for overseas students. Overseas students from universities in China generally have grown up, and have strong understanding, perception, and acceptance. Of ancient Chinese poems teaching should simplify the original complex cultural background and the profound internal meaning (Deng et al., 2022). This meaning teaching strategy based on cultural cognition can effectively improve the learning interest of teaching objects.

The teaching objectives of overseas students in learning ancient poems can be roughly divided into basic requirements and higher requirements. Firstly, the basic requirements are to master the basic meaning of lyrics, learn the rhythm of reading aloud, and understand the writing background of ancient poems. Secondly, the higher requirement is not only to understand the relationship between emotion and scenery in an ancient poem, but also understand the artistic conception of the ancient poem and the implication contained in Chinese culture.

2.1.1 The philosophy of life presented in ancient poems

When teaching ancient poems, teachers should consider the Chinese level and the national cultural background of the teaching objects. In the process of organizing teaching, it is particularly important to help overseas students overcome cross-cultural differences. The following are specific teaching cases (Sun, 2022).

Wang Wei (701-761), one of the best-known poets of the early Tang Dynasty (618-907), take his poem “In a Bamboo Forest” as an example: “Sitting alone a deep bamboo forest, /Playing the pipa with whistles. /In the dark forest, no one knows where I am /I have the bright moon for company?”. The lyrics of this poem are not difficult to understand, but the artistic conception and implication behind the poem are very difficult for overseas students. Thus, the interpretation of the poem must be expanded: First, the ideological content of the poem is inseparable from the poet’s background. Wang Wei was known as “the Buddha of poetry”, and the Zen, also called Buddhist meaning in the poem is the embodiment Wang Wei’s artistic conception of thinking. The “Zen” is one of the traditional Chinese culture with characteristics, which is the product of the combination of Confucianism, Buddhism and Taoism. It has a profound impact on the lifestyle and aesthetic views of Chinese people. Moreover, Wang Wei was proficient in music and good at painting. He was a versatile poet. Second, the first two sentences of the poem express the poet’s leisurely life. The latter two sentences reflect the poet’s natural and peaceful feelings. The sound of the pipa and whistles sets off the quiet of the bamboo forest. The bright moonlight sets off the gloom of the bamboo forest. This poem is like a vivid picture scroll, which can make readers have many beautiful imaginations about leisurely and peaceful life, the verse of this poem is light and beautiful, reflecting the Chinese philosophy that is at one with human and nature.

And Su Shi (1037-1101), a literary giant in the Northern Song Dynasty, wrote an interesting poem, “If there is melody on the zither, /Why is there no sound in the case? /If the melody comes from the fingers, /Why don’t we listen on the fingers?/” The content of the poem is very simple. Students can also draw their own conclusion that only the combination of zither and fingers can produce beautiful melody. The teacher’s further guidance is the key point. As a poem with Zen theory, the deeper meaning is that things in the world do not exist in isolation. The emergence of a thing must have its reasons for its emergence.

2.1.2 Chinese cultural elements represented by images in ancient poems

Understanding the common images in ancient poetry can help learners correctly understand the thoughts and feelings that the poet wants to express. For example, the images representing missing include the moon, wild geese and willows, etc.

First of all, the moon represents missing home and relatives. The Tang Dynasty great poet Li Bai (701-762) wrote the poem “Thoughts in The Silent Night”. The images in this poem is the “moon”, telling people that he looked up at the bright moon on a lonely night, he could not help missing his hometown. And Su Shi wrote “May we all be blessed with longevity, /Though far apart, we are still able to share the beauty of the moon together/”. At that time, he and his brother were far away from each other. In this poem, he expressed his deep thoughts and good wishes to his brother. Secondly,
swan goose also represents missing. Fan Zhongyan (989-1052), one of the famous literati in the Northern Song Dynasty, he wrote “Autumn at the border area, it’s a bleak and desolate landscape. /The swans here spread their wings to the south, without any nostalgia/”. When the poet saw the swans flying to the south, he missed his hometown in the warm south. Li Qingzhao (1084-1155), a famous poetess in the Song Dynasty, she wrote “A line of wild geese flew overhead, /I am grieved, /They are old acquaintances who once sent letters for me. /” When she saw the wild goose, she couldn’t think of her dead relatives. Since ancient times, the Chinese people have often used the swan goose as a metaphor for the letter and the person who delivers the letter to express their yearning for relatives and friends. In this poem, the wild goose is compared to the former messenger, but the family is no longer there. Finally, the image of willows, in “The Book of Songs”, a collection of China’s earliest poems, there is “Recalling the time when I went to war, willows sway with the breeze. /On the journey back now, there is heavy snow.” Willows always appear in farewell poems, In Chinese, the pronunciation of “willow” is similar to that of “left”. People usually want their relatives to stay with them. In ancient times, when people leave, they break the willow branches, indicating they are not willing to leave and expressing their feelings of retaining relatives.

2.2 Application of ancient articles teaching based on micro video

Micro video is the product of the combination of modern education and information technology. It can assist teachers in teaching by means of sound, image, text, animation and so on. We know that student learning is a process of accepting new information. The degree of acceptance and understanding of information will vary with different input methods. So the design of micro-video teaching is particularly important. How to give full play the convenient and visual advantages of micro video and make the content of course three-dimensional is the main problem that teachers need to consider (Li, 2018).

For example, “Debate Between Two Children About The Sun” excerpt from “Liezi·Questions raised by King Tang of the Shang Dynasty”. It is a Taoist work in the pre-Qin period (before 221 B. C.) of China. To understand the content of the article, it first explains the story through micro video, which can help students overcome the obstacles of reading classical Chinese, and grasp the core idea of the work on the basis of understanding, which can make the learning process easier and more enjoyable. Students can watch the micro video to save teaching time and make full preparation for the subsequent teaching links, such as the explanation of words and sentences, text analysis, exercise, etc. The following is the teaching design of micro video as well as applied analysis.

2.2.1 Instructional objectives

Instruction objectives can be divided into knowledge objectives, ability objectives and emotional objectives. Firstly, knowledge objectives require students to master the pronunciation and meaning of words and sentences in the text, understand relevant literature knowledge. Secondly, ability objectives require students to be able to read ancient Chinese correctly, understand the profound truth of the story and cultivate students’ competent of thinking. Finally, emotional objectives are to guide students to experience the ancient Chinese people’s spirit of knowing nature and seeking truth in the text, and to cultivate a serious, rigorous and pragmatic attitude towards learning.

2.2.2 The design of micro video

The micro-video design takes about five minutes and is divided into four steps. The first step is to introduce the background music and recite the original text. The second step is to develop the animation of storytelling and set four characters, two debating children, Confucius and his disciples. The theme of the debate is whether the sun is far or near. On one hand, a child thinks that the sun is near in the morning and far away at noon. Because the near object looks big and the far object looks small. On the other hand, another child thinks that the sun is far in the morning and near at noon. Because the distance is far, the temperature is low, while the distance is close, the temperature is high. The children asked Confucius to judge, but he could not answer. Confucius once said “What you know is what you know, and what you don’t know is what you don’t know. This is the real wisdom. ” He did the same in this story.

The third step is to introduction to the background of story. In this section, we will introduce relevant cultural background knowledge, students should have a preliminary understanding of the knowledge about Liezi and Taoism, Confucius and Confucianism. The last step is knowledge expansion. To answer the real situation from the perspective of physics, whether in the morning or at noon, the sun is the same distance from the earth. With the development of science, people can eventually answer the question of the two children for Confucius after thousands of years.

2.2.3 Precautions for micro-video application

In the teaching process of using micro-video, we should follow certain teaching rules. First, the design of the micro-video requires that the information should be selected according to the teaching objectives, the Chinese level, the
needs and the characteristics of overseas students. Second, the selection of multimedia resources should be scientific and auxiliary. On one hand, scientific means that the teaching content can highlight the key and difficult points, the language expression is accurate, the use of text, pictures and animation is suitable for the needs of the object, and conforms to the scientific cognitive law. On the other hand, auxiliary refers to the existence of multimedia resources as teaching tools. Teachers’ leading role in the curriculum should ensure the proper use of multimedia resources in different teaching links, naturally connect each teaching link in the process of interpretation, and maintain good interaction between teachers and students (Dong, 2020).

3. Conclusion

Compared with other types of course for overseas students, the teaching of ancient Chinese literature is still in the exploratory stage. The design and application of teaching methods should be considered according to the characteristics of text content. It is feasible to combine the thinking advantages of adults to promote language learning, which can avoid boring and mechanical language practice, and improve their learning interest with meaningful learning. Teachers should actively guide students to find their favorite types of literary works, so as to open the way of personalized learning.

In addition, the development and utilization of multimedia resources in teaching is an inevitable trend. There is no doubt that the use of multimedia resources in the teaching of ancient literary works can improve the teaching effect, which puts forward higher requirements for teachers to master the multimedia technology.

References


