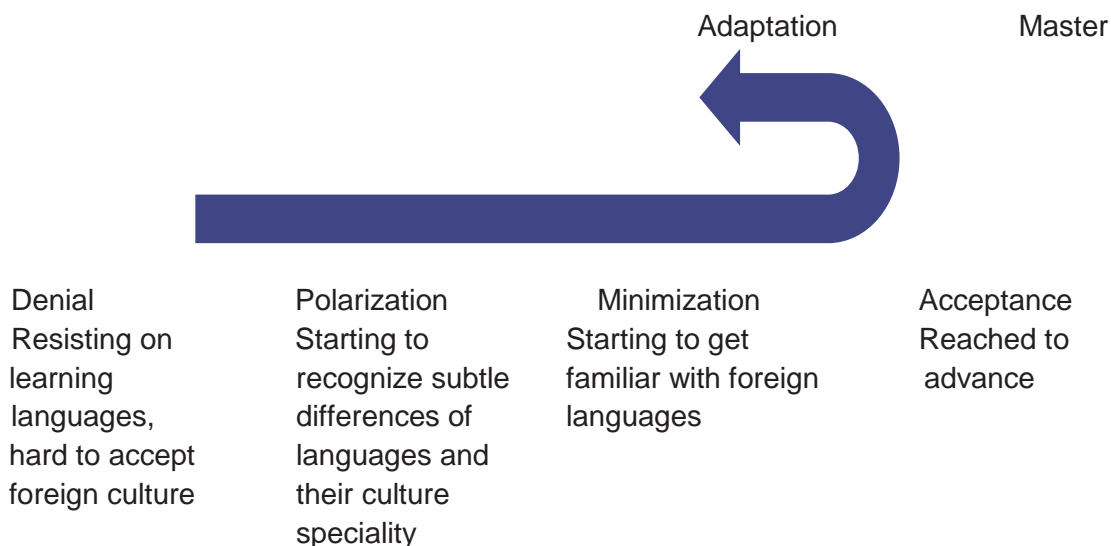


research.



So, we considered the importance of embracing intercultural capability and embedding it into the foreign language teaching and learning. There is a need in the study of intercultural competence indicators in language learning, and the way to develop all its aspects harmoniously.

Each study will help us better understand the complexity and language learning process under the guidance of intercultural competence. After better quantifying cross-cultural competence, it can be used to intervene in language learning, so that cross-cultural competence will not become the quagmire of language learning.

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METHODS OF TEACHING CHINESE CHARACTERS TO NON-CHINESE STUDENTS

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In the practice of teaching Chinese to non-Chinese students, characters make the most difficult part of Chinese teaching and learning for both teachers and students. In order to achieve good results in Chinese teaching, it is necessary to understand the characteristics of Chinese characters. Each Chinese character has a shape, and the morpheme it records has sound and meaning. The three are combined, so a Chinese character is a unity of shape, sound, and meaning. There is not a one-to-one relationship between character units and language units. The phenomenon of different words (morphemes) with the same character and different characters with the same

word (morpheme) is common. This article introduces three teaching methods formulated according to the characteristics of Chinese characters.

Keywords: Chinese character; teaching method; radical-based teaching; etymology teaching method; ICT-assisted teaching.

While learning Chinese as a foreign language is becoming more and more popular, there's an urgent need in research providing clear methods and strategies to teach it to non-Chinese speakers. One of the most complicated aspects in teaching Chinese as a foreign language is teaching characters.

There are about 100,000 modern Chinese characters, 2,500 commonly used Chinese characters in daily life, and 1,000 secondary commonly used characters. It's not much compared to alphabetic languages, so there's absolutely no need to be afraid of learning Chinese characters.

Some researchers consider that the six-step strategy is one of the most efficient. Namely, it includes "new character instruction, reading characters with Pinyin, providing character-use context knowledge, experiencing character writing, typing, and re-experiencing character writing" [1, p.52]. Such approach allows to understand the form, the meaning and the pronunciation of characters and corresponding words.

Before teaching Chinese characters it is important to be aware of their characteristics. We teach characters and pinyin in contrast and comparison to alphabets of the learner's L1.

In terms of writing shape, the letters of English and Russian are arranged linearly in a row when they form words. There is no alphabet in Chinese, and the strokes of Chinese characters are drawn by orders inside an invisible square that marks its borders. This is the most obvious feature of Chinese characters from the appearance and something a teacher explains explicitly to the learners of any age [2, p. 357].

When writing Chinese characters, there is no word segmentation. In most cases, it can be said that a Chinese character is a morpheme, so it is relatively easy to distinguish morphemes in written Chinese, but it is more difficult to distinguish words.

Chinese characters have a complex structure. Different from alphabet language, strokes form radicals, and radicals form the shape of Chinese characters. In the structure of Chinese characters, there are nearly 30 kinds of strokes and more than 560 radicals.

Next important idea is that Chinese characters are a combination of shape, phonetic element and semantic element. According to the "six scripts" theory, Chinese characters can be divided into six types: pictographic, ideographs, compound ideographs, phonetic-semantic compounds, transfer characters, and loan characters. [3]:

1. Pictographic: the shape of this type of Chinese character is similar to the shape of the object it represents, such as: 火(fire) and 山 (mountain);

2. Ideographs: using the positional relationship of strokes to represent abstract concepts, such as: 上(up) and (down);

3. Compound ideographs: combining two or more independent pictographs or ideographs to express a new meaning. For example: "从" (follow) two "人" (persons) are combined, and one person stands behind the other, which means to follow.

4. Phonetic-semantic compounds the combination of the ideographs and the phonetic symbol representing the pronunciation. For example: "谋" has an "言" on the left which means speaking, and "某" on the right, which means that the pronunciation is similar to "mou" .

5. Transfer characters: some characters with the same radical can be interpreted mutually. For example: "老" and "考" , both can be translated into "old" .

6. Loan characters: borrow an existing Chinese character to express another meaning, that is, to renovate an old character. This word is not the same as its original pronunciation and meaning.

Another dimension of teaching Chinese is the differentiation of tones. The mapping from Chinese character-shapes to their pronunciations is usually several-to-one, and sometimes one-to-several. Unlike alphabetic languages such as English, where homophones are often similar in spelling (for example,

“sheep” and “shape” in English), some Chinese characters do not share any orthographic similarity (for example, “商” and “赏” are both pronounced /shang/).

Chinese characters have a certain transcendence of time and space. Although the pronunciation of ancient and modern Chinese has changed a lot, the meaning of Chinese characters has not changed much. Therefore, people with a certain cultural foundation can easily read ancient books written two thousand years ago. The same Chinese character often has different pronunciations in different dialects, and it is often incomprehensible when read, but since the meaning of the words is rarely different, it can generally be communicated when written.

There are currently many studies on Chinese character teaching methods, such as phonetic notation teaching methods; Chinese character knowledge teaching methods such as strokes, stroke order, structure, radicals, components, word formation methods, and etymological theories. Let us consider them in more detail.

Radical-based teaching. Every Chinese character is made up with one or several radicals. It is a logical and natural continuation to teach more complex Chinese characters after the previous stage in which the students have mastered some simple characters and radicals. In the Chinese character component teaching method, there are mainly two practice forms: one is to split Chinese characters into radicals, and the other is to combine divided radicals into Chinese characters. For example, when the teacher organizes students to practice, it is recommended to start with Chinese characters with the same radical. Such as 机 (jī)、林(lín)、朴(pǔ)、参(sēn), they have the same radical 木(mù).

Additionally, applying this method implies teaching the systematic structure of Chinese characters, so that students can understand radicals as the composition of Chinese characters. Some advantages of Radical-based Teaching method are the following. Firstly, it shows the systematic structure and composition of each Chinese character. Secondly, it highlights the correlation between Chinese characters with the same radical. And lastly, it reduces the time spent on recognizing and memorizing Chinese characters through strokes [4, p. 118].

The etymology teaching method. Teachers scientifically explain the origin, structure and formation of Chinese characters to students, guide students to learn in a scientific, life-oriented and visualized literacy situation, and improve the interest and efficiency of Chinese character learning. For example, presenting the following characters, “请” (please), “情” (love), “清” (clear), “晴” (sunny), “睛” (eye), “蜻” (dragon), the teacher explains to students the different etymology of these six radicals, and then helps to understand the meaning of the characters according to different radicals. This way, students can distinguish these words with similar structures more easily.

ICT-assisted teaching. The rapid development of ICT technology has also brought new tools to teaching Chinese characters. For example, using computers, projectors, and various animation websites can clearly show students how the strokes of Chinese characters are written, as well as its pronunciation and meaning. Using Kahoot and other platforms in the classroom and setting up some classroom games will also improve students’ learning enthusiasm and learning outcomes.

Learning pinyin is an important part of learning Chinese. Teaching Hanyu Pinyin and Chinese characters with computer is of great help in recognizing Chinese characters [5, p. 285].

So, we can conclude that in the practice of teaching Chinese to non-Chinese students, characters make the most difficult part of Chinese teaching and learning for both teachers and students. In order to achieve good results in Chinese teaching, it is necessary to understand the characteristics of Chinese characters and use the integrated approach implying teaching the form, meaning, and sound of characters and corresponding syllables.

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MODERN APPROACHES TO THE STUDY OF CHINESE ART SONGS

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The article discusses modern approaches to the study of Chinese art song in higher educational institutions in China. Attention is drawn to the importance of taking into account the aesthetic principles and stylistic features of Chinese art songs when studying them. It is proposed to use an integrated approach in the study of Chinese art songs, which will contribute to a deeper study of this type of musical composition.

Keywords: Chinese art songs; aesthetic principles; stylistic features; integrated approach.

Chinese art songs are unique among the world's art songs because of their unique contexts and the unique cultural background of China. The long culture has provided fertile ground and rich literary resources for Chinese art songs. During the long historical development process, many poets have created a large number of excellent poems and art, and the connotation of these poems has added the thickness of thought to the content of art songs and, to a large extent, influenced the creation of Chinese art songs. In modern conditions, the acquaintance of future teachers with the specifics of the Chinese art song is an important component of their professional training.

When studying Chinese art songs, it is necessary to rely on the following research methods: analysis of the Chinese art song in the context of the evolution of the genre, generalization of the experience of the pedagogical system in the field of higher professional education.

An analysis of selected works by Chinese composers in the context of a wide range of pedagogical cycles makes it possible to identify a number of promising methods in the process of obtaining professional skills. The study of the specifics of the Chinese art song with the help of an integrated approach allows us to identify the features of the evolution of chamber vocal compositions in Chinese musical culture. The formation of students' knowledge in the field of chamber vocal creativity must be compared with the historical situation. The method of comparative analysis allows us to identify the specifics of the Chinese art song. In the process of studying the phenomenon of artistic song, the principle of interdisciplinarity should be observed. The stylistic fusion of two musical systems – European and Chinese – in modern vocal works is becoming well-established and even normative. Composers strive to create original musical works that demonstrate the rich potential of Chinese national folklore.

A special place in the study of Chinese art songs is occupied by the analysis of the aesthetic and stylistic features of these works.

Consider the basic aesthetic principles:

1. The beauty of «harmony».

China is a large and inclusive country, and its people have been peace-loving since ancient times, with «harmony» as the beauty. Confucian culture, as the guiding ideology of the feudal era, placed great emphasis on the role of «harmony» and believed that «harmony» should be the lifelong goal of people. The relationship between human beings and nature is about the beauty of harmony. The fall of osmanthus flowers at leisure, the moon is quiet and the spring mountains are empty depicts the beauty