

欧洲中文教育

JOURNAL OF  
CHINESE LANGUAGE  
TEACHING  
IN EUROPE

02/2025

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Journal of Chinese Language Teaching in Europe 欧洲中文教育 is  
an international, peer-reviewed academic journal published twice a year  
by the Institute of East Asian Studies, Faculty of Humanities  
of Eötvös Loránd University.

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of Eötvös Loránd University, H-1088 Budapest, Múzeum körút 4/F.  
Responsible Editor 责任编辑: Dr. Imre HAMAR 郝清新博士

Technical Editing: Edina Terjék  
Cover illustration by Katalin VILIMI

ISSN 3004-2291 (Print)  
ISSN 3004-1198 (Online)

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## Foreword by the Editor-in-Chief of Journal of Chinese Language Teaching in Europe

Language is the carrier of civilisation. As one of the most widely spoken languages in the world, Chinese attracts learners across the globe with its profound cultural heritage and vibrant modern presence. In this context, the *Journal of Chinese Language Teaching in Europe* was established to serve as an open, diverse, and innovative academic platform—one that brings together cutting-edge research in Chinese language education and fosters academic exchange and practical exploration in the field of international Chinese education.

Since its inception, the journal has adhered to the principle of ‘based in Europe, facing the world’. Although ‘Europe’ is part of our name, our perspective is by no means limited by geographic boundaries. Instead, we aim to reflect global trends, theoretical innovations, and practical advancements in Chinese language education. We welcome submissions from researchers and practitioners of all nationalities and cultural backgrounds to jointly explore the opportunities and challenges in Chinese language teaching.

The journal focuses on core topics including but not limited to

- **Teaching Theory and Methods:** Second language acquisition, curriculum design, and innovative teaching models;
- **Technology and Chinese Education:** Applications of AI, virtual reality, and big data in Chinese language teaching;
- **Intercultural Communication:** Cultural factors in language instruction and learners’ cross-cultural adaptation;
- **Policy and Development:** Comparative studies of national Chinese language education policies, teacher training, and discipline development; and
- **Learner Studies:** Motivation analysis, cognitive characteristics, and learning strategies.

We encourage interdisciplinary and multi-perspective research, valuing both theoretical rigor and practical relevance. Whether empirical research, case studies, literature reviews, or reflective teaching reports, any work that offers insights into the development of Chinese language education is welcome in our journal.

As editor-in-chief, I extend my heartfelt thanks to our authors, peer reviewers, and readers. It is your wisdom and passion that allow the *Journal of Chinese Language Teaching in Europe* to continually grow. Looking ahead, we will remain committed to academic excellence and innovation and to promoting the flourishing of global Chinese language education.

Let us move forward together, exploring a broader educational landscape at the intersection of language and culture.

Dr Ye Qiuyue

## 《欧洲中文教育》主编前言

语言是文明的载体，中文作为世界上使用最广泛的语言之一，正以其深厚的文化底蕴和蓬勃的现代活力吸引着全球学习者。在此背景下，《欧洲中文教育》应运而生，旨在搭建一个开放、多元、创新的学术平台，汇聚全球中文教育研究的前沿成果，促进国际中文教育领域的学术交流与实践探索。

自创刊以来，我们始终秉持“立足欧洲，面向世界”的办刊理念。尽管以“欧洲”为名，但本刊的视野绝不局限于地域边界，而是致力于反映全球中文教育的发展动态、理论创新与教学实践。我们欢迎来自不同国家、不同文化背景的研究者与实践者投稿，共同探讨中文教育的机遇与挑战。

本刊关注的核心议题包括但不限于：

教学理论与方法：二语习得研究、课程设计、教学模式创新；

技术与中文教育：人工智能、虚拟现实、大数据在中文教学中的应用；

跨文化交际：语言教学中的文化因素、学习者的跨文化适应；

政策与发展：各国中文教育政策比较、师资培养、学科建设；

学习者研究：动机分析、认知特点、学习策略等。

我们鼓励跨学科、多视角的研究，既重视理论深度，也关注实践价值。无论是实证研究、案例分析，还是文献综述、教学反思，只要对中文教育的发展有所启迪，本刊均予以重视。

作为主编，我衷心感谢各位作者、审稿专家和读者的支持。正是你们的智慧与热情，使《欧洲中文教育》得以不断成长。未来，我们将继续坚守学术品质，推动创新，促进全球中文教育事业的繁荣发展。让我们携手同行，在语言与文化的交汇中，探索更广阔的教育图景。

叶秋月博士



ZSUZSANNA KARSAI

(*Eötvös Loránd University, Budapest*)

**The Target Language Civilisation Subject  
at the Hungarian–Chinese Bilingual Primary and  
Secondary School  
– A Case Study in the Light of the Local Curriculum  
and Teaching Practice**

**Abstract**

The Hungarian–Chinese Bilingual Primary and Secondary School is the only educational institution in Central and Eastern Europe where education is carried out in Chinese and the language of the host country—in this case, Hungarian—across twelve grade levels. Among the subjects that can be taught in the target language at bilingual schools in Hungary is the Target Language Civilisation course, which aims to provide students with knowledge about the target country and its culture in the target language. The purpose of this case study is first to review the local curriculum of the Chinese Target Language Civilisation subject at the school, then to reflect on the teaching practices through the lens of the CLIL (Content and Language Integrated Learning) educational approach, based on Coyle’s (1999) 4C’s model, and finally to propose recommendations for the revision of the local curriculum.

**Keywords:** Hungarian–Chinese Bilingual Primary and Secondary School, Chinese language teaching, Target Language Civilisation subject

如意

## 目标语言文明课程在中匈双语学校的实施 ——基于课程计划与教学实践的案例研究

### 摘要

中匈双语学校是中东欧唯一一所从一年级到十二年级都以中文和所在国语言——在本例中为匈牙利语——进行教学的教育机构。匈牙利的双语学校中，有一门可以用目标语言（即中文）教授的课程叫做目标语言文明课，其目的是让学生用目标语言学习目标国及其文化。本案例研究的目的，首先是梳理该校中文目标语言文明课的课程大纲，其次是基于教学经验，并借助 Coyle (1999) 提出的 CLIL（内容与语言整合学习）4C 模型对教学经验进行反思，最后提出对课程大纲的调整建议。

**关键词：** 匈中双语学校；汉语教学；目标语文明课程

### Introduction: Literature Review and Methodology

In Hungary, the subject called Target Language Civilisation is taught in bilingual primary and secondary schools, where students learn about the target language's country and its culture in the target language itself. The Hungarian-Chinese Bilingual Primary and Secondary School was the first in the country to introduce this subject in Chinese in 2013, at the upper grades of primary school (Grades 5–8). Although the Target Language Civilisation subject also contributes to the development of students' language skills, it is not a traditional language lesson. Beyond language learning, the focus is placed more on acquiring subject-specific content and developing intercultural competences. For students, the emphasis is therefore not primarily on grammatical accuracy, but rather on communicative language use and understanding of content. Because of these characteristics, the subject is closely associated with the CLIL (Content and Language Integrated Learning) educational approach.

In Coyle's (1999) 4C's model, the four pillars of the CLIL educational approach are intertwined: subject Content (e.g. Chinese festivals, the geography of China, etc.), Communication in the foreign language (i.e. language learning for real purposes), the Cognition, the development of thinking processes (referring to higher-order thinking skills such as comparison, evaluation, etc.), and Culture (meaning the development of an intercultural perspective). The CLIL

approach can, in practice, be regarded as the implementation of Byram's (1997) model of intercultural communicative competence, which consists of five main components: attitudes, knowledge, skills of discovery and interaction, skills of interpreting and relating, and critical cultural awareness.<sup>1</sup> In Hungary, bilingual education celebrated its 30<sup>th</sup> anniversary in 2017. The first CLIL program was launched in a secondary school in 1987, followed by the introduction of the first primary school CLIL programs in 1989.<sup>2</sup> In this regard, Kovács (2018), in her book "*School, Language, Success*", provides a comprehensive insight into bilingual education in Hungary and the history of Hungarian CLIL, as well as into the collected experiences and achievements. She concludes that the CLIL approach represents a more modern perspective, one that is closer to the requirements of the 21<sup>st</sup> century, since "knowledge that can be applied"<sup>3</sup> is considered more important than the acquisition of descriptive grammar with as few errors as possible.<sup>4</sup> With regard to language learners, a distinction is made between the "effective" and the "successful" language learner,<sup>5</sup> which in Kovács's (2018) definition serves to differentiate between the language proficiency of students taught through traditional language instruction and those taught using the CLIL approach.<sup>6</sup> According to Illik (2018), CLIL combines the transmission of information with the development of competences, strengthening learners' linguistic and knowledge-based competences. He considers the CLIL approach so useful that he even sees its application as beneficial in a history class taught in Hungarian, since a significant portion of historical terminology is of non-Hungarian origin. In their study, Hu, Mohd Said and Hashim (2023) provide an overview of numerous CLIL studies conducted in China, most of which were carried out in higher education with English as the medium of instruction. They conclude that CLIL is a highly promising educational approach; however, related research needs to be expanded into new areas (e.g. teaching materials, assessment, the role of the mother tongue, etc.). With regard to the teaching of Chinese culture in English, Huang (2023) highlights three key aspects: the strategic planning of content and language integration, the alignment of learners' language proficiency with their cognitive abilities, and the adoption of a research-based, exploratory teaching/learning approach that can balance content and language requirements. Poveda-García-Noblejas and Antropova (2024) present a systematic review of CLIL-related research and found that most studies focus on communication and

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<sup>1</sup> Bajzát 2014: 409.

<sup>2</sup> Kovács J. 2013: 146.

<sup>3</sup> Kovács J. 2018: 30.

<sup>4</sup> Kovács I. 2018: 70–71.

<sup>5</sup> Kovács J. 2018: 34–35.

<sup>6</sup> Kovács I. 2018: 71.

motivation, while the least explored area is cognitive skills (e.g. creative and critical thinking).

The present study is a qualitative case study that reviews the local school curriculum and syllabi of the Chinese Target Language Civilisation subject, with a focus on the cultural content they incorporate, and then, based on the framework curriculum recommendations and teaching experience, identifies possible shortcomings. Following the presentation of the cultural content, the author of this study—also the teacher of the subject—provides reflections, summarizing teaching experiences by grade level. The analysis explores how Coyle's (1999) 4C's model, associated with the CLIL approach, is manifested, namely content, communication in the foreign language, the development of cognitive processes, and cultural elements. Finally, in light of these teaching experiences, recommendations are made for further revision and development of the local curriculum.

### **A Brief Introduction of the Hungarian–Chinese Bilingual Primary and Secondary School**

The Hungarian–Chinese Bilingual Primary and Secondary School was founded in Budapest in 2004 and now has a history of twenty years. The initial aim of establishing the institution was to provide children of the Chinese community living in Hungary with an educational environment that would support their integration into Hungarian society, offer them high-quality education, and at the same time help them preserve their Chinese identity—giving them the opportunity to learn the Chinese language and writing system, and to maintain their mother tongue and cultural heritage. Parallel to China's economic rise, particularly after the Beijing Olympics, the school became increasingly popular among Hungarian parents and students, with a growing number of native Hungarian speakers enrolling. Today, approximately three-quarters of the students are Hungarian native speakers. At present, the institution is the only state-maintained full-time day school in Hungary and the wider Central and Eastern European region where Chinese language education is provided across twelve grade levels in two languages—Chinese and the language of the host country, in this case Hungarian. In 2016, the school was expanded with a secondary school division; however, the bilingual education concept applies only to the primary level (Grades 1–8), while at the secondary level students receive advanced Chinese language instruction. Chinese language education at the school has been continuously developing, as demonstrated by the fact that graduating students regularly achieve excellent results in the Chinese secondary school leaving

examination. The school's future development is also signaled by the establishment of a Confucius Institute on its premises in 2024.<sup>7</sup> All this also means that the focus of the present study, the Target Language Civilisation subject, is itself undergoing continuous transformation and development.

At the school, students begin learning Chinese from the first grade as their first foreign language, with five lessons per week in split groups. Hungarian students attend Chinese as a Foreign Language class, while Chinese students take Chinese Language and Literature lessons similar to those taught in China. In addition, as a bilingual educational institution, the school also provides subject-based classes taught in Chinese at the primary level, including Music, Digital Culture, Visual Culture, and the Target Language Civilisation subject.<sup>8</sup>

### Target Language Civilisation Subject

The Target Language Civilisation subject deals with the cultures of the target language countries, interpreting the term “culture” in a broader sense. Its topics therefore include knowledge related to the geography, economy, history, literature, and arts of the target language countries, as well as the everyday life, living conditions, customs, festivals, and value systems of different social strata and groups within the target language society.<sup>9</sup> The subject may form part of the target language curriculum framework, but it can also appear as an independent subject in the timetable. Since it is taught in the target language, a prerequisite is that students reach a certain level of proficiency in the target language before beginning the Target Language Civilisation course.<sup>10</sup> This required level means that by the end of Grade 4 students must have attained A1 proficiency in Chinese, which also implies that this is the expected language level for Hungarian students upon entering Grade 5.

Guidelines for teaching the Target Language Civilisation subject were already introduced in the Decree 26/1997 (VII.10.) of the Ministry of Culture and Education on the issuance of the Directive for Bilingual School Education, at that time with reference to bilingual secondary education. This decree includes the framework curriculum for teaching the subject in grammar schools and regulates that it may be taught in the last two years of secondary education—namely in Grades 11 and 12 of four- and six-year grammar schools and four-year vocational secondary schools, as well as in Grades 12 and 13

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<sup>7</sup> Karsai 2024: 96–98.

<sup>8</sup> Karsai 2024: 101–102

<sup>9</sup> <https://njt.hu/jogszabaly/1997-26-20-67> (last accessed: 02.02.2025)

<sup>10</sup> Takács 2016: 71.

of five-year (i.e. preparatory year) grammar schools and vocational secondary schools—either independently with two lessons per week or integrated into the number of target language classes.<sup>11</sup> The Government Decree 100/1997 (VI.13.) on the issuance of the regulations of the school-leaving examination includes the examination regulations and requirements pertaining to the Target Language Civilisation subject.<sup>12</sup>

The Decree 4/2013 (I.11.) of the Ministry of Human Resources on the issuance of the Directive for Bilingual School Education also addresses the teaching of the Target Language Civilisation subject in primary schools. While the decree does not make the teaching of the subject compulsory in bilingual primary schools, it regulates the range of subjects that may be taught in the target language within the local curricula of the schools. According to this regulation, in Grades 5–6 the subjects that may be taught in the target language are Music, Visual Culture, Physical Education, Natural Science, Target Language Civilisation, Informatics, and History, while in Grades 7–8 they are Biology, Geography, Physics, Chemistry, Target Language Civilisation, Mathematics, Informatics, and History. For primary education, the decree specifies that the Target Language Civilisation subject should be taught over a period of four years, in Grades 5–8, with 36 lessons per year. It also stipulates that the Target Language Civilisation subject may be taught by a teacher who holds a teaching degree and qualification in the target language, or in teaching history in the target language, or who is a native speaker of the target language with a relevant teaching degree and qualification<sup>13</sup> —for example, a teaching diploma in Chinese Language and Culture.

### **Framework Curriculum for the Target Language Civilisation Subject**

In connection with the 2012 National Core Curriculum (NAT), the framework curricula for the various subjects were published in 2013, including the framework curriculum for the Target Language Civilisation subject. In 2020, the NAT was renewed, and new framework curricula aligned with it were also published, which are available on the website of the Educational Authority. With regard to the recommended thematic units included in the framework curriculum of the Target Language Civilisation subject, no substantial changes have been made. In the earlier framework curriculum, in the table listing the recommended

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<sup>11</sup> <https://njt.hu/jogszabaly/1997-26-20-67> (last accessed: 02.02.2025)

<sup>12</sup> <https://njt.hu/jogszabaly/1997-100-20-22> (last accessed: 02.02.2025)

<sup>13</sup> <https://magyarkozlony.hu/dokumentumok/5bed5e837a55ce0ca0c8eeb6c0655ff4257b0cbe/megtekintes> (last accessed: 02.02.2025)

thematic units and developmental objectives, an additional row also displayed the links to other subjects, whereas this row is missing from the later version. Similarly, in the earlier document titled Framework Curriculum for Bilingual Primary School Target Language Education, aligned with the 2012 NAT, the recommended connections for Target Language Civilisation lessons were also indicated under the topics of target language education, but these are absent from the later framework curriculum.

The framework curriculum aligned with the new NAT also specifies in detail the recommended thematic units, developmental goals and requirements, knowledge areas, and key concepts of the Target Language Civilisation subject for different grade levels. For Grades 5–6, the following thematic units are included: the physical geography and economy of the target language countries; the history and social relations of the target language countries; everyday life, traditions, customs, and festivals in the target language countries; leisure and sports in the target language countries; the literature and arts of the target language countries; and presenting Hungary to foreigners. For Grades 7–8, essentially the same thematic units appear, with minor additions: the physical geography of the target language countries; the economy of the target language countries; the history, politics, and social relations of the target language countries; everyday life, traditions, customs, and festivals in the target language countries; leisure and sports in the target language countries; the literature, arts, and scientific life of the target language countries; and presenting Hungary to people living in other countries.<sup>14</sup>

### **Learning Goals and Future Perspectives of the Chinese Target Language Civilisation Subject**

According to Decree 20/2012 (VIII.31.) of the Ministry of Human Resources, in bilingual primary schools at least two subjects must be taught in the target language in Grades 1–2, and from Grade 3 onwards at least three subjects must be taught in the target language, or alternatively, the combined number of lessons in the target language and in subjects taught in the target language must reach at least thirty percent of the students' total weekly lesson hours. At the lower grades of the Hungarian–Chinese Bilingual Primary and Secondary School, in addition to five weekly target language lessons (4+1 extracurricular class), Music and Visual Culture are taught in Chinese. At the upper grades, in addition to five weekly target language lessons (4+1 extracurricular class),

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<sup>14</sup> <https://magyarkozlony.hu/dokumentumok/5bed5e837a55ce0ca0c8eeb6c0655ff4257b0cbe/megtekintes> (last accessed: 02.02.2025)

Visual Culture, Digital Culture, and the Target Language Civilisation subject are taught in Chinese.

The Decree 4/2013 (I.11.) of the Ministry of Human Resources entered into force on 1 September 2013, and its provisions had to be implemented in practice for the first time in the 2013/2014 academic year. Accordingly, the then—and current—head of the Hungarian–Chinese Bilingual Primary and Secondary School, Zsuzsanna Erdélyi, deemed it appropriate to introduce the teaching of the Chinese Target Language Civilisation subject at the upper grades of primary school. This decision was made after considering the list of subjects that could be taught in the target language and the qualifications and professional expertise of the teachers available at the institution. Thus, the 2013/2014 academic year was the first in which the Target Language Civilisation subject was introduced as a separate subject in the timetable, starting from Grade 5 and subsequently expanding to higher grades year by year.

Before the beginning of the school year, the head of the institution entrusted Wang Yue, a native Chinese teacher at the school, with the task of developing the local curriculum for the subject. The preparation of the syllabi and concrete teaching materials in line with the local curriculum, as well as the teaching of the subject in Grades 5–8, was informally assigned to the author of this article, who has been responsible for teaching the subject up to the present day, with the exception of a brief interruption due to a study trip abroad (academic year 2014/2015 and the second semester of 2015/2016). During this period, the Target Language Civilisation classes were covered through substitute teaching.

The teaching of the subject now has a history of more than ten years, providing sufficient experience for the writing of this article. With the introduction of the renewed National Core Curriculum (NAT) in 2020, the revision of the local curriculum raised the question of whether certain modifications should be made to the Target Language Civilisation curriculum in light of teaching experience. The changes introduced into the local curriculum represent a significant development in the history of the subject, covering an entire thematic unit; at the same time, over the years, a number of adjustments have also been made to the syllabi and concrete teaching materials of other thematic units. Such modifications during the academic year were necessary, on the one hand, because the development of the subject has been shaped by practical teaching experience, and on the other hand, because learning the subject presupposes a certain level of prior language competence, which may vary from cohort to cohort. As a result, both the teaching materials and the manner and depth in which topics are addressed in class have been subject to continuous change, adapting to the learners' abilities. It is worth noting, for example, that in the years following the introduction of remote learning during the COVID-19 pandemic, the Chinese

language skills of students entering Grade 5 were, according to the teacher's personal experience and observation, noticeably weaker compared to those of students entering Grade 5 before the pandemic. This difference in language competence resulted in variations in the depth of content delivery, the linguistic formulation of the materials, and the amount of time allocated to certain topics in lessons. In the future, the organization of the subject will also need to continue to take into account the diversity of learners' skills.

The Target Language Civilisation subject may also serve as a school-leaving examination subject in bilingual secondary schools. At present, the bilingual program of the Hungarian–Chinese Bilingual Primary and Secondary School is offered only at the primary level, while at the secondary level students study Chinese as a foreign language with an increased number of lessons, in which they may also take the school-leaving examination. A possible future direction of development is that the secondary level of the school could also be expanded with a bilingual educational program, which would make it possible for the Target Language Civilisation subject to appear both in secondary education and as a school-leaving examination subject. However, for this to be realized, the local curriculum, syllabi, and concrete teaching materials of the Target Language Civilisation subject at the primary level must first be finalized in such a way that they can provide a solid foundation for the future teaching of the subject at the secondary level.

### **The Local Curriculum of the Chinese Target Language Civilisation Subject and the 4C's Model**

The following presents the first version of the local curriculum of the Target Language Civilisation subject, broken down by grade level. In addition to the thematic units, the syllabus is also indicated. In the table, the thematic units affected by the modifications made in the 2020 local curriculum are highlighted in grey.

As part of the case study, based on teaching experience, the table of the local curriculum has been supplemented to indicate which element of Coyle's (1999) 4C's model (Content, Communication, Cognition, Culture) received primary emphasis in the teaching of a given subject content. The appearance of the other elements, as well as the extent of their implementation, is discussed in the reflection section.

<b>Thematic Units of Chinese Civilisation class (Grade 5)</b>	<b>Syllabus</b>	<b>The main focus of the 4C's model</b>
<b>The history of the Chinese language</b>	The origin of Chinese characters, Classical Chinese, Modern Chinese	Content
	The types and characteristics of different dialects	Content
	The relationship between simplified and traditional Chinese characters	Cognition
	The relationship between Mandarin Chinese and the dialects	Cognition
<b>Chinese names</b>	Common Chinese surnames	Content
	The naming customs of the Chinese people	Culture
	An introduction to common Chinese male and female given names	Culture
<b>Invitation and hospitality in China</b>	The characteristics of Chinese hospitality	Culture
	Chinese hospitality	Culture
	The question of payment when inviting	Culture
	Etiquette considerations for the host and the guests	Communication
<b>The large family of the Chinese people</b>	The concept of family in China	Content
	Respect for the elderly in China	Culture
	The effects of the Chinese family structure	Cognition

<b>Thematic Units of Chinese Civilisation class (Grade 6)</b>	<b>Syllabus</b>	<b>The main focus of the 4C's model</b>
<b>A geographical overview of China</b>	China's territory	Content
	The population of China	Content
	China's seas, rivers, mountains, lakes, forests, etc.	Content
<b>The meaning of the dragon</b>	The origin of the dragon	Content
	The appearance of the dragon	Communication
	The meaning of the dragon symbol	Culture
	Festivals, legends, customs, etc. related to the dragon	Culture
<b>Spring Festival, Lantern Festival</b>	The origin of the Spring Festival and the Lantern Festival	Content
	The traditional ways of celebrating the Spring Festival and the Lantern Festival	Communication
	The traditional foods of the Spring Festival and the Lantern Festival	Culture
	The status of the Spring Festival and the Lantern Festival	Content
<b>Mid-Autumn Festival</b>	The origin of the Mid-Autumn Festival	Content
	The traditional ways of celebrating the Mid-Autumn Festival	Communication
	The traditional foods of the Mid-Autumn Festival	Culture
	The status of the Mid-Autumn Festival	Content
<b>Dragon Boat Festival</b>	The origin of the Dragon Boat Festival	Content
	The traditional ways of celebrating the Dragon Boat Festival	Communication
	The traditional foods of the Dragon Boat Festival	Culture
	The status of the Dragon Boat Festival	Content

<b>Thematic Units of Chinese Civilisation class (Grade 7)</b>	<b>Syllabus</b>	<b>The main focus of the 4C's model</b>
<b>The economy of China</b>	The economic development of Ancient China	Content
	The economic development of Modern China	Content
	China's foreign trade	Content
	China's economic position in the world	Content
<b>Animal idioms and proverbs</b>	The origin and meaning of animal idioms and proverbs	Communication
<b>The 12 Chinese zodiac signs</b>	The 12 zodiac signs and the animals	Culture
	The 12 zodiac signs and agriculture	Culture
	The 12 zodiac signs and their meanings	Culture
<b>The climate of China</b>	The climate of China on the mainland	Content
	The climate of China at sea	Content
	Climate zones in China	Content
<b>Chinese proverbs and idioms: chengyu</b>	Chengyu and language learning	Communication
	Chengyu and historical references	Content
<b>Thematic Units of Chinese Civilisation class (Grade 8)</b>	<b>Syllabus</b>	<b>The main focus of the 4C's model</b>
<b>Chinese cities</b>	The proportion and population of Chinese cities	Communication
	The economy of Chinese cities	Communication
	An introduction to famous Chinese cities	Communication
<b>Rural areas in China</b>	The proportion and population of rural areas in China	Content
	The economy of rural areas in China	Content

<b>The policy of reform and opening up in China</b>	The history, beginning, and background of the reform and opening-up policy	Content
	The results of the reform and opening-up policy	Content
	The current situation of the reform and opening-up policy	Content
<b>Traditional Chinese drama</b>	The history, development, and current form of traditional Chinese drama	Content
	Beijing Opera	Culture
	Local Chinese operas	Culture

*Table 1: The First Version of the Local Curriculum of the Target Language Civilisation Subject*

With the introduction of the 2020 National Core Curriculum (NAT), modifications were also made to the local curriculum, and based on teaching experience it became timely to introduce some necessary adjustments to the Target Language Civilisation subject. These modifications primarily affected the thematic units of Grades 7 and 8.

In Grade 7, “The economy of China” and “The climate of China” are no longer listed as separate thematic units; instead, they have been integrated into the topics “A geographical overview of China” (Grade 6) and “Chinese Cities” and “Rural Areas in China” (Grade 8). After the modifications, the following thematic units are taught in Grade 7: “Life in China”, “Animal idioms and proverbs”, “The 12 Chinese zodiac signs”, and “Chinese proverbs and idioms: chengyu”. The most significant change, therefore, occurred in the first thematic unit.

<b>New Thematic Units in Grade 7</b>	<b>Syllabus</b>	<b>The main focus of the 4C's model</b>
<b>Life in China</b>	The currency of China	Communication
	Payment methods in China	Communication
	Prices in China: comparison with Hungary	Communication
	Means of transportation and their use in China	Communication
	Public transportation and bike-sharing system in China	Communication
	Popular social media platforms in China	Communication
	Leisure activities	Communication

*Table 2: New Thematic Unit in Grade 7 of the Target Language Civilisation Local Curriculum*

In Grade 8, the thematic unit “The policy of reform and opening up in China” contains vocabulary that far exceeds the Chinese language proficiency level of students at this stage, making the topic very difficult to cover and more suitable for secondary school students. Instead, following the unit on “Traditional Chinese Drama”, a new thematic unit focusing on the arts was introduced, which is much more accessible at the students’ language level. As a final addition, the following thematic unit was included in the Grade 8 local curriculum:

<b>New Thematic Units in Grade 8</b>	<b>Syllabus</b>	<b>The main focus of the 4C's model</b>
<b>Chinese art</b>	Chinese literature	Culture
	Chinese film art	Culture
	Chinese music	Culture
	Chinese fine arts	Culture

*Table 3: New Thematic Unit in Grade 8 of the Target Language Civilisation Local Curriculum*

The syllabus of the Target Language Civilisation subject was compiled on the basis of this revised local curriculum. The local curriculum also specifies the approximate number of lessons to be allocated for the classroom instruction of each topic.

In Grade 5, each unit is allocated approximately 9 lessons. In Grade 6, a geographical overview of China is planned for 12 lessons, while the other units are allotted 6 lessons each. In Grade 7, the thematic unit “Life in China” is covered in 12 lessons, and the remaining units in 8 lessons each. In Grade 8, the unit “Chinese Cities” is taught in 12 lessons, while the other units are allocated 8 lessons each.

### **Grade-by-Grade Reflections**

This section provides a more detailed overview of the specific content covered in the Target Language Civilisation classes for each grade level, based on the current local curriculum. It is important to note that students’ Chinese language proficiency ranges from A1 level to near-native level, since classes are taught to the entire cohort together, including both Hungarian native students learning Chinese as a foreign language and native Chinese students. Consequently, when determining the taught content, factors such as classroom language use, the difficulty of the topics, the vocabulary required for processing the topics, the methods of topic delivery, as well as the task types and their level of difficulty must all be taken into account simultaneously.

After the presentation of the content taught in each grade, a reflection follows, summarizing the experiences gained during the teaching of that grade, as well as examining whether and how the four components of the CLIL 4C’s model are realized: subject content, communication in the foreign language, the development of cognitive processes, and cultural elements.

#### **1. Grade 5: Syllabus Content**

In Grade 5, the first thematic unit is “The history of the Chinese language”. The topics include the origin of Chinese characters, Classical Chinese, Modern Chinese, the relationship between Mandarin Chinese and dialects, the relationship between simplified and traditional characters, and the types and characteristics of various dialects. Within this, the curriculum covers the development of Chinese characters (oracle bone inscriptions, bronze inscriptions, seal script, clerical script, regular script, cursive script, and semi-cursive script) and four

of the six traditional types of characters (“pictographs,” “indicatives,” “compound ideographs,” and “phono-semantic characters”). It also introduces the Four Treasures of the Study, provides examples of simplified and traditional characters, explains the concept of the official Chinese language (putonghua), and presents some dialect examples. The second thematic unit is “Chinese names”. The content includes the most common Chinese family names from the “Hundred Family Names” classic, the order of family and given names (which corresponds to the Hungarian order), Chinese naming traditions, and several characters frequently appearing in male and female given names. The next thematic unit is “Invitation and Hospitality in China”, which covers: the characteristics of Chinese hospitality, Chinese generosity, the issue of payment when hosting, and the responsibilities of hosts and guests. This unit also introduces some well-known Chinese dishes, Chinese tea and tea-drinking/serving customs, chopsticks, rules of table etiquette, phrases used when inviting someone, different payment methods, as well as considerations regarding gift-giving. The final thematic unit in Grade 5 is “The large family of the Chinese people”. The content includes the concept of family in China, respect for the elderly, and the effects of family structure. This unit also reviews vocabulary related to family members and the value of respecting elders. Due to linguistic limitations, only a very brief discussion is possible on the former one-child policy, changes in the permitted number of children, and their impact on demographic trends and population size.

## 2. Grade 5: Reflection

Based on teaching experience, Grade 5 begins with subject matter that is particularly difficult. The content on the Chinese language—its origins, development, and types—remains challenging for students at A1 level, even after both content and linguistic simplification. For Hungarian students, this requires learning additional vocabulary that is less relevant to everyday life (whereas for Chinese students, naturally, this poses no difficulty). Entering the upper grades of primary school already brings many new challenges, subjects, and changes compared to the lower grades; therefore, beginning the year with a completely new subject in Chinese and one that is demanding in terms of content as well placed a considerable burden on the learners. Due to the complexity of the topic and the students’ lack of prior knowledge, instruction was carried out mainly through teacher-fronted methods. Teacher–student communication in the foreign language often focused on checking how well students could follow and understand the teacher’s explanations, which were supported with images and

videos. Verifying students' understanding of unfamiliar vocabulary encountered during the lessons was time-consuming but necessary. This unit is strong in subject content, focusing primarily on content delivery. The culture component of the 4C's model is also present; however, while the unit does contribute to students' language development, it does not primarily foster their foreign-language communicative skills. For students less motivated to learn Chinese, this topic proved extremely challenging. At the same time, attentive students improved in their ability to sustain attention during subject lessons taught in a language somewhat above their proficiency level. The units on names and on hospitality and dining customs provided a sense of relief for students. These topics enabled two-way communication in the foreign language, such as making comparisons between Hungarian and Chinese customs. Thus, all four elements of the 4C's model were realized, and the integration of subject content and language was much stronger. Because of the difficulty of the first unit, there were several delays in following the syllabus, which meant that the final unit, "The large family of the Chinese people", was only covered briefly. In summary, the first unit in Grade 5 occupies too prominent a place in the curriculum; despite earlier simplifications, it requires further linguistic and content simplification, and its placement in the local curriculum should definitely be reconsidered. Overall, within the yearly material, the 4C's model is dominated by content and culture. This is largely due to the language proficiency of Hungarian students, whose oral skills are limited to answering simple questions, making them less suitable for group work. In contrast, Chinese students frequently engaged in communication in Chinese during lessons, also with the aim of encouraging Hungarian students to get used to using Chinese with their Chinese classmates.

### 3. Grade 6: Syllabus Content

In Grade 6, the first thematic unit is "A geographical overview of China". The content includes China's territory, geographical location, capital city, population, administrative divisions, several major cities well known in the West and popular from a tourism perspective, China's seas, major rivers, famous mountains, largest and most renowned lakes, as well as some native animals and plants found in China. The next thematic unit is about the Chinese Dragon. Here, the content covers the origin of the dragon, its simplified and traditional characters, the names of the body parts of different animals that form the dragon's shape, the symbolic meanings of the dragon, its representations and abilities, some simpler chengyu idioms, as well as festivals and customs associated with the dragon—primarily the dragon dance performed during festive occasions and the

Dragon Boat Festival. For the remainder of the school year, Chinese festivals are studied, including the Spring Festival (Chinese New Year), the Lantern Festival, the Dragon Boat Festival, and the Mid-Autumn Festival. For each festival, the content includes its date according to the lunar calendar, the names and a brief introduction of traditional festive foods, customary ways of celebration, the items and decorations used, the greetings associated with the occasion, and the origins of the festival. Students also become acquainted with a few legendary stories related to these festivals.

#### 4. Grade 6: Reflection

Based on teaching experience, the Grade 6 curriculum is more balanced both in terms of subject content and language difficulty, making it easier for students to cope with. The topics of China's geography, the Chinese Dragon, and Chinese Festivals sparked greater student interest, which in turn increased their motivation to learn. Nevertheless, within the geography unit there were sections that proved more difficult to master. This topic is also strong in subject content according to the 4C's model, with information transfer as the dominant feature. At the same time, each topic provides opportunities for communication in Chinese at the students' language level and for making comparisons (e.g. between the populations of Hungary and China, the Chinese and Western dragons, or Hungarian and Chinese festive traditions). In Grade 6, comparison was likewise the most frequently used tool for developing cognitive skills. Hungarian students also had a sufficient basic vocabulary for this purpose (e.g. expressing numbers, describing the dragon's appearance), which supported the development of oral communication skills. Owing to the nature of the topics and the language proficiency of Hungarian students, Grade 6 lessons also emphasized subject content within the 4C's model, while the focus on festivals gave particular importance to the development of intercultural awareness.

#### 5. Grade 7: Syllabus Content

In Grade 7, the first thematic unit is "Life in China". Within this unit, students learn about China's currency (the renminbi), including the name of the Chinese currency and its subdivisions, the colloquial names of various denominations, the current exchange rate, and different types of currency that appeared throughout history, such as cowry shells, knife-shaped coins, round coins with square holes, yuanbao and its depictions linked to various festivals, as well as the first

paper money. Students also learn about different payment methods used in China, particularly the use of mobile applications such as WeChat and Zhifubao (Alipay), as well as facial recognition payments. Prices in China are discussed, and comparisons are made with the prices of certain products in Hungary. The content further includes means of transportation and their use, how to purchase tickets, and comparisons with transportation practices in Hungary. This is followed by a discussion of the advantages and disadvantages of public transport, as well as the use and popularity of public bike-sharing systems. Students are also introduced to which social media platforms popular in Hungary are available (or not available) in China, and which platforms are widely used by Chinese people. Among these, WeChat, TikTok, and Xiaohongshu are presented in detail, along with some practical applications such as Taobao and Meituan. As part of this unit, students also learn about popular leisure activities in China, such as various traditional games (Chinese chess, mahjong) and public square dancing, especially enjoyed by elderly people. The second thematic unit in Grade 7 focuses on idioms and proverbs related to animals, which are taught through riddles and games. Students learn about their origins, meanings, and possible Hungarian equivalents. This is followed by a review of the 12 Chinese zodiac signs, along with the story of their origin. The lunar calendar and the connection between the zodiac signs and agriculture are also discussed. The final content area in Grade 7 introduces several chengyu stories. Students become familiar with selected Chinese idioms, their meanings, and whether Hungarian equivalents exist, as well as with how chengyu are used. Some of the idioms studied have historical backgrounds, which are also addressed in class discussions.

## 6. Grade 7: Reflection

Roughly speaking, Grade 7 is the stage at which it becomes clear which students are able to keep up with the pace of five weekly Chinese lessons in addition to the increasing demands of new subjects such as geography and chemistry. Students' interests also begin to take shape, as in Grade 8 they are required to sit the national entrance examination, which determines the type of secondary school they will attend. By Grade 7, it is already becoming apparent who wishes to continue learning Chinese, and it is usually at this stage that a clear divergence emerges in students' Chinese proficiency. Motivated students prepare for the HSK Chinese proficiency exam, with some already successfully passing the HSK4 level in Grade 7, while others gradually lose interest in learning the language. With the increasing proportion of students reaching higher levels of proficiency, more communicative activities can be introduced. As the variation in

students' language levels grows, group work also becomes easier to implement. The previous local curriculum shows that topics such as economy and climate were strong in terms of subject content but, taught as separate units, they did not attract students' interest as effectively as the content of "Life in China". Because Chinese students can draw on their own experiences related to these topics, the "Life in China" unit can also be explored through project-based work, making it an opportunity to bring Hungarian and Chinese students closer together. Within this unit, the emphasis of the 4C's model is clearly on developing oral communication skills in Chinese. The same applies to the study of idioms, proverbs, and *chengyu*, which are well suited for enhancing oral communication skills through their meanings or underlying stories, and which can also be compared with Hungarian equivalents. The unit on the twelve zodiac signs, in turn, primarily highlights the cultural component of the 4C's model. Overall, the Grade 7 curriculum focuses primarily on the development of communicative skills.

## 7. Grade 8: Syllabus Content

Grade 8 marks the final year of studying the Target Language Civilisation subject. In this year, the first thematic unit focuses on Chinese cities. Students become acquainted with major Chinese cities, their locations, populations, economies, climates, famous historical sites and landmarks, the dialects spoken there, renowned universities, local culinary specialties, as well as notable figures and historical personalities associated with these cities. Following this, and by way of comparison with the cities, students study the characteristics of rural life in China, including its development and economy, primarily through reading texts. The third thematic unit introduces students to the features of traditional Chinese drama, with a focus on Beijing Opera, including its facial makeup, the symbolic meanings of its colors, its traditional musical instruments and props, and the symbolic nature of the performances. Beyond Beijing Opera, students also learn about face-changing in Sichuan Opera and locate the regions associated with the development of the five main types of Chinese opera (*jingju*, *yuju*, *yueju*, *huangmeixi*, and *pingju*). At the end of Grade 8—bearing in mind that many students continue their secondary education at different schools and may not necessarily pursue further Chinese studies—the final thematic unit takes a lighter approach by offering insights into Chinese arts. Within Chinese literature, students are introduced to the poems of famous poets along with their Hungarian translations, as well as to several well-known classical Chinese novels. In film and music, students are exposed to currently popular works, while in the visual arts they learn about the distinctive features of Chinese painting and architectural solutions found in some famous landmarks.

## 8. Grade 8: Reflection

In Grade 8, the development of communicative skills continues. The first thematic unit, the introduction of Chinese cities, is also well suited to project-based work. Although relatively time-consuming in group work, it fits well with students' language level. Moreover, it is not overly demanding and can be managed alongside preparation for the national entrance examination, even though by this stage clear differences are visible in students' Chinese proficiency and in their motivation to study Chinese language and culture. In this grade, the dominant elements of the 4C's model are the development of communicative skills and cultural content.

### **Recommendations for the Further Development of the Local Curriculum and Teaching Content**

Although the above list of teaching materials contains diverse cultural knowledge, it is far from complete. Both the sequence of topics and the range of subjects covered should be reconsidered, and adjustments should be introduced in light of teaching experience. All four elements of the CLIL 4C's model are implemented at each grade level, but in varying proportions. In Grades 5–6, due to the students' level of Chinese proficiency, subject content and cultural elements dominate, while in Grades 7–8 the focus shifts to the development of communicative skills alongside cultural content. Although language learning is inherently linked to cognitive development, lesson organization has so far paid the least attention to fostering cognitive skills. While in several thematic units students make comparisons, the development of analytical skills, critical thinking, and problem-solving would require a higher level of language proficiency than the students currently possess.

With regard to the local curriculum, the proposed modifications are presented according to the following criteria: 1. which of the currently taught contents should be removed or revised, and for what reasons; 2. which additional contents should be introduced and at which grade level; 3. how the sequence of topics should be modified to create a new proposal for the local curriculum of the Target Language Civilisation subject; 4. paying more conscious attention to ensuring that the four elements of the 4C's model are more evenly balanced in the processing of the topics within the local curriculum.

## 1. Recommended Deletions/Revisions from the Existing Content

The three topics previously listed separately—“The Economy of China”, “The Climate of China”, and “The Policy of Reform and Opening up in China”—are indeed essential elements of knowledge about China, but as stand-alone thematic units they did not fit well into the structure of the local curriculum. The topic of climate was therefore integrated into the unit dealing with the geographical overview of China. The Policy of Reform and Opening represents both a historical and economic theme. However, history and economy are areas that contain many abstract expressions, and any level of engagement with these topics requires learning a significant amount of additional vocabulary. Given the great length of Chinese history and the complexity of its economy, these themes cannot realistically be addressed within the time frame of the Target Language Civilisation subject (36 lessons per school year) at A1–A2 Chinese proficiency levels. The publication *“The Framework of Reference for Chinese Culture and Society in International Chinese Language Education”* also recommends history and economy as topics primarily for the secondary school age group. As a compromise, since the classes include a varying number of native Chinese-speaking students, the solution has been to integrate selected aspects of China’s economy (e.g. rice cultivation, animal husbandry, industrial production, textile industry, electronics industry) into the thematic units on Chinese cities and rural areas, while also introducing famous personalities or historical figures associated with those cities. This change is already reflected in the current form of teaching. One further modification is advisable. In Grade 5, the topic of the Chinese family and family structure can be introduced, focusing primarily on learning and practicing the names of different family members within the family tree, since the terminology for relatives in Chinese is significantly more complex than in Hungarian. In addition, it is important to address respect for the elderly. However, the broader issue of family structure is a complex topic, which may include traditional and modern family models, their impact on individuals, or, for example, changes in the permitted number of children, which in turn involves wider social transformations. Family cohesion, the importance of children’s education, and multi-generational cohabitation are all important issues concerning the Chinese family. Nevertheless, because these are relatively abstract topics and would require learners to understand the description of processes in Chinese, they are linguistically difficult to handle at this age and proficiency level. Therefore, it is necessary to consider which of these elements, and in what form, can be integrated into the curriculum. The content manageable at the A1–A2 level should remain. Thus, rather than being removed altogether, this topic should be revised under the title Characteristics of the Chinese Family.

Within this framework, students can learn the names of relatives using the family tree, discuss respect for the elderly and the importance of children's education, and, through simple language, compare the advantages and disadvantages of nuclear families, extended families, and multi-generational households.

## 2. Introduction of Additional Content

Considering the framework curriculum available online as well as interdisciplinary connections,<sup>15</sup> the introduction of the following additional topics may be advisable. Below is a list of the recommended topics for each grade level together with the suggested number of lessons.

Recommended Additional Topics for Grade 5: 1) In this year, students encounter the Target Language Civilisation class for the first time, so it is advisable not to begin immediately with the complex topic of the history of the Chinese language, but rather to start with an introductory unit that presents China in general (location, population, official language, capital city, etc.), along with the national symbols (anthem, flag, coat of arms); 2) The presentation of China's native animals and plants can be easily processed with simple language use, richly illustrated with pictures, and is a rewarding topic for A1-level students that can spark their interest. For this reason, it would be advisable to include this at this grade level (giant panda, red panda, snow leopard, golden snub-nosed monkey, Manchurian crane, Tibetan antelope, silkworm, bamboo, ginkgo, mandarin, orange); 3) As part of a literary unit, poems, nursery rhymes, tongue twisters, or even a story such as *Mulan* (which most students are already familiar with by Grade 5) could be incorporated; 4) Within the topic of Chinese food, Chinese cabbage and Chinese chives may be mentioned (e.g., as popular ingredients in dumpling fillings), which students may also encounter in other subjects (science, technology).

Recommended Additional Topics for Grade 6: 1) As an economic extension of the geography unit, the locations of certain mineral resources (oil, coal, iron ore, etc.) could be presented on a map. In addition, instead of waiting until

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<sup>15</sup> The review of interdisciplinary connections was supported by the online textbook catalogue ([https://www.tankonyvkatalogus.hu/tankonyvek?schooltype\[0\]=2193&nat=2](https://www.tankonyvkatalogus.hu/tankonyvek?schooltype[0]=2193&nat=2), last accessed: 31 January 2025). In the full online versions of the textbooks used at the school and available on this platform, the interdisciplinary connections were mapped by searching for the entries "China" (Kína) and "Chinese" (kinai). It is important to note that the recommended topics listed in this section do not include every single occurrence of the keywords "China" or "Chinese." In some cases, for example in mathematics textbooks, these terms appear only as part of word problems, where the reference to Chinese culture does not constitute actual learning content beyond solving the exercise.

Grade 8, it would be worthwhile to introduce the most famous historical landmarks already in this grade (the Great Wall of China, the Terracotta Army), which should include a discussion of Qin Shi Huangdi, and which students will already have encountered in history lessons by Grade 5; 2) When learning about the Chinese dragon, it would be useful to mention the paper kite, which is also called a “dragon” in Hungarian and is itself a Chinese invention; 3) Between the unit on the Chinese dragon and traditional Chinese festivals, students are usually introduced to the twelve zodiac signs, though only in passing. It would be advisable to supplement this with a few details about the lunar calendar, which would also help students to better remember the dates of traditional Chinese festivals.

Recommended Additional Topics for Grade 7: 1) Students can also learn in Chinese about the Four Great Inventions of ancient China, which they have already studied in history lessons in previous years (the compass, gunpowder, printing, and papermaking). In connection with papermaking, the arts of Chinese paper folding and paper cutting, as well as the invention of the first umbrellas, can also be mentioned. Due to the vocabulary load, this topic is suitable for Grade 7; 2) As a complement to the inventions, it is important to introduce the Chinese abacus (suanpan), especially since from the 2025/2026 school year onwards this tool will play a significant role in the school’s mathematics teaching; 3) The “Life in China” unit includes leisure time. Within this, the games section can be expanded with the tangram and dominoes—both of which are of Chinese origin and mentioned in the mathematics textbook. In addition to Chinese martial arts (wushu, taiji), popular sports (badminton, table tennis, basketball) and famous athletes can also be introduced; 4) The “Life in China” unit also includes popular social media platforms in China. Given the increasing prevalence of artificial intelligence programs today, it would be worthwhile to mention some AI programs used in China (DeepSeek, Doubao, Kimi, Qwen, etc.).

The final year of teaching the subject is Grade 8. In this year, students take part in the national entrance examination, and the majority of them continue their studies at other educational institutions. Since this is their last school year in the program, and many of them decide to discontinue learning Chinese, the Grade 8 curriculum becomes progressively lighter toward the end of the year. This means that the school year begins with more demanding topics and moves on to lighter ones as it progresses. The year starts with the topics of Chinese cities and the Chinese rural areas, for which a thorough review of the previously learned Geography of China material is essential. During this review, further supplements can be made in terms of economy and industry. In addition, one more recommended topic could usefully be integrated into the Grade 8 curriculum: 1) With the help of a map, it would be worthwhile to introduce some of the 56 nationalities living in China, and to become familiar with their traditional clothing, customs, and practices.

### 3. Suggested Reordering of the Thematic Units

From Grade 5, the supplementary topics (China's national symbols, China's national treasures, Chinese text reading with nursery rhymes and tongue twisters) remain, but one change has been made in sequence: "Invitation and hospitality in China" has been moved to Grade 7, placed after the "Life in Contemporary China" unit, since both topics relate to everyday life in China and are therefore thematically connected. In Grade 6, a unit on the Chinese lunar calendar has been introduced before the traditional festivals, as some general information about the lunar calendar is necessary to understand the timing of the festivals. In Grade 7, the unit on Chinese inventions has been placed at the beginning of the school year. Even more importantly, the topic of the twelve zodiac signs now precedes the unit on animal-related proverbs, as this closely resembles the unit on chengyu idioms, and it is therefore more logical to study these two topics consecutively. In Grade 8, the units on Chinese cities and rural areas include a review of previously studied geographical material, followed by the introduction of the topic of ethnic minorities. In addition, based on the framework curriculum, a literary text-reading component has also been incorporated into this stage of study, placed between the units on traditional Chinese drama and Chinese art forms.

Below is the revised local curriculum based on the recommendations, with the rows shaded in gray indicating newly introduced topics as well as topics that appear in a new position within the sequence of thematic units.

<b>Thematic Units of Chinese Civilisation class (Grade 5)</b>	<b>Syllabus</b>
<b>Introduction to Target Language Civilization: The National Symbols of China</b>	General information about China The national anthem of China The flag of China The national emblem of China
<b>Chinese national treasures</b>	Native animals in China Native plants in China
<b>The history of the Chinese language</b>	The origin of Chinese characters, Classical Chinese, Modern Chinese The relationship between Mandarin Chinese and the dialects The relationship between simplified and traditional Chinese characters The types and characteristics of different dialects
<b>Chinese names</b>	Common Chinese surnames The naming customs of the Chinese people An introduction to common Chinese male and female given names
<b>The large family of the Chinese people</b>	The concept of family in China Respect for the elderly in China The effects of the Chinese family structure
<b>Chinese text reading</b>	Chinese nursery rhymes Chinese tongue twisters

<b>Thematic Units of Chinese Civilisation class (Grade 6)</b>	<b>Syllabus</b>
<b>A geographical overview of China</b>	China's territory The population of China China's seas, rivers, mountains, lakes, forests, famous sights, etc. The climate of China Mineral resources in China
<b>The meaning of the dragon</b>	The origin of the dragon The appearance of the dragon The meaning of the dragon symbol Festivals, legends, customs, etc. related to the dragon The Chinese paper kite
<b>The Chinese lunar calendar</b>	The Chinese lunar calendar
<b>Spring Festival, Lantern Festival</b>	The origin of the Spring Festival and the Lantern Festival The traditional ways of celebrating the Spring Festival and the Lantern Festival The traditional foods of the Spring Festival and the Lantern Festival The significance of the Spring Festival and the Lantern Festival
<b>Mid-Autumn Festival</b>	The origin of the Mid-Autumn Festival The traditional ways of celebrating the Mid-Autumn Festival The traditional foods of the Mid-Autumn Festival The significance of the Mid-Autumn Festival
<b>Dragon Boat Festival</b>	The origin of the Dragon Boat Festival The traditional ways of celebrating the Dragon Boat Festival The traditional foods of the Dragon Boat Festival The significance of the Dragon Boat Festival

<b>Thematic Units of Chinese Civilisation class (Grade 7)</b>	<b>Syllabus</b>
<b>Chinese inventions</b>	Paper-making, printing, gunpowder, and the compass The Chinese abacus
<b>Life in modern China</b>	The currency of China Payment methods in China Prices in China: comparison with Hungary Means of transportation and their use in China Public transportation and bike-sharing system in China Popular social media platforms in China Chinese artificial intelligence applications Popular leisure activities and sports
<b>Invitation and hospitality in China</b>	The characteristics of Chinese hospitality Chinese hospitality The question of payment when inviting Etiquette considerations for the host and the guests
<b>The 12 Chinese zodiac signs</b>	The 12 zodiac signs and the animals The 12 zodiac signs and agriculture The 12 zodiac signs and their meanings
<b>Animal idioms and proverbs</b>	The origin and meaning of animal idioms and proverbs
<b>Chinese proverbs and idioms: chengyu</b>	Chengyu and language learning Chengyu and historical references

<b>Thematic Units of Chinese Civilisation class (Grade 8)</b>	<b>Syllabus</b>
<b>Chinese cities</b>	The proportion and population of Chinese cities The economy of Chinese cities An introduction to famous Chinese cities
<b>Rural areas in China</b>	The proportion and population of rural areas in China The economy of rural areas in China
<b>Ethnic groups in China</b>	The 56 ethnic groups The traditional costumes of some ethnic groups The traditions and customs of some ethnic groups

<b>Traditional Chinese drama</b>	The history, development, and current form of traditional Chinese drama Beijing Opera Local Chinese operas Chinese musical instruments
Reading Chinese literary texts	Chinese poems Chinese stories and fables

*Table 4: Local Curriculum with the Suggested Modifications<sup>16</sup>*

The above-mentioned topics and their sequence need to be tested empirically in practice to determine how their teaching can be introduced and implemented at the respective grade levels. Further refinement of the topics and their order could also be supported by reviewing the local curricula and syllabi of Target Language Civilisation classes taught in other bilingual primary schools in different foreign languages (e.g. English, German). At the same time, it is important to bear in mind that these curricula are primarily connected to European cultures; therefore, the topics cannot be borrowed wholesale from them, nor can the content elements of the Chinese Target Language Civilisation class be shaped entirely on their basis. In addition, for other languages (e.g. English, German), textbooks and workbooks for teaching Target Language Civilisation are already available on the Hungarian market. Since these publications are not specific to Chinese culture, they may provide some guidance in fine-tuning the content of the Chinese Target Language Civilisation class, but no direct parallel can be drawn with any of them. This is particularly the case because, in other European languages, Target Language Civilisation classes often cover multiple cultures of target language countries—for example, in English classes, the United Kingdom and the United States are treated separately, sometimes linked to different textbooks or workbooks at different grade levels. By contrast, in the case of Chinese, the school's Target Language Civilisation class addresses culture specifically in the context of the People's Republic of China. Thus, while the content presented in this article could in the future be complemented by the above perspective, such a review falls beyond the scope of the present study.

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<sup>16</sup> Hungarian–Chinese Bilingual Primary and Secondary School: 2020.

#### 4. Recommendations for Balancing the Elements of the 4C's Model

In Grades 5–6, among the elements of the 4C's model, subject content and cultural aspects dominate excessively. With the proposed changes, topics could be introduced into the local curriculum that are more suitable for integrating oral communication skill-building activities in line with the Chinese language proficiency of Hungarian students. Examples include, in Grade 5: general knowledge about China (e.g. “What do you know?” quiz), China's national symbols (discussion of the Chinese flag and emblem), China's national treasures (presentation and description of native animals, such as the giant panda), as well as the teaching of Chinese nursery rhymes and tongue twisters. In Grades 7–8, alongside subject content and culture, the development of communication skills has already been given a more prominent role. Nevertheless, the newly proposed topics create further opportunities for strengthening the communicative component: in Grade 7, the topic of invitations, hospitality, and dining customs in China is well suited to introducing additional communicative exercises (writing dialogues, accepting or refusing invitations, arranging meetings, discussing differences in dining and payment customs, etc.), which also bring greater emphasis to elements of speech and behavioral culture and can be implemented at the students' current level of Chinese proficiency. The topics of Grade 8 can also be further enriched with communicative activities: reading Chinese poems, stories, and fables and summarizing their content provides longer oral skill-development tasks, ensuring continuous opportunities for communication practice for Grade 8 students throughout the second semester.

#### Summary

In Hungarian public education, the Hungarian–Chinese Bilingual Primary and Secondary School occupies a unique position, as it is the only institution that guarantees the teaching of Chinese from the first grade through all 12 grade levels, with bilingual education provided in the primary school section. Consequently, within the field of Chinese language teaching in Hungary, the subject of Chinese Target Language Civilisation was first introduced at this school. Although the teaching of the subject has now a history of more than ten years, this period has brought significant changes both in the history of the school and in the quality of Chinese language education. Amidst these changes, it is from time to time worthwhile to review and, where necessary, carry out certain modifications in the local curriculum, the taught content, and the requirements of the Chinese Target Language Civilisation subject, in light of teaching experiences and the overall development of Chinese language instruction.

This study has summarized the sections of Hungarian regulations relevant to the Target Language Civilisation subject, reviewed the local curriculum of the Hungarian–Chinese Bilingual Primary and Secondary School, and, on the basis of the four-year teaching syllabi, presented in detail the current thematic units and topics of the compulsory material. The study proposed adjustments to the sequence of topics in the local curriculum so that the transitions between units may become smoother and the contents studied in succession may be more closely connected to each other. Although the existing material already conveys a broad range of knowledge, Chinese culture is extremely rich and multifaceted. Therefore, with regard to the local curriculum, the syllabus, and the taught content, the study has also proposed supplementary cultural topics that could expand the palette of themes covered in lessons—topics that would also be suitable for introduction considering the students’ age-specific characteristics and language proficiency. Based on teaching experience, the study further evaluated which elements of the CLIL 4C’s model are most dominant during the teaching of particular subject content, and formulated recommendations for balancing the four components—namely subject content, communication in the foreign language, the development of cognitive processes, and cultural elements.

At the end of this study, I would like to express my gratitude to the faculty of the Doctoral School of Linguistics, Sinology Program, at Eötvös Loránd University, as well as to the principal of the Hungarian–Chinese Bilingual Primary and Secondary School, Zsuzsanna Erdélyi, for their kind cooperation and assistance in the preparation of this study.

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## 斯里兰卡中文教学资源现状研究\*

### 摘要

斯里兰卡自古便与中国往来密切，最早可追溯至东晋法显求法，而斯里兰卡的中文教学则始于20世纪60年代，至今已有60余年。时至今日，中文已被斯里兰卡政府纳入该国国民教育体系，涵盖初高中学段和高校本科中文专业，并为社会各界提供中文继续教育。可以说，斯里兰卡的中文教学资源已经取得了一定程度的发展，但目前该国的中文教学资源仍然集中于纸质教材，且存在以下三方面问题：第一，教学资源未考虑本土实际，缺乏成体系本土教材；第二，教学资源缺乏针对性，未能满足学习者多元需求；第三，数字教学资源较为匮乏，未能跟上时代发展潮流。面对这一情况，可以从三方面着手予以解决：第一，以需求为导向，充分融入本土元素；第二，顺应时代趋势，优化数字资源建设；第三，中斯通力合作，加快开发本土教材。

**关键词：** 斯里兰卡中文教学，教学资源，中文教材，本土教材

YANHONG FEI

## A Study on the Current Situation of Chinese Teaching Resources In Sri Lanka

### Abstract

Sri Lanka has been in close contact with China since ancient times, traced back to the Eastern Jin Dynasty. The Chinese teaching in Sri Lanka began in the 1960s and has continued for more than 60 years since then. Today, Chinese language education has been included in the national education system by the Sri Lankan government, covering junior and senior secondary schools, undergradu-

\* 本文为教育部中外语言交流合作中心2022年度国际中文教学创新实践项目（YHJXCX22-066）研究成果。

ate Chinese majors, and continuing Chinese education for all sectors of society. It can be said that Chinese teaching resources in Sri Lanka have developed to a certain extent, but are mainly limited within the form of paper textbooks, with three main problems: first, teaching resources are unsystematic in local Chinese textbooks and do not consider local reality; second, teaching resources are not targeted, thus failing to meet the diverse needs of different learners; third, digital teaching resources are scarce and cannot keep up with the development of modern society. In this situation, the problem can be addressed from three aspects: first, being need-oriented while fully integrating local elements; second, optimizing digital resource construction while following current development trends; third, conducting cooperation between China and Sri Lanka to accelerate the development of local Chinese textbooks.

**Keywords:** Chinese teaching in Sri Lanka, teaching resources, Chinese textbooks, local textbooks

## 一、引言

斯里兰卡的中文教学始于20世纪60年代,但其真正发展是以2007年第一家孔子学院成立为标志。1965年,斯里兰卡西部省公立大学凯拉尼亚大学(University of Kelaniya)便已为在校生提供中文教学<sup>1</sup>。70年代,中文作为选修课已进入斯里兰卡初中(G.C.E O/L)和高中(G.C.E A/L)。1980年,斯里兰卡考试管理部门第一次在高中大纲书第53条提出在11与12年级课程中加入汉语专业<sup>2</sup>。1994年,凯拉尼亚大学现当代语言系开设三年制本科中文专业学位课程(General Degree Program)。2007年,斯里兰卡首家孔子学院在凯拉尼亚大学设立,同年,萨伯勒格穆沃大学(University of Sabaragamuwa)开设三年制本科中文专业<sup>3</sup>,2013年,该校开设四年制本科中文专业(Honors Degree Program)<sup>4</sup>。与此同时,随着2009年内战结束,斯里兰卡的经济、社会等各方面日趋稳定,两国交往愈发密切,中文教学的发展环境得到极大改善。之后,中文在斯里兰卡得到快速传播,成为南亚地区中文传播事业的一大亮点<sup>5</sup>,对其中文教学的现状展开研究,有助于推动中文在斯里兰卡的进一步传播发展。

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<sup>1</sup> Lekamge, et al. 2018: 4.

<sup>2</sup> 斯里丹玛2013: 14.

<sup>3</sup> 详见: Three Chinese Professors at Sabaragamuwa University. <https://archives1.sundayobserver.lk/2021/07/18/features/three-chinese-professors-sabaragamuwa-university>.

<sup>4</sup> Sabaragamuwa University of Sri Lanka 2018: 33.

<sup>5</sup> 杨刚、朱珠2015: 129.

在斯里兰卡中文教学逐步发展的过程中，中斯学者开始关注斯里兰卡中文教学各类议题，并展开针对性研究。目前斯里兰卡中文教学研究主要涉及斯里兰卡中文教学现状、本土学习者和来华留学生偏误、本土中文教学、文化教学和跨文化交际等内容<sup>6</sup>，另外也有学者开始关注警务汉语、海关汉语等专门用途汉语教学<sup>7</sup>。相较之下，斯里兰卡中文教学资源的研究尚不多见，现存研究仅关注了斯里兰卡高校层面的中文教学资源情况<sup>8</sup>，未涉及基础教育和社会教育。中文教学资源是国际中文教育的重要组成部分，主要包括显性教学资源和隐性教学资源，前者指的是文字材料资源和网络多媒体资源，后者指的是知识与能力资源、方法与策略资源<sup>9</sup>，本文的中文教学资源仅包括显性教学资源，涵盖中文教材、中文大纲和中文数字资源。基于此，本文概述了当前斯里兰卡中文教学的发展背景，并从基础教育、高等教育和社会教育三个层面入手，系统梳理了斯里兰卡中文教学资源的现状和存在问题，并提出了针对性建议，以期推动该地区中文教学资源的可持续发展。

## 二、斯里兰卡中文教学发展背景

### 2.1 地缘位置提供有利环境

斯里兰卡地处南亚印度洋，毗邻印度、马尔代夫，是沟通亚非的重要交通枢纽，具有重要的地缘优势，为中文的海外发展提供了有利环境：第一，斯里兰卡地处南亚次大陆，北隔保克海峡，南靠赤道，具有印度洋门户的战略地位。第二，斯里兰卡处于“21世纪海上丝绸之路”关键节点，是“孟中印缅经济走廊”和“中巴经济走廊”延长线和交叉点。第三，斯里兰卡是中国进入和影响印度洋其它国家的桥梁<sup>10</sup>。

### 2.2 中斯关系推动中文传播

作为“一带一路”沿线重要国家，斯里兰卡自古便与中国交往密切，最早可追溯至东晋公元410年高僧法显远赴狮子国参学求法。明代时，郑和下西洋，曾多次到访锡兰，与当地民众友好交流。新中国成立后，斯里兰卡与中国也保持了良好的外交关系。1952年，斯里兰卡与中国签订了《米胶协定》。1957年，两国正式建立外交。1971年，斯里兰卡投票

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<sup>6</sup> 杨刚2012；杨刚、朱珠2013；Dassanayake 2021；斯里丹玛 2013；郑法玲2020.

<sup>7</sup> 费燕洪2020；费燕洪等2024.

<sup>8</sup> 孙瑛2023.

<sup>9</sup> 李泉、金香兰2014: 26-27.

<sup>10</sup> 李永辉2015: 22.

帮助中国恢复了联合国合法席位。这为中文教学的发展创造了有利的外部条件。

### 2.3 国民教育纳入中文课程

2011年,斯里兰卡教育部决定将中文纳入公立学校教学课程<sup>11</sup>,高中生自此能够参加中文大学入学考试(G.C.E A/L Examination)。目前,斯里兰卡已制定了适用于初高中两个学段的大纲,前者用于10、11年级,后者用于12、13年级。此外,相关人员、机构还编制了适用于基础教育的教师手册和大纲指南等。至2025年,中文进入斯里兰卡国民教育体系已十四年。中文从单纯的非学历教育到被纳入高校本科专业名录,再到进入国民教育体系,体现了中文在斯里兰卡步步纵深、逐步向好的发展历程。

### 2.4 孔子学院满足多元需求

2005年,斯里兰卡教育部与中国教育部签署了关于在斯里兰卡建立孔子学院的谅解备忘录,以推动斯里兰卡汉语和中华文化教学的开展,满足斯里兰卡人民学习汉语、了解中华文化的需求<sup>12</sup>。2007年、2009年、2016年、2019年分别成立了凯拉尼亚大学孔子学院<sup>13</sup>、兰比尼(Lumbini College)孔子课堂<sup>14</sup>、科伦坡大学(University of Colombo)孔子学院<sup>15</sup>和萨伯勒格穆沃大学孔子课堂<sup>16</sup>。

孔子学院在斯里兰卡主要负责两方面的中文教学:一是所在大学中文专业或选修课的教学,属于学历教育;二是对各类社会人士开放的中文教学,包括周末班、证书班、HSK考级班、文凭班以及各种类型的职

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<sup>11</sup> 详见《斯里兰卡将汉语列入国立学校教学课程》<https://news.ifeng.com/c/7fadWOuFrVe>。

<sup>12</sup> 详见《中华人民共和国教育部与斯里兰卡民主社会主义共和国教育部关于合作在斯里兰卡建立孔子学院的谅解备忘录》,网址:  
[http://bbs.fmprc.gov.cn/wjb\\_673085/zfxgk\\_674865/gknrlb/tywj/tyqk/200710/t20071015\\_9276999.shtml](http://bbs.fmprc.gov.cn/wjb_673085/zfxgk_674865/gknrlb/tywj/tyqk/200710/t20071015_9276999.shtml)。

<sup>13</sup> 凯拉尼亚大学孔子学院2007年由云南民族大学与凯拉尼亚大学共建,2011年变更为重庆师范大学。

<sup>14</sup> 兰比尼孔子课堂2009年由CRI中国国际广播电台与科伦坡兰比尼中学共建,2021年变更为红河学院。

<sup>15</sup> 科伦坡孔子学院2016年由北京外国语大学、红河学院与科伦坡大学共建。

<sup>16</sup> 萨伯勒格穆沃大学孔子课堂由黄冈师范学院与萨伯勒格穆沃大学共建,2019年揭牌成立。

业中文培训<sup>17</sup>，属于非学历教育。相较于高校中文专业、选修课的学历教育，第二类非学历教育所涉及的中文学习者占比更大，中文学习需求更为迫切。以科伦坡大学孔院为例，2022年，科伦坡大学孔院本部非学历中文教学共517名学员，涵盖初中高各级别综合课、口语课、教职工汉语和警察汉语等，满足了科伦坡地区中文学习者的多元需求。

### 三、斯里兰卡中文教学资源现状

时至今日，中文已经全面纳入斯里兰卡国民教育体系，涵盖基础教育的初中（G.C.E O/L）和高中（G.C.E A/L）学段，以及高等教育本科中文专业，并能够为社会各界提供不同类型的中文继续教育。总体来讲，目前斯里兰卡的中文教学资源主要为纸质教材，在本土教材的编写和中文数字资源的配套使用方面都较为有限。研究通过细致梳理斯里兰卡各高校及其孔院课堂的中文大纲和理事会报告等相关文件，并访谈相关中文教师，从基础教育、高等教育和社会教育三个层面呈现了斯里兰卡中文教学资源的当前情况。

#### 3.1 基础教育

##### 3.1.1 中文大纲

基础教育层面的中文大纲，由斯里兰卡国家教育研究院（National Institute of Education）负责组织专家合作编制而成。虽然早在20世纪80年代，中文已成为斯里兰卡高考科目，并已就学生所需达到的语言要求做了说明和规定<sup>18</sup>，但此时尚未出现国家层面的中文大纲。斯里兰卡高中中文大纲最早颁布于2009年并于2017年修订（见表1），该大纲明确规定了斯里兰卡高中中文课程的教学目标、能力要求、课程内容、课时安排、选用教材和教学方法，标志着斯里兰卡基础教育中文教学迈上了新的台阶。除此之外，斯里兰卡国家教育研究院还组织专家编订了初高中中文教师手册和《高中汉语专业写作、文化与文学指南》，为本土中文教师和学习者提供教学指导。

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<sup>17</sup> 以科伦坡大学孔院为例，该孔院在新冠疫情前后开设有海关汉语、警察汉语、移民汉语、文化汉语等各类型、多层次职业中文课程，为在斯中企、警察、海关总署、移民局等提供中文培训。

<sup>18</sup> Dhammadinna 2021: 169.

中文大纲名称	编写人员/机构
斯里兰卡高中中文大纲（12、13年级）（2009版、2017版） Chinese Syllabus: Grade 12 & 13 (to be implemented from 2009, 2017)	斯里兰卡国家教育研究院 National Institute of Education
高中中文教师手册（12、13年级） Chinese: Teachers' Guide (Grade 12, 13)	
初中中文教师手册（10年级） <sup>19</sup> Chinese: Teachers' Guide (Grade 10)	
高中汉语专业写作、文化与文学指南 Chinese Composition, Culture and Literature for G.C.E. Advanced Level New Syllabus	Kumari Priyanka Jayasooriya, Nimali Priyangika, Noel Dassanayake

表1: 斯里兰卡高中中文大纲一览表

### 3.1.2 纸质教材

斯里兰卡基础教育阶段的中文教学，已纳入国民教育体系，目前斯里兰卡共计51所中小学开设中文课程，但尚未有针对中学学习者的系统教材。根据课程大纲，初中开设“综合汉语”，高中开设“综合汉语”“中国文化和文学”，中文大纲规定使用的中文教材，包括中国教材（见表2）和本土教材（见表3）两大类。中国教材主要包括《当代中文1、2》和《新实用汉语课本1、2》，但这两套教材并非针对斯里兰卡中小学生学习设计编写，故而缺乏本土特点，教材适用性差，表2所列的其它教材也同样如此。本土教材方面，凯拉尼亚大学现代语言系及孔院编写了相关本土教材，配有僧伽罗语翻译，但不系统且存在诸多错误，加之教材编写之初未考虑到中学学习者学习特点，适用性差强人意。本土教材中使用较多的为杨宗雄编著的《初级汉语教程》，出版于2009年，是斯里兰卡第一本用僧伽罗语注释的中文教材，适用性较强。但该教材局限性亦比较明显：一是仅限零起点入门之用；二是不成系统，后续未做系统性的逐级开发；三是教材本土特点不够充分，未完全融入斯里兰卡本土特点；第四，教材的体例和编写缺乏科学性，编写未依托权威的标准纲要。从笔者对斯里兰卡本土教材的梳理和查阅，该教材的局限性同样是当前斯里兰卡本土教材的通病，后续本土教材的开发编写应该力求克服这些缺陷。

<sup>19</sup> 斯里兰卡初中中文大纲（10年级）包含在该书内。

类别		名称	编著者	出版社
通用教材	综合类	当代中文1、2	吴中伟	华语教学出版社
		新实用汉语课本1、2	刘珣	北京语言大学出版社
文化教材	概况类	中国文化面面观	梅立崇等	华语教学出版社
	文学类	中国现代作品选编 (1919-1949) 1、2	马忠林等	外文出版社

表2: 斯里兰卡初、高中中文教材一览表(中国教材)

类别	名称	编著者	出版社
通用教材	初级汉语教程	杨宗雄	M. D. Gunasena & Company
	高级汉语课文选读 Readings from advanced Chinese texts	达默迪纳 (Nadal- agamuwe Dhammad- inna)	Author Publication
	汉僧-僧汉初级词典 Chinese – Sinhala, Sinhala- Chinese Beginner’s Dictionary		Vijitha Yapa Publications
	汉语词汇 Chinese Vocabulary		Author Publication
文化教材	当代中国文化和生活方式 Modern Chinese culture and lifestyle		Author Publication

表3: 斯里兰卡初、高中中文教材一览表(本土教材)

### 3.1.3 数字资源

基础教育阶段的数字资源主要包括中文教材的配套多媒体资源,如《当代中文》配套的CD、《新实用汉语课本》配套的MP3等。受基础设施条件限制,中学课堂实际教学多依靠教师口授、黑板和纸质教材,缺少计算机辅助手段与互联网、VR、元宇宙、AI等各类数字资源。事实

上,多数本土教师在实际教学中缺少中文教材及配套的音视频资料<sup>20</sup>,教师及学生通常只能使用教材复印本。

## 3.2 高等教育

### 3.2.1 中文大纲

中文大纲的制定与否能衡量一个国家中文发展程度的深浅。截至2025年,斯里兰卡已有五所高校开设本科中文专业,分别是凯拉尼亚大学、萨伯勒格穆沃大学、佛教与巴利语大学(Buddhist and Pali University)、拉加拉塔大学(Rajarata University of Sri Lanka)和科伦坡大学。各高校与中国专家合作编写了对应的中文大纲(见表4),具体包括三年制与四年制大纲,前者学制三年,无需论文写作,后者学制四年,需通过论文答辩才能授予学位。各高校本科中文大纲的陆续制定,体现了中文在斯里兰卡高等教育中的进一步发展。

中文大纲名称	高校
三年制本科学位汉语教学课程大纲 B.A.(General) Degree Programme in Chinese, New Syllabus	凯拉尼亚大学
四年制本科学位商贸与汉语教学课程大纲 B.A (Special) Degree in Business and Academic Chinese syllabus	
三年制、四年制本科中文专业大纲 The Curriculum of the Bachelor of Arts Honors/General in Chinese	萨伯勒格穆沃大学
三年制本科学位中文大纲 BA (General) Degree Internal Syllabus in Chinese	佛教与巴利语大学
三年制本科中文专业大纲 Syllabi of Bachelor of Arts Degree Program in Chinese	拉加拉塔大学
三年制本科中文专业大纲 Syllabuses for Chinese Language Study Stream	科伦坡大学

表4: 斯里兰卡各高校本科专业中文大纲一览表

<sup>20</sup> Kandambi 2020:28-29.

## 3.2.2 纸质教材

各高校中文专业所配套的中文教材（见表5）主要分为语言类与文化类，其中语言类教材又分为通用中文教材与专门用途中文教材（以下简称“专用教材”），前者包括综合类和语言技能类两类教材，适用于综合课、口语课、语法课、写作课、翻译课、文学课和中国概况课等诸多课型，后者主要为商务汉语类教材。总体说来，各高校中文专业配套的中文教材呈现以下特点：第一，使用频率最高的教材为《新实用汉语课本》《汉语教程》与《中国文化常识》；第二，与中学中文大纲指定教材部分重合；第三，教材选用多样化；第四，语言教材以初级教材为主。

类别	名称	编著者	出版社	
通用教材	综合类	新实用汉语课本1、2、3	刘珣	北京语言大学出版社
		汉语教程1、2、3	杨寄洲	
		新概念汉语1、2	崔永华	
		当代中文1、2	吴中伟	华语教学出版社
		长城汉语1、2	马箭飞等	外语教学与研究出版社
		跟我学汉语1、2（第二版）	陈绒、朱志平	人民教育出版社
		快乐汉语1、2（第二版）	李晓琪等	
	语言技能类	汉语会话301句	康玉华、来思平	北京语言大学出版社
		初级汉语口语	戴桂芙等	北京大学出版社
		发展汉语·初级口语1	王淑红等	北京语言大学出版社
		汉语听力速成·基础篇（第二版）	毛悦等	
		汉语写作教程（中A上下册）	鹿士义等	
		汉语写作	赵洪琴、傅亿芳	
		汉语写作教程	赵建华、祝秉耀	
外国人在华常用应用文	徐竹君	华语教学出版社		

专用教材	商务类	体验汉语·商务篇	张红、岳薇	高等教育出版社
		新商务汉语精读教程 (上册)	周晨萌等	清华大学出版社
		新商务汉语听力与口 语教程(下册)	邓如冰等	高等教育出版社
文化教材	文学类	中国当代作品选编 (1949-1986) 1	马忠林等	华语教学出版社
		中国现代作品选编 (1919-1949) 1、2	马忠林等	外文出版社
		中国古代文学作品选	徐中玉	上海古籍出版社
		中国文化:文学	李春雨	五洲传播出版社
	概况类	中国文化面面观	梅立崇等	华语教学出版社
		中国概况	王顺洪	北京大学出版社
		中国概况	刘元满	
		中国文化常识	马箭飞等	高等教育出版社
你好中国	姜丽萍			

表5: 斯里兰卡高校三、四年制本科学位中文教材一览表(中国教材)

相较中国教材,高校本土教材(见表6)虽然在数量、质量上均有所不及,但由于是本土教师或外派教师编写,教材的内容和语言更具适用性。

对比高校本土教材和中学本土教材,发现二者的通用教材和文化教材基本一致,可见教材选用者完全未考虑学习者学段、使用场景和目的的不同。此外,高校新增了“专用教材”这一类别,体现出高校中文专业和初高中中文学习的差异性。但遗憾的是,这些专用教材仍然停留在零基础入门层次,话题内容的选定和通用教材的差异性并不大。

类别		名称	编著者	出版社
通用教材	综合类	初级汉语教程	杨宗雄	M. D. Gunasena & Company
		基础汉语 Introduction to Chinese	Ven.Theripaha Upananda Himi	Godage International Publishers
		我们的汉语1 Our Chinese Textbook 1	达默迪纳	Vijitha Yapa Publications
		高级汉语课文选读 Readings from Advanced Chinese Texts		Author Publication
文化教材	概况类	当代中国文化和生活方式 Modern Chinese Culture and Lifestyle	达默迪纳	Author Publication
专用教材	商务类	商贸与法律汉语 Business and Legal Chinese		Samayawardhana Publisher
	旅游类	斯里兰卡旅游汉语 Chinese Language for Tourism in Sri Lanka	巩光明、达默迪纳	Colour Creations (Pvt) LTD
		旅游汉语讲义	R.A.R.P. Maduwanthi	内部讲义

表6: 斯里兰卡高校三、四年制本科专业中文教材一览表(本土教材)

### 3.2.3 数字资源

在实际教学中,教师主要使用《当代中文》《新实用汉语课本》《长城汉语》《跟我学汉语》等配套教材的音频、视频和动画等。新冠疫情期间,斯里兰卡各高校统一使用“学习管理系统”(Learning Management System,简称LMS),通过ZOOM等平台在线授课,借助PPT等展示教学材料。

总之,本阶段中文教学的数字资源比较匮乏,原因如下:第一,高校语言教育体系尚未脱离传统教育影响<sup>21</sup>。高校教师及学习者在一定程度上缺乏运用各类数字资源以丰富语言教学的意识及素养。第二,高校现代多媒体使用条件不成熟,虽然各高校具备使用现代多媒体设备的条件,但受斯里兰卡教育基础设施条件限制,只有专用的多媒体教室和计算机教室具备多媒体设备,且需申请使用,为中文教学带来诸多不便。

<sup>21</sup> Kandambi 2018.

### 3.3 社会教育阶段

#### 3.3.1 纸质教材

社会教育阶段,各孔院(课堂)和下辖教学点,以及在斯各中文教育培训机构承担了主要职责,为各类型社会人士提供了不同类型的中文教学。由于受众广泛,学习者需求差异明显,但从选用教材来看,与高校中文专业所用教材存在部分重合。总体来看,社会教育所用的中国教材主要为语言教材,包括通用教材与专用教材两类,通用教材主要为零基础、初级教材及少量中级教材,不含高级教材。专用教材主要为商务汉语教材。本土教材同样包括通用中文与专用中文教材两大类(详见表7、8),前者主要为初级语言教材,不成体系且内容浅显,后者包含商务汉语、旅游汉语与政务汉语教材,适用于短期集中式中文教学。与基础教育和高等教育相比,社会教育层面的本土专用教材本土特点突出,编写更为科学合理。以《政务中文教材·警官汉语》为例,该教材基于警官学习者的实际需求,以《国际中文教学通用课程大纲(大学成人段)》、《国际中文教育中文水平等级标准》和《国际中文教育用中国文化和国情教学参考框架》等标准大纲为依托,突出了教材的针对性、实用性和本土性,使得该教材受到警官学习者的一致好评,教学效果显著。

类别	名称	编著者	出版社	
通用教材	综合类	新实用汉语课本1-3	刘珣	北京语言大学出版社
		HSK标准教程1-4	姜丽萍等	
		速成汉语基础教程·综合课本1	郭志良、杨惠元	北京大学出版社
		当代中文1、2	吴中伟	华语教学出版社
		每日汉语 (僧伽罗语)	王庚年、许琳等	中国国际广播出版社
		长城汉语1、2	马箭飞等	外语教学与研究出版社
		快乐汉语1、2 (第二版)	李晓琪等	人民教育出版社
		跟我学汉语1、2 (第二版)	陈绂、朱志平	
	语言技能类	汉语口语速成：入门篇（第二版）	马箭飞	北京语言大学出版社
		汉语口语速成：基础篇（第二版）	孙洁	
		汉语会话301句	康玉华、来思平	
		标准汉语会话 360 句	毛悦	
		新目标汉语口语课本1	毛悦	
		汉语口语交际1	陈作宏、田艳	高等教育出版社
	专用教材	商务类	经贸汉语·初级口语（第四版）	黄为之
体验汉语·商务篇			张红、岳薇	高等教育出版社

表7: 斯里兰卡社会教育中文教材一览表（中国教材）

类别	名称	编著者	出版社		
通用教材	综合类	我们的汉语1 Our Chinese Textbook 1	达默迪纳	Vijitha Yapa Publications	
		学中文	释宝光 (Dampe Vijitaratana Himi)	Nagananda International Institute for Buddhist Studies	
		现代汉语1、2 Modern Chinese Language (Part 1, 2)	Ven. Medawachchiye Dhammajothi Thero	Wijesooriya Grantha Kendraya	
	技能类	快乐学汉语 Learn Chinese Happily	Sammani Upadhya Kandambi	Neptune Publication	
		汉语交际口语			
		实用汉语语法 Practical Chinese Grammar			
		作文写作技巧			
		汉语应用文写作 Practical Chinese Writing			
	专用教材	商旅类	商贸与法律汉语 Business and Legal Chinese	达默迪纳	Samayawardhana Publisher
			斯里兰卡旅游汉语 Chinese Language for Tourism in Sri Lanka	巩光明、达默迪纳	Colour Creations (Pvt) LTD
政务类		政务中文教材·警官汉语1	费燕洪、刘娜、安喜乐	暂未出版	
		海关汉语	费燕洪	内部讲义	
		移民汉语	费燕洪、安喜乐	内部讲义	

表8: 斯里兰卡社会教育中文教材一览表(本土教材)

### 3.3.2 数字资源

社会教育方面的中文教学，主要由孔院（课堂）公派教师与汉语教师志愿者承担，数字资源相较基础教育和高等教育阶段更多元、更充分。总体来讲，常用数字资源主要包括以下几类：第一，各教材配套的音视频等多媒体资源；第二，国内外视频网站的资源；第三，孔院自编讲义配套的录音、图片等；第四，授课所需的中文教材pdf以及课后自学所用的工具类APP，包括Pleco、Hello Chinese等。此外，疫情以来，各孔院充分结合各类在线会议平台与社交软件（见表9），采用混合式教学法，推动了在斯中文教学方法和资源的更新迭代。

类别	在线会议平台	社交软件	教学资料储存平台
名称	Zoom	Whatsapp	Google Classroom
	Microsoft Teams	Facebook	Google Docs
	VooV	Viber	Google Drive

表9: 斯里兰卡中文教学常用在线会议平台与社交软件一览表

## 四、斯里兰卡中文教学资源存在问题

### 4.1 教学资源未考虑本土实际，缺乏成体系本土教材

当前斯里兰卡中文教学资源面临的一个紧迫问题是，斯里兰卡中文教学发展至今，仍然未见一套适用于本土学习者的成体系本土教材。基础教育阶段、高等教育阶段以及社会教育阶段所使用的教材基本以中国教材为主，这些教材在设计之初，均不是以斯里兰卡中文学习者编写对象，因而也就难以谈论所谓的符合本土实际了。与此同时，斯里兰卡相关专家学者虽然已经编写了一些本土教材，但这些教材一方面均为初级教材，难以服务中高级学习者，另一方面教材存在一些错谬之处，在科学性、系统性和趣味性等方面都有所不足，故而现有的本土教材也就无法支撑斯里兰卡各阶段全过程的中文教学。

### 4.2 教学资源缺乏针对性，未能满足学习者多元需求

当前斯里兰卡的中文教学资源缺乏针对性，这主要体现在两个方面：第一，未考虑学习者的年龄和认知特点，这导致同一本教材往往重

复使用于基础教育、高等教育和社会教育各阶段。比如,《新实用汉语课本》的编写对象是海外大学生,但却被定为中高考教材。第二,未能充分考虑社会层面不同学习者的需求。通用教材较为适合基础教育与高等教育阶段的学习者,这些学习者的中文学习需求不同于中企员工、海关官员、旅游警察、银行职员等,后者往往希望在短期内习得与其职业工作、行业领域相关的中文知识与技能,以求在真实场景中与中文母语者进行中文交际,因而这些学习者往往需要针对性更强的中文教学资源。

### 4.3 数字教学资源较为匮乏,未能跟上时代发展潮流

相较他国,斯里兰卡课堂教学的现代技术运用尚不够充分<sup>22</sup>,有数据显示,新冠疫情期间,斯里兰卡仅有60%的在校学生接受了在线教育<sup>23</sup>,这充分反映出当前斯里兰卡国民教育系统中数字教学资源的匮乏。对于中文数字教学资源而言,亦是如此。总体来讲,斯里兰卡中文教学资源以纸质教材为主,数字资源的配套、使用非常有限。在实际教学中,各阶段学习者的纸质教材,以复印本为主,一方面由于中国出版的纸质教材定价过高,超出一般学习者的购买能力,另一方面由于购买渠道非常有限,仅限于孔院与科伦坡中国人开设的个别书店,教材配套的CD、挂图、字典等相关数字资源面临同样的问题。

## 五、斯里兰卡中文教学资源发展建议

从斯里兰卡中文教学的可持续发展来看,开发具有针对性的本土中文教学资源是必由之路。本文认为可从以下三点着手:

### 5.1 以需求为导向,充分融入本土元素

中文教学资源的开发,应当以充分的前期需求调查为基础,在充分了解不同年龄、学段、职业等各类学习者需求的基础上,结合中文自身的语言特点,编写科学性、系统性、针对性的本土中文教学资源。在充分了解本土学习者需求的前提下,应充分融入本土元素,从编写理念、话题选用、课文内容、插图绘制、人物设定、文化对比、语言翻译、语法对比等一以贯之,在减少文化冲突的同时使学习者能够在斯里兰卡的生活语境中学而用之。

<sup>22</sup> Rathnayake 2023: 306.

<sup>23</sup> Fernando 2024.

## 5.2 顺应时代趋势，优化数字资源建设

斯里兰卡正处于由传统教育向技术增强型教育转型的初级发展阶段。新出台的《斯里兰卡国家教育政策框架（2020-2030）》，明确要求斯里兰卡各教育主管部门重视现代通信技术的配备与建设，并表示斯里兰卡教育部将联手国家教育研究院，在国民教育中融入现代技术<sup>24</sup>。这一国家性文件无疑对斯里兰卡中文数字资源的开发提供了政策支撑和引领。

具体来讲，斯里兰卡中文数字资源的开发建设可以从以下三点入手。首先，针对当前斯里兰卡中文教学数字资源匮乏的情况，斯里兰卡中文教育主管部门应当结合当前斯里兰卡中文教学发展形势，为中文数字资源的建设和开发提供直接的政策指导，并完善数字资源相关基础设施的建设。其次，在斯孔子学院和孔子课堂应努力开发各类型数字资源，在已有数字化平台和各类型数字资源的基础上，进行本土化改造。最后，中文教师应当树立学习和使用新兴数字技术（如AI、VR、元宇宙等）的意识，并将其充分运用于日常教学之中，以提升中文教学课堂效果。

## 5.3 中斯通力合作，加快开发本土教材

中斯合作开发，能统合中斯两国学者、教师的独特优势，充分考虑斯里兰卡学习者、外语政策与学制等“各方面情况”，兼顾中文及中文教学的学科特点，从而使本土教材更具有适用性。具体来讲，可以从两方面入手。第一，吸收转化已有教材成果，采用“一版多本”策略。在借鉴参考中国已有优秀中文教材的基础上，进行本土化改造，将教材语言、人物、文化内容、配套图片等改造成斯里兰卡本土语言及其场景。现有《当代中文（僧伽罗语版）》等一版多本教材，仅仅是翻译语言的不同，未做针对性的本土化改造。第二，组建中斯合作编写团队。吸纳中斯两国具有丰富在地化教学经验的中文教育工作者及教材编写专家，利用各自所长，基于斯里兰卡本土教学实际和学习者特征编写原创性本土教材，并在试用过程中予以针对性修正。

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<sup>24</sup> National Education Commission 2022: 168–170.

## 六、结语

随着中斯两国在经济贸易、政治外交和文化教育等各层次、各维度的进一步合作, 斯里兰卡的中文发展前景得到了进一步的拓展。作为“一带一路”沿线重要国家, 斯里兰卡拥有得天独厚的地缘优势。作为南亚地区较早开展中文教学的国家之一, 斯里兰卡不仅已经将中文纳入本国国民教育体系, 在基础教育阶段推广中文, 并且已有多所高等院校开设中文本科专业。但受限于经济发展等因素, 目前的斯里兰卡中文教学资源依旧面临着相当多的问题与挑战, 可以深化中斯两国在教育和文化方面的沟通交流, 以孔子学院为途径, 推动两国中文学者和教师的民间合作, 加快推进斯里兰卡中文数字资源的本土化建设。

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## 匈牙利线上中文教学现状调查与分析

### 摘要

本文聚焦后疫情时代匈牙利线上中文教学的发展现状，结合问卷调查与半结构化访谈，从教学实践、问题和需求等方面展开实证研究。研究发现：当前匈牙利线上中文教学呈现“双轨制”特征，即以多人综合课和一对一私教课为主导，小班制和中长时段授课成为主流，主要服务成人学习者。教师普遍认可线上教学成效，但面临资源匮乏、互动不足及备课负担重等问题。为提升线上教学质量，本文建议加强本土化教学资源开发、优化互动工具设计、完善教师培训体系，并推动教学理念更新。线上中文教学作为中匈语言文化交流的数字化桥梁，需通过资源-技术-师资协同发展，助力孔子学院市场化转型，并为中东欧地区线上中文教学提供范式参考。

**关键词：**线上中文教学，匈牙利，海外孔子学院，国际中文教育

MANNI ZHONG

## Investigation and Analysis of the Current Status of Online Chinese Language Teaching in Hungary

### Abstract

This study investigates the current state of online Chinese language teaching in Hungary in the post-pandemic era through questionnaires and interviews. Findings show a “dual-track” model dominated by standardized courses and one-on-one tutoring, mainly serving adult learners. While teachers acknowledge the effectiveness of online teaching, they face challenges such as limited resources, weak interactivity, and a heavy preparation workload. The paper recommends developing localized materials, enhancing interactive tools, and improving teacher training. Online Chinese teaching serves as a digital bridge for Sino-Hungarian exchange and offers a model for Central and Eastern Europe.

**Keywords:** Online Chinese teaching, Hungary, Confucius Institute, International Chinese Language Education

## 一、引言

2020年全球新冠疫情的暴发成为教育数字化转型的催化剂。与此同时,互联网与数字技术的飞速发展远程教育提供了有力的技术支撑,推动“线上教学”由应急方案逐步发展为稳定、系统、结构化的新型教育形态。随着疫情逐渐退却,各国教育体系逐步恢复正常,但线上教学作为一种灵活高效、低成本、跨地域的新型教学模式,已深度嵌入教育系统,尤其在成人教育与国际语言教学领域展现出持久生命力。这一背景也显著加速了国际中文教学的数字化进程,“云端中文课堂”得以广泛普及并不断创新,从而重塑了全球中文教学生态。当前,已有不少学者从宏观层面论证了线上中文教学已成为国际中文教育体系中不可或缺的组成部分。不过,由于各国社会文化、经济发展水平与教育体制的巨大差异,线上中文教学在不同国家和地区的发展路径与表现形态亦呈现出显著的异质性。因此,开展具体国家背景下的实证研究,显得尤为必要和紧迫。

匈牙利是“一带一路”倡议在中东欧的重要合作国家,近年来中匈两国关系持续向好,特别是2024年习近平主席访匈后,双边合作全面升级为“新时代全天候全面战略伙伴关系”。中资企业大规模进入匈牙利,如比亚迪、宁德时代、华为等在当地设厂投资,带动了“中文学习”在匈牙利的迅速升温,催生了大量对中文学习的现实需求。尤其对于那些有意进入中资企业就业的本地成年群体而言,线上中文教学成为满足其业余学习需求的理想选择。与此相对应,匈牙利部分孔子学院、高校及语言机构也开始探索线上教学模式,为不同类型的学习者提供灵活、多样的中文学习路径。

因此,本文以匈牙利为研究对象,通过结构化问卷与半结构化访谈两种研究方法,深入探讨匈牙利线上中文教学的整体格局、实践特点、现实挑战与发展路径,旨在为海外孔子学院与国际中文教育机构提供可借鉴的实证经验。

## 二、相关研究概述

### 2.1 线上中文教学的定义与发展脉络

线上中文教学作为一种借助网络媒介进行的远程教学形式,其发展与全球数字化进程紧密相关。郑艳群(2001)提出“网络中文教学”可分为“课堂中的网络”与“网络中的课堂”,前者为辅助性工具,后者通过虚拟环境重构教学过程。本文要讨论的“网络中的课堂”,不受时

间和空间的限制，打破了对传统教学场景的依赖，很好地解决了学生与教师分散、课堂组织困难的问题。但同时线上教学也是一个系统工程，需要教学团队的支撑、对教学对象的了解、信息技术的支持和在线学习资源库的准备（沈庶英、刘芳铭，2020）。

从技术视角出发，线上中文教学的发展可大致分为五个阶段：远程函授式教育、预录播课程、慕课与微课兴起、移动学习App普及，以及当前主流的直播互动教学（李瑞玲、吴月光，2023）。其中，“直播课堂+多媒体互动”模式在疫情期间成为最广泛采用的形式，也为后疫情时代的持续发展奠定基础。值得强调的是，线上中文教学不仅拓展了语言教学的时间与空间边界，提高了课程的可及性与灵活性，也极大降低了教育机构的运营成本。例如：基于AI的语音识别、自动批改、语义理解等技术逐步应用于中文课堂，使“因材施教”的个性化教学理念得以实现。

然而，线上中文教学在教学结构性、课堂互动性、学生参与度等方面亦面临诸多挑战，尤其是在非母语环境中，教师如何在“去实体化”的教学情境中实现有效的课堂互动与文化传播，仍是一个具有高度实践性的研究议题。

## 2.2 国际中文教育的线上化路径与平台对比

在全球范围内，国际中文教育的线上化进程已呈现多样化与多平台化趋势。当前主要的线上教学平台可分为三类：一是教育机构或高校主导开发的系统性教学平台，如中文联盟、Coursera、edX等；这些平台强调体系化教学内容与标准化课程结构，通常由教育部或重点高校牵头，支持大规模用户使用，并提供多元化语言与文化课程，尤其适合初中级系统性学习者。以“中文联盟”为例，该平台的推出，旨在疫情期间实现“停课不停学、不停教、不停考”一体化服务，涵盖一对一、小班课、大班课、互动课和公开课等多种课型，并提供中国国情、文化学习、中文+职业教育等丰富资源（静伟，2021）。宋继华等（2023）以希腊爱琴大学为案例，介绍了该校利用“中文联盟”开展线上中文教学的经验，显示了平台在跨文化教学环境中的适应性与可行性。

二是由各类企业开发，并投入市场化运营的语言教学平台，比较有代表性的有Italki、Preply、Verbling等；这类平台以市场化运作为特点，通过全球教师资源对接，实现按需付费与一对一教学，但在本土化教学资源与文化嵌入方面相对不足，教学质量更多依赖教师个人经验与能力。

三是为个人提供自主教学活动场景的社交媒体和视频分享平台,如 YouTube、TikTok等。教师通过短视频、直播等灵活形式进行语言知识传播与文化内容介绍,这类教学形式具有传播速度快、受众范围广的优势,但通常缺乏系统性的课程规划与深度的教学互动设计,难以满足学生系统化学习需求(王乐韬、蒋跃,2023)。

此外,其他国家的语言推广机构(如英国文化协会、歌德学院等)均已将线上语言教学常态化运作,并投入大量资源研发线上教学资源与平台工具。这些经验对我国线上中文教育在内容设计、教学形式与质量监控方面具有重要借鉴意义。

### 2.3 当前研究的不足与本研究价值

目前已有大量关于线上中文教学的研究成果,但当前研究多数集中于教学模式设计、平台功能比较或技术工具分析,缺乏以教学实践为核心、以具体国家为案例的实证性研究。因此,对具体国别开展实证研究,能够为线上中文教学的发展提供更具实用价值的经验与数据支撑。本研究聚焦匈牙利,通过问卷与访谈结合方式,系统分析匈牙利线上中文教学的现状、问题与优化建议,既补充了国别研究的空白,也为中东欧区域的线上中文教学提供经验样本。

## 三、匈牙利线上中文教学现状调查

### 3.1 研究对象与数据来源

为全面了解匈牙利线上中文教学的实践现状与教师体验,本研究采用混合研究法,兼顾定量数据的广度与定性资料的深度。数据采集主要包括两部分:

一是结构化问卷调查,共设计21道题目,涵盖教学内容、课程形式、技术平台、互动设计、教学评价、教师培训等六个维度。问卷主要面向在匈牙利从事线上中文教学的一线教师,共回收有效问卷45份,涉及5所孔子学院与1所中匈双语公立学校。

二是半结构化深度访谈,访谈对象为问卷填写者中的部分教师。访谈内容包括教学实施经验、资源与平台使用现状、教学难点与技术障碍、对未来教学的期望与建议。通过NVivo软件对访谈文本进行编码分析,提炼出关键词与核心话题,形成对定量数据的补充与解释。

## 3.2 问卷调查结果分析

### 3.2.1 总体情况

根据调研，除中匈双语学校外，其余5所孔子学院在疫情期间均开展过线上中文教学。其中，罗兰大学孔子学院与米什科尔茨大学孔子学院至今仍保留常态化线上教学课程，其余三所则已全面回归线下教学。其中罗兰大学孔子学院开设了线上Module课、一对一私教课以及兴趣介绍班，线上课程占比近总课程半数，覆盖布达佩斯及周边地区。米什科尔茨大学孔院则更聚焦于非在校成人学习者，采用“线上+线下”的Hybrid混合模式，灵活应对学习者需求。其余孔子学院多数出于资源压力与师资调配困难选择恢复传统线下教学。

从整体上看，匈牙利线上中文教学在后疫情时代仍具有一定生命力，已形成以成人教育为主导、灵活服务为导向的教学生态。

### 3.2.2 线上中文课程现状分析

信息分类		比例
课程类型	小班中文综合课	50%
	一对一中文私教课	44.44%
	兴趣介绍班	5.56%
学生群体	中小學生	18.52%
	大学生	33.33%
	非在校学习者	48.15%

表1:课程基本信息

调查显示，目前线上课程主要以小班中文综合课和一对一中文私教课为主，其中小班中文综合课占比50%，作为主流课程承担系统化语言教学功能；一对一私教课以44.44%的占比成为第二大课程类型，凸显学习者对个性化教学的强烈需求；兴趣介绍班仅占5.56%，反映文化普及类课程尚未规模化。

学生群体以非在校学习者为主（48.15%），同时覆盖部分大学生（33.33%）和中小學生（18.52%）。课程时长以60-90分钟为主（92.31%），符合成人集中学习节奏；班级规模多采用2-5人小班制，占比69.32%；1人班型占比61.54%，主导私教课场景。以上数据显示，匈牙利线上中文课程呈现出“双轨制+沉浸式+成人化”的三重特征。

### 3.2.3 教学平台及工具应用

在线上课程中,教师们使用了Zoom、腾讯会议、Microsoft Teams多种平台教学,其使用比例依次为Zoom(76.47%)>腾讯会议(17.65%)>Microsoft Teams(5.88%)。可以看到,Zoom以76.47%普及率成为首选,其功能稳定性获普遍认可。辅助工具的应用包括互动课件(69.23%)、屏幕共享标注工具(69.23%)和虚拟白板(61.54%),实现教学内容可视化与板书替代。除此以外,有部分老师还使用过实时投票、答题器(30.77%)等功能来设计不同的交互练习。<sup>1</sup>

### 3.2.4 教学实践和课堂效果反馈

问卷通过教材和教学资源的使用、教学方法、互动、作业布置4个部分来了解线上中文课程中的教学实践情况。

教材方面,通用教材《汉语标准教程》使用率达37.50%,作为主干教材使用广泛,匈牙利本土教材《匈牙利汉语课本》占28.13%,另外自主开发课件或者整合网络资源占比31.26%。作为语言课堂,教师们以讲授法(100%)为主来讲解基础语言知识,任务性教学(84.62%)和游戏化教学(61.54%)也是线上中文课堂里常用的练习方法。课堂上的互动设计包含角色扮演/情景对话(100%)>分组讨论(76.92%)>线上小游戏(46.15%)>屏幕共享(38.46%)>实时文字聊天(30.77%)<sup>2</sup>作业布置以书面练习为主流形式,辅以口语录音/视频作业及在线测试,有小部分的老师也选择过小组合作来完成作业。

在评价教学效果时,92.31%的教师认可(满意53.85%+很满意38.46%),另外有7.69%的老师觉得一般,没有老师选择不满意或者很不满意。整体来看,教师对线上中文课堂的语言教学效果表示认同,但也指出文化教学、口语互动、非语言反馈等方面仍有待优化。

### 3.2.5 教学培训与核心挑战

第4部分主要了解教师们参与培训的情况和教学中遇到的困难。

问卷显示,仅53.85%的教师接受过线上教学培训,培训周期以半年为主,多由国内高校或语合中心组织。内容侧重线上语言教学理论与方法、线上教学技能培训,同时也涉及教学资源分享、教学案例分享。

<sup>1</sup> 以上题目为多选题,比例合计超过100%。

<sup>2</sup> 以上题目为多选题,比例合计超过100%。

教学障碍	比例
难以监测学习效果	84.62%
师生互动不足	61.54%
备课负担沉重	53.85%
教学资源缺乏	38.46%
网络延迟/平台不稳定	61.54%
缺乏互动插件	53.85%

表2:面临的<sup>3</sup>教学障碍

教学障碍主要集中在三个方面：学习效果监测困难（84.62%），师生互动不足（61.54%）和备课花费时间长（53.85%）。技术障碍以网络延迟卡顿（61.54%）与缺乏互动工具（53.85%）最为突出。由此催生三大改进诉求：开发本土化线上教学资源（100%支持率）、优化教学平台功能（76.92%）、增强师生互动设计（76.92%）。

### 3.3 文本分析结果

本研究除采用问卷调查外，还对参与线上教学的教师进行了半结构化访谈，旨在深入探究受访者在线上教学过程中的实际体验、所面临的挑战，以及对匈牙利线上中文教学未来发展的建议。通过访谈文本的编码分析，归纳出以下关键词频率较高：“参与度”“平台卡顿”“互动不足”“重复备课”“文化教学难”“成人口语表达”“缺少本土教材”“教学成就感”等，体现出教师在教学成效与工作负荷之间的张力。主要研究发现如下：

#### 3.3.1 教师的线上教学体验

文本分析结果表明，教师普遍对当前线上中文教学效果持满意态度，这与问卷调查中92.31%的满意度数据相吻合。部分教师指出，学生的语言能力（特别是听力和词汇方面）呈现出稳步提升的趋势。此外，有教师的课后调研亦显示，学生平均能掌握约70%的课堂内容。然而，研究也揭示了线上教学的固有局限：部分学生课堂参与度低于线下环境，教师难以实时、直观地获取学生反馈，课堂活动的设计与执行亦受到显著制约。

<sup>3</sup> 该题为多选题，百分比表示该选项在受访教师课程中出现的频率。

### 3.3.2 教师在线上教学中遇到的挑战

在深入探讨教学过程中的困难与挑战时，“互动性不足”、“备课时间显著增加”以及“教学资源匮乏”被列为最普遍的三大问题。线上课程中，学生关闭摄像头的现象频发，这不仅削弱了师生互动的即时性与非语言反馈，也易导致课堂演变为教师的单向讲授。教学形式由线下向线上的迁移，亦大幅增加了教师的备课负担，多数教师反映备课耗时约为线下的2至3倍。同时，如何有效搜寻或自主开发适配线上教学的资源，对教师的教學能力提出了更高要求。值得注意的是，在问及“是否在课堂中使用过AI工具”时，超过半数的受访教师表示未曾使用；部分教师则表示会利用AI工具辅助生成例句、图片或批改学生作文。

### 3.3.3 对匈牙利线上中文教学未来发展的建议

调查显示，多数教师认为线上中文教学在匈牙利将持续存在，并与线下教学形成互补共存的格局。关于未来发展建议，可归纳为以下四个方面：开发更丰富的本土化教学资源：例如，提供含匈牙利语注释的线上中文教材。建立更系统的线上教学培训与同行经验分享机制：提升教师的线上教学技能与策略。加强技术支持：提供更多关于教学平台操作、AI工具应用等方面的技术指导与支持。提供政策扶持或补贴：在教材购置、软件使用等方面给予教师或机构更多经济支持。此外，尽管本研究未直接调查学生的反馈，但教师普遍反映成人学习者对线上课程表示欢迎，尤其在职业发展需求的驱动下，学习动机较强。建议未来研究可纳入学生视角，进一步丰富数据的全面性与代表性。

## 四、分析与总结

本研究通过问卷调查与深度访谈相结合的方法，对匈牙利线上中文教学的发展现状、教学模式、教师体验与现实挑战进行了系统考察。调研结果表明，目前匈牙利线上中文教学已基本形成以成人学习者为主体、以小班中文综合课和一对一私教课为主干的双轨制教学模式，课程时长普遍为60-90分钟之间，班级规模以小班和单人班为主。

尽管教师对线上中文教学整体持积极态度，但在教学技术、课堂管理、师生互动及教学成效评估方面仍面临诸多挑战。尤其是“学习效果监测困难”“师生互动弱化”“备课耗时过重”“技术工具缺失”等方面，已成为阻碍线上中文教学持续优化的核心问题。针对教师在实际教学中所面临的困难与挑战，本文提出以下四点建议，以期对未来匈牙利线上中文教学的发展提供建设性参考：

#### 4.1 建设本土化、标准化的在线教学资源库

在线教学强调资源的数字化、可复制性与适配性，而目前教师普遍依赖自编课件，存在“重复劳动”“资源分散”的问题。多数教师在备课时需自行制作教学PPT、设计线上练习，并耗费大量时间搜索配套资源，如课文音频、视频素材等。此外，语言障碍亦是教学中的一大难点——部分学生不具备英文能力，而部分教师则没掌握匈牙利语，影响了教学的顺利进行。为提升教学效率，建议在以下几个层面加强资源建设：

各教学机构可合作建立包含匈牙利语注释的电子教材资源库，整合《匈牙利汉语课本》与《汉语标准教程》的内容优势，涵盖电子教材、试题及辅助教学材料。同时，鼓励教学团队定期协作，构建资源共享平台，支持教师上传和下载适用于成人小班教学的课件与练习资料。还可以开发与课程内容匹配的音频、视频素材及线上互动游戏等，增强学习体验。系统化、标准化的线上资源库建设，既能有效缓解教师备课压力，提高教学效率，也有助于未来线上与线下教学融合发展的可持续推进。

#### 4.2 强化平台功能与轻量化互动工具设计

当前，“Zoom”已成为匈牙利线上中文教学的主流平台，但“缺乏互动工具”是教师面临的主要技术障碍。为提升课堂互动性与学习效果，建议开发轻量化互动插件，如“课堂参与度监测仪表盘、实时答题器、随机提问、分小组讨论增强模块”等，这类工具可增强课堂反馈机制，促进学生参与，提高小班教学的交互质量，从而推动教学效果的整体提升。此外，可评估引入Classin、Nearpod、Kahoot等具备更高互动性的国际化教学平台，丰富教学体验。

#### 4.3 构建系统化的线上教学培训体系

线上中文教学与传统线下教学在教学目标一致的同时，在媒介使用、互动模式、教学方法等方面存在显著差异。对此，建议建立系统化、分层次的教师培训机制，培训内容可涵盖技术操作能力、线上教学理论构建、教学案例分享等模块，以半年为周期组织开展。

此外，在当前数字化和人工智能高速发展的背景下，AI技术在语言教学中的应用日益广泛。教师不仅应掌握传统教学工具，更应熟悉“AI+

教育”的新趋势。因此，可邀请相关领域专家开设“AI赋能汉语教学”专题工作坊，帮助教师掌握包括AI辅助批改、个性化学习路径推荐等先进教学工具，以全面提升其线上教学的专业能力。

#### 4.4 推动教学观念更新

教学模式的转变必然伴随教学观念的更新。传统线下教学以“学习者为中心、教师为主导”的模式为基础，而在线上教学中，教师的角色更加多元复杂。多位学者指出，线上教师应充当“中介者”（mediator）的角色，即不仅是知识的传授者，更是教学活动的引导者、学习过程的促进者、学习资源的整合者。

因此在线上中文教学中，教师需深入了解学习者需求，积极引导其参与课堂活动，及时识别并解决学生在学习遇到的问题。此外，教师还需在教学前、中、后各阶段提供多样化的教学支持，包括学习材料、练习题及策略资源，确保学习过程的连贯与有效。面对这一角色的转变，教师应调整心态，更新观念，持续提升自身的教学技能与技术素养，以更好地适应和引领新时代的汉语教学发展方向。

## 五、结语

随着中匈关系的全面提升与“一带一路”倡议的深入推进，中文作为中国与中东欧沟通的重要语言工具，其在匈牙利的学习需求持续增长。尤其是在中资企业加速进入、双边人员往来日益密切的背景下，匈牙利社会掀起一轮“中文学习”的热潮。线上中文教学作为响应这一趋势的现实路径，凭借其时空灵活性、服务定制化与成本优势，已成为孔子学院的重要教学形式。

研究显示，匈牙利线上中文教学正从“疫情应急”转型为“常态融合”，并逐步形成以成人教育为核心、个性化教学为方向的课程生态体系。这种趋势不仅契合社会需求，更为孔子学院探索市场化转型与多元化运营提供了新的可能。借助线上教学平台，孔子学院可以扩大辐射范围，提升品牌影响力，实现“教学+传播+服务”三位一体的功能拓展。<sup>4</sup>

作为“中东欧汉语教师培训中心”所在地，匈牙利在未来区域师资发展与教学创新中扮演着关键角色。为进一步系统应对本文所揭示的线上教学挑战，建议该中心在后续培训工作坊中增设以下专题模块：首先，设立“线上中文教学”主旨发言，邀请具有丰富一线经验的教师分

<sup>4</sup> 文秋芳、杨佳，2020：1-8.

享实操策略；其次，组织“本土化数字资源开发与共享”小组讨论，推动教师合作构建跨校资源库；最后，开设“AI辅助中文教学工具”工作坊，增强教师对智能技术应用的认知与实践能力。通过这些针对性强的专题活动，不仅可以有效解决一线教学的痛点，也有助于形成可持续的区域经验交流机制。

未来，随着技术演进与政策支持的持续强化，匈牙利线上中文教学将面临新的发展机遇与挑战。本研究提出的线上资源开发、技术设备更新和教师适应性优化方案，不仅适用于匈牙利语境，对中东欧区域同类机构亦具参考价值。

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## 附录

## 匈牙利线上中文教学现状调查问卷

尊敬的老师：

感谢您参与本次调查！本问卷旨在了解匈牙利线上汉语教学的现状与挑战，所有数据仅用于学术研究，匿名处理，请放心填写。预计耗时约10分钟。

## 第一部分：基本信息

1. 您的性别：

- 男
- 女
- 其他/不愿透露

2. 您的年龄：

- 25岁以下
- 26-35岁
- 36-45岁
- 46岁以上

3. 您从事汉语教学的年限：

- 少于1年
- 1-3年
- 4-6年
- 7年以上

4. 您的最高学历：

- 本科
- 硕士
- 博士
- 其他（请注明）\_\_\_\_\_

5. 您目前主要服务的教学机构类型（可多选）：

- 孔子学院/孔子课堂
- 匈牙利本土语言学校
- 大学或中学
- 私人线上教学平台
- 其他（请注明）\_\_\_\_\_

## 第二部分：线上教学实践

6. 您教授的线上汉语课程主要面向哪些群体？（可多选）

- 中小学生
- 大学生
- 成人学习者
- 其他（请注明）\_\_\_\_\_

7. 您教授的班级规模是？（可多选）

- 1人
- 2—5人
- 5人以上

8. 您常用的线上教学平台是？（可多选）

- Zoom
- Microsoft Teams
- 腾讯会议
- 匈牙利本土平台
- 其他（请注明）\_\_\_\_\_

9. 您每节线上汉语课的时长通常是：

- 45分钟
- 45-60分钟
- 60-90分钟
- 90分钟以上

10. 您使用的教材或教学资源主要来源是？（可多选）

- 中国出版的通用汉语教材（如《HSK标准教程》）
- 《匈牙利汉语课本》
- 自主开发的课件/材料
- 网络开源资源（如YouTube、中文学习网站）
- 其他（请注明）\_\_\_\_\_

11. 您在线上课堂中最常使用的教学方法是？（可多选）

- 讲授法（如PPT讲解语法）
- 任务型教学（设计真实情境任务）
- 游戏化教学（互动游戏、竞赛）
- 翻转课堂（学生课前自学，课上讨论）
- 项目式学习（如文化主题调研）
- 其他（请注明）\_\_\_\_\_

12. 您是否在课堂中使用以下技术工具辅助教学？（可多选）

- 实时投票/答题器
- 虚拟白板
- 互动课件
- 屏幕共享标注工具
- 其他（请注明）\_\_\_\_\_

13. 您如何设计线上课堂的互动环节？（可多选）

- 分组讨论
- 角色扮演/情景对话
- 实时文字聊天互动
- 线上小游戏（如Cahoot!）
- 学生屏幕共享展示
- 其他（请注明）\_\_\_\_\_

14. 您布置课后作业的主要形式是？（可多选）

- 书面练习（如PDF作业提交）
- 口语录音/视频录制
- 在线测试
- 小组合作项目（如PPT制作）
- 其他（请注明）\_\_\_\_\_

### 第三部分：技术应用与挑战

15. 您如何评价您目前线上汉语教学的效果？

(1-5分，1=非常差，5=非常好)

学生课堂参与度：     1     2     3     4     5

师生互动效果：         1     2     3     4     5

学生语言能力提升：  1     2     3     4     5

16. 您是否接受过专门的线上教学技能培训？

是

否

17. 您接受专门的线上教学技能培训的频率是？

半年一次

一年一次

一年-两年一次

其他（请注明）\_\_\_\_\_

18. 您接受的线上培训包括哪些内容？（可多选）

线上语言教学理论与方法培训

线上教学技能培训

课程设计与资源开发

教学资源分享

教学案例分享

其他

19. 您在线上教学中遇到的主要教学障碍是？（可多选）

备课花费时间长

教学效果不理想

师生互动性不足

在线教学资源不足

学习效果监测困难

其他（请注明）\_\_\_\_\_

20. 您在线上教学中遇到的主要技术障碍是？（可多选）

- 网络延迟或卡顿
- 平台功能限制
- 学生设备不兼容
- 缺乏互动工具（如实时白板、答题器）
- 其他（请注明）\_\_\_\_\_

21. 您认为当前线上汉语教学最需要改进的方面是？（可多选）

- 教学平台功能优化
- 教师线上技术培训
- 开发线上教学资源
- 增加师生互动设计
- 其他（请注明）\_\_\_\_\_



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## Reevaluating the bùshǒu 部首 System: Enhancing Key-Based Pedagogy for Modern Chinese Character Acquisition in L2 Learners

### Abstract

This paper examines the pedagogical significance of the bùshǒu 部首 key component system in teaching modern Chinese characters to second language (L2) learners. It identifies key challenges in character acquisition, critiques inconsistencies in traditional and contemporary pedagogical frameworks, and proposes etymology mnemonics for integrating key analysis into L2 instruction. By synthesizing historical lexicography, cognitive linguistics, and empirical studies, this research advocates for a restructured approach to bushou pedagogy to improve character literacy outcomes.

**Keywords:** Chinese character pedagogy, character acquisition, second language acquisition, bushou, components

孔茗

### 重新评估部首系统：优化部首教学法以促进二语学习者的现代汉字习得

### 摘要

本文探讨了在对外汉语（L2）教学中，部首关键构件体系在现代汉字教学中的教育学意义。文章指出了学习者在汉字习得过程中面临的主要挑战，批判性地分析了传统与当代教学体系中的不一致之处，并提出通过词源助记法（etymology mnemonics）将部首分析融入二语教学的方法。研究综合了历史词典学、认知语言学与实证研究成果，倡导对部首教学体系进行重构，以提升汉字读写教学的整体成效。

**关键词：** 汉字教学法, 汉字习得, 第二语言习得, 部首, 部件

## Introduction

Rising demand for Chinese proficiency in Hungary, driven by initiatives like the Belt and Road, necessitates effective pedagogical methodologies for character acquisition. Yet mastering Chinese script remains a significant hurdle for L2 learners due to its morphosyllabic complexity and underdeveloped pedagogical frameworks. This paper argues that systematizing instruction around the bushou key component system can mitigate these challenges. We explore the historical evolution of bushou, its cognitive advantages for learners, and propose revisions to modern pedagogy grounded in etymological accuracy.

### 1. Terminology and notation

The standard term is *bùshǒu* 部首, often translated as *key* or *indexing component*. In the literature it is also referred to as *classifier*, *head graph*, *section header*, or *radical*. However, the term *radical* is misleading, since most keys do not indicate the true root etymology of a character. Moreover, prior scholarship shows considerable terminological ambiguity, as these labels are frequently used interchangeably or with overlapping definitions, which obscures the distinction between keys used for lexicographical indexing and components analysed for pedagogical or functional purposes.

To avoid such ambiguity, this paper adopts a clear terminology policy. *Bùshǒu* 部首 is used strictly as an indexing component for lookup (per GF 0011–2009 / GB 13000.1). *Key* refers to a semantic component<sup>1</sup> only when it functions inside a character as meaning-bearing structure (i.e., a subtype of *bùjiàn* 部件). *Bùjiàn* 部件 denotes functional components within a character and is partitioned into semantic, phonetic, and neutral (structural carriers). *Piānpáng* 偏旁 is retained for historical/traditional descriptions and orthographic positions but is not used as an analytical category in the proposed pedagogy.

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<sup>1</sup> The term *semantic component* refers to a graphic subunit within a Chinese character that contributes meaning at the orthographic level (e.g., 氵 in 河), and is therefore a category of functional graphemic analysis within character composition. By contrast, *semantic constituent* denotes a meaning-bearing linguistic unit—typically a morpheme or conceptual element—identified through semantic or morpho-syntactic analysis (e.g. in the word 河水, both 河 and 水 function as semantic constituents contributing to the compound's overall meaning). Thus, while the former pertains to character-internal structure, the latter operates at the lexical or sentential level, describing how meaning is compositionally organized in language rather than inscribed in graphic form.

Term (Chinese with pinyin)	Term (English)	Primary function in this paper	Typical examples	Notes
部首 bùshǒu	indexing component (lookup key)	Dictionary/ index macro- organization for retrieval	氵 as the indexing key for 河/湖; 忄 for 怕/情	Standardized by GF 0011–2009; used for lookup, not analysis
部件 bùjiàn	functional component	Micro-structure inside charac- ters; classified as semantic / phonetic / neutral	氵 (semantic) in 河; 可 (phonetic) in 河; 冫 (neutral) in 写	Core analytical unit for teaching/ learning
语义部件 (部件·义) yǔyì bùjiàn (bùjiàn·yì)	semantic component (key in function)	Constrains meaning/ domain	扌 ‘hand/ action,’ 钅 ‘metal,’ 艹 ‘plant’	Use when the part carries meaning in situ
声旁 (部件·声) shēngpáng (bùjiàn·shēng)	phonetic component	Cues syllable/ phonotactics	可, 青, 马, 兑, 争	Report regular- ity (exact, tone shift, onset/final similarity)
中性/结构部件 zhōngxìng/ jiégòu bùjiàn	neutral/ structural carrier	Layout/ortho- graphic frame; low semantic/ phonetic content	冫, 亠 (when purely posi- tional), 夕, 夕 (in some modern forms)	Teach as forms that stabilize layout patterns or simplification residue
偏旁 piānpáng	“side component” (positional label)	Historical/ positional term (left/right/top/ bottom)	氵 (three dot water side), 忄 (standing heart side)	Use only for historical descrip- tion/position, not analysis

Table 1. Terminology policy used in this paper

**RQ1:** How should *bùshǒu* 部首 (key indexing components) be situated vis-à-vis functional components *bùjiàn* 部件 to optimize L2 character learning?

**RQ2:** Which explicit decision rules for semantic/phonetic/neutral components most improve mnemonic quality and transfer to unseen characters?

**RQ3:** What syllabus structure allows principled use of *bùshǒu* 部首 for lookup while teaching analysis primarily at the *bùjiàn* 部件 level?

## 2. Development of Chinese Writing: Toward the Bushou System

The Chinese script ranks among the world's oldest writing systems, yet its unique morphosyllabic structure presents significant acquisition challenges for L2 learners. Scholarly debate persists on what constitutes as writing, with definitions ranging from narrow (Boone & Mignolo 1994; Coulmas 1992; DeFrancis 1989) to broad (Haas 1976; Harris 1995; Urton 2003):

- Restrictive view: “True writing” requires phonograms (alphabetic, syllabic, or logosyllabic systems like cuneiform).
- Expansive view: Includes non-phonological semiotic systems (e.g., Andean textile patterns <sup>2</sup>, mathematical notations or even dance). <sup>3</sup>

Urton refines this as: “*communication of specific ideas through permanent, conventionalized visible signs.*” <sup>4</sup>

For Chinese specifically, Dematté establishes four criteria to distinguish ancestral scripts from non-writing Neolithic symbols:

1. Intentionality: Distinctive shapes with systematic use.
2. Developmental logic: Morphological links to Shang scripts (c. 14th–11th c. BCE).
3. Regional coherence: Expanding sign systems.
4. Socio-political context: Emergence in complex societies. <sup>5</sup>

While Neolithic pottery fragments show character-like marks, the first fully developed Chinese writing appears in Shang oracle bone inscriptions (OBI). These often-called pictographs or more precisely iconic characters initially depicted concrete objects (e.g., *rì* 日 ‘sun’, *yuè* 月 ‘moon’) but underwent three key evolutionary phases:

1. Abstraction: Pictorial or iconic forms simplified, losing iconic clarity (e.g., OBI 馬 → modern 马 ‘horse’).
2. Rebus adaptation: Graphs borrowed phonetically for homophones (e.g., *lái* 來 ‘wheat’ → ‘to come’).
3. Phonetic compounding: Semantic + phonetic components merged (e.g., *hé* 河 ‘river’ = 氵 ‘water’ + *kě* 可 [sound value]). <sup>6</sup>

Boltz frames this progression into four universal writing stages:

1. Logographs: One symbol = one word.

<sup>2</sup> Arnold–Yapita 2000: 46–49.

<sup>3</sup> Boone 1994: 15–17.

<sup>4</sup> Urton 2003: 26–27.

<sup>5</sup> Dematté 2010: 212–3.

<sup>6</sup> Norman 1988: 58–62; Boltz 1986: 420–421; Boltz 1994: 31; Dematté 1999: 241, Dematté 2010: 211; Qiu 2000: 29.

2. Graphic multivalence: Rebus enable homophone representation.
3. Determinatives: Secondary components resolve ambiguity.
4. Phoneticization: Full sound-based writing (unreached by Chinese).<sup>7</sup>

### 3. Bushou or Keys as a Determinative Innovation

Chinese script stabilized at Stage 3, where *bushou* emerged as systematic determinatives. These semantic keys (e.g., *shuǐ* 水 ‘water’ as a key in *hé* 河 ‘river’ and *hú* 湖 ‘lake’) disambiguated meaning while preserving the script’s morphophonemic nature. This lexicographical development, formalized later in the *Shuōwén Jiězì* 说文解字 (SW), compiled by *Xǔ Shèn* 许慎 around 100 CE,<sup>8</sup> established the foundation for character organization, retrieval, and pedagogy. SW organized under 540 keys (of which 36 remained empty), it comprises 9353 characters, along with 1163 graphic variants.<sup>9</sup> These keys, often also called classifiers, head graphs or even sometimes division heads, are the Chinese characters that have been selected and deliberately put to the beginning of each sub-chapter creating groups of characters according to Xu Shen’s zeitgeist view on cosmological matters. In many cases characters visually include a certain key element, but they are not subsumed under the obvious key due to the above-mentioned cosmological views or some other visual similarity juxtaposition reasons. Xu Shen utilized 540 distinct keys to group characters, thereby establishing a comprehensive system that enabled a detailed exploration of the script’s graphic etymology. It is postulated that the number of keys is a product of Xu Shen and his times’ cosmological view of the five elements and their use of mapping how the world works. By multiplying the symbolic fully yin and yang numbers 6 and 9, he arrives to the number 54. This number probably was not a sufficient number for keys to list the roughly ten thousand characters, so he multiplied 54 by 10 and came to a conclusion of the number 540.<sup>10</sup>

Although the SW is often interpreted as a conventional dictionary, Xu Shen’s focus was not on providing a lexicon of word meanings and pronunciations. Instead, the work is best understood as an exposition on the origins and structure of Chinese characters through their graphical elements. Xu Shen’s emphasis on the graphic roots of characters, rather than on their use in contemporary language, reflects his intention to elucidate the formation and classification of

<sup>7</sup> Packard 1996: 801–804.

<sup>8</sup> Although it was written around 100 CE, it was only submitted to the court on October 19, 121CE. For details on the date see O’Neill 2016: 236.

<sup>9</sup> Bottéro 2002: 20–21; Bottéro–Harbsmeier 2008: 257; Serruys 1984: 655.

<sup>10</sup> Atsuji Tetsuji 1985: 135–172.

characters as symbolic representations. As Professor Imre Galambos notes, this preoccupation with graphic and etymological structure rather than with semantics differentiates the SW from modern lexicographical works, which prioritize meanings and pronunciations over etymological analysis.<sup>11</sup>

One of the unique aspects of the SW is its byproduct functionality for character retrieval. Although Xu Shen's primary objective was not to create an efficient character lookup system, the structure of the *bushou* arrangement inadvertently served this purpose. Each character was classified under a key that denoted its visual and semantic components, making it easier to locate characters based on their shared features. This unintentional consequence of Xu Shen's organizational strategy had profound implications for the future development of Chinese lexicography, as it influenced the key indexing systems in later dictionaries, such as the *Kāngxī Zìdiǎn* 康熙字典 (1716 CE).<sup>12</sup>

#### 4. The *Liù Shū* 六书 Classification: Theoretical Framework and Pedagogical Applications

Complementing the *bushou* system, as described in the postface of the SW, the *Liù Shū* 六书 framework categorizes character formation into six principles:

1. Zhǐshì 指事 indexical or indicative characters: Abstract concepts via symbolic marks (e.g., *shàng* 上 'above', *xià* 下 'below').
2. Xiàngxíng 象形 iconic characters (often also called pictographic)<sup>13</sup>: Concrete object depictions (e.g., *rì* 日 'sun', *yuè* 月 'moon').
3. Xíngshēng 形聲 phonetic-semantic compounds: Semantic key + phonetic component (e.g., *hé* 河 'river', consisting of 氵 'water' key + 可 as base phonetic value).
4. Huìyì 會意 "combined intentions" or meaning combination characters (or also called ideographic compounds): Meaning synthesis (e.g., *wǔ* 武 'military', consisting of 止 止 'foot' + 戈 戈 'dagger-axe').
5. Zhuǎnzù 轉注 mutually explanatory characters (or rotated characters): Semantic variant pairs (e.g., *kǎo* 考 'old' (later extended 'to examine') ↔ *lǎo* 老 'old').

<sup>11</sup> Galambos 2006: 33–61.

<sup>12</sup> Galambos 2006: 33–61.

<sup>13</sup> Pictographic in general English refers to any visual sign representing an object through a picture. Iconic in semiotics is broader, any sign (visual, auditory, tactile) that resembles its referent. In early Chinese script studies, pictographic became the default translation for *xiàngxíng* 象形, even when the resemblance was stylized and symbolic (no longer a literal picture). Modern scholars sometimes prefer the word iconic because it works both for literal pictographs and for later stylized forms whose resemblance is conceptual rather than photographic.

6. Jiǎjiè 假借 phonetic loan characters: borrowed characters representing homophonous words lacking dedicated graphs (e.g., *lìng* 令 ‘command’ ← onomatopoeia for bells, later ‘bell’ written with a metal key determinative [钅 or 金 as in its traditional form 鈴] *líng* 铃).

The Liu Shu represents the earliest systematic theory of Chinese character construction and lays the foundation for theoretical functional taxonomy. Besides providing a systematic theory for character construction it also provides pedagogical utility. While iconic characters (e.g., *lù* 鹿 deer) and indicative characters (e.g., *rèn* 刃, where the dot 丶 marks the blade’s edge) aid conceptual visualization as a mnemonic device, on the other hand phono-semantic characters take dominance as they provide 82% of SW characters (7697 entries) and require a different approach. 2305 of the most commonly used 3500 high-frequency characters are phono-semantic, which accounts for 65.9%. Where learners, beside the semantic component, also have to analyse the phonetic component in each character. Of these characters 32.5% have phonetic components with identical pronunciation to the full character, 16.8% differ only in tone. Additionally, 15.7% have similar initials and the same final.

This method conveys inferential power, where learners deduce meaning and sound via components. By leveraging these features, teachers can help students cultivate the ability to make educated guesses about the sound and meaning of unfamiliar characters.<sup>14</sup>

#### 4.1. Limitations of the Liu Shu

Although the Liu Shu framework possesses great historical and linguistical significance, but it also has its limitations. Ambiguous categorization is one of the biggest of its limitations, where the boundaries between category types overlap (e.g., indicative- vs. iconic characters). Another great insufficiency is the inconsistent SW labelling (e.g., *dà* 大 ‘big’ debated both as iconic and as indicative character). Modern Chinese language shows a high level of homophony, yet the Liu Shu does not adequately address how characters distinguish phonemes, a function that is more effectively handled by phonetic-semantic compounds. These phonological gaps, as in sound shifts since Old Chinese, reduce phonetic reliability with only 49.3% accuracy. Ignores modern homophony disambiguation (e.g., *gē* 鸽 ‘pigeon’ vs. *jī* 鸡 ‘chicken’), thus creating more modern pedagogical challenges. Scholars have many times debated the *zhǐshì*

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<sup>14</sup> Bian 2024: 789–793.

指事 controversy, whether characters like *yī* 一 ‘one’ and *xiōng* 凶 ‘ominous’ are purely symbolic or retain iconic elements, blurring lines with iconic characters. *Táng Lán* 唐蘭 argued that *zhǐshì* was a «catch-all» for unclassifiable characters. Taxonomic flaws also exist in the Liu Shu framework as *zhuǎnzhù* 轉注 and *jiǎjiè* 假借 represent usage principles, not character creation methods. The above-mentioned border crossing problems and misunderstandings create pedagogical barriers, where retroactive classification risks misinterpretation, moreover abstract compounds (e.g., *huìyì* 会意) increase cognitive load for L2 learners.<sup>15 16</sup>

As O’Neill puts it: “*This liushu ‘six ways of writing’ is not described in the Shuowen Postface as a set of graphemic analytical principles (which it became later in the lexicographic tradition, and was often used to anachronistically interpret the microstructures of the Shuowen), but rather as a pedagogical tool used to teach raw illiterate children how to even begin to approach guwen [characters] so as to learn how to write from the ground up.*”<sup>17</sup>

In conclusion, the Liu Shu remains a foundational framework, offering the macrostructure for understanding Chinese character formation and providing a conceptual scaffold for pedagogy. However, its category boundaries and phonological treatment require refinement. For practical teaching and detailed analysis, the *bushou* system and other component-based approaches supply the microstructure, enabling more precise mnemonic and functional insights. The Liu Shu could continue to serve as a secondary, complementary tool if updated well, for instance, by subdividing phono-semantic characters into two types and redefining *huiyi* characters as semantic–semantic forms. This would allow a mathematically clearer typology of three primary categories: SS (semantic–semantic), PS (phono–semantic), and PSS (phono–semantic where the phonetic element also carries semantic information).

## 5. Road to Standardization and Adaptation

The earliest Chinese writing emerged not merely as a tool for communication but as a visual system deeply rooted in the cultural, ritual, and cosmological context of its time. Understanding its formative principles: pictographic, iconic, and symbolic, later with the emergence of phonetic components, provides a

<sup>15</sup> Bo 2012: 160–163.; Chen 2018: 90–93; Dai 2013: 4-5.; Galambos 2006: 33–61; Li 2009: 19–20; Tang 1948: 67–74; Zhang 1997: 30–35.; Zhou 1988A: 262.

<sup>16</sup> For more detailed problems within individual *liùshū* 六书 categories (notably the ambiguously defined *zhuǎnzhù* 轉注) and traditional/modern approaches to them, see Qiu 2000: 153–163.

<sup>17</sup> O’Neill 2016: 261.

foundation for interpreting the structural logic that later shaped lexicographical systems such as the SW.

The key classification, or *bùshǒu* 部首, system introduced in the SW established a structural paradigm that exerted a profound and lasting influence on Chinese lexicography and character studies. Xu Shen's arrangement of characters according to shared graphical and semantic components created the first systematic key-based framework, which became a foundational model for subsequent reference works. Later dictionaries, most notably the *Kāngxī Zìdiǎn* 康熙字典, refined and expanded the *bushou* system, adapting it to the evolving needs of language users while retaining the essential structural logic of the SW. Over the centuries, this key-based categorization not only shaped the organization of lexicographical resources but also permeated educational practice, influencing how Chinese characters were taught, memorized, and analysed. Pedagogically, the SW's arrangement provided an implicit method for decomposing complex characters into smaller, semantically or phonetically meaningful units. This aligns with modern second language acquisition principles, which emphasize the importance of breaking down complex linguistic forms into accessible, interpretable components. While Xu Shen's primary intent was etymological rather than instructional, the resultant retrieval functionality, grouping characters under shared keys, offered a practical reference tool that facilitated both scholarly research and classroom application. However, the SW's classification reflects the priorities of its historical context rather than those of modern learners. Its emphasis on etymology, while invaluable for historical linguistics, leaves pedagogical gaps when applied to contemporary character instruction.<sup>18</sup>

### 5.1. Historical changes in the bushou system

As detailed in Chapter 3, the *Shuowen Jiezi* initiated a key component-based classification system with 540 indexing key components (*bushou*) organizing 9353 characters and 1163 variants across 14 chapters. This arrangement prioritized cosmological principles and visual similarity over natural semantic categories, enabling unprecedented retrieval functionality. Although 36 components remained empty, Xu Shen's focus on graphic analysis, and formalization of terms such as *bùjū* 部居 (key-component grouping) and *liùshū* 六書 (six principles of character formation), established enduring lexicographical conventions.

Over subsequent centuries, this framework was refined:

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<sup>18</sup> Bottéro 2002: 20; Bottéro–Harbsmeier 2008: 257–258; Galambos 2006: 33–61.

- The *Shímíng* 釋名 (c. 200 CE) adopted thematic categorization into 27 object-based groups (8 scrolls), using rhyming glosses to explicate etymologies.<sup>19</sup>
- The *Zilín* 字林 (Jin 晉 dynasty 265–420 CE) retained the 540 bushou system for 12824 characters.<sup>20</sup>
- The *Yùpiān* 玉篇 (543 CE) expanded to 16917 characters under 542 keys, arranging them primarily by semantic criteria rather than visual similarity.<sup>21</sup>
- The *Lèipiān* 類篇 (1067 CE) preserved the 540 key structure but expanded to 31319 entries, integrating Tang–Song innovations and employing *fǎnqiè* 反切 spellings with semantic glosses.<sup>22</sup>

A major shift came with the *Wǔyīn Lèijù Sishēng Piānhǎi* 五音类聚四聲篇海 (1190–1208 CE). Han Xiaoyan increased keys to 579 by incorporating material from multiple sources and aligning classification with the 36 initials (*zìmǔ* 字母), bridging the *Qièyùn* 切韻 phonological tradition and practical retrieval. Recognizing inefficiencies, Han Daozhao’s 1208 CE revision reduced the count to 444 and introduced stroke-based sub-sorting, foreshadowing later mechanical indexing systems.<sup>23</sup>

The Ming-era *Zihù* 字彙 (1615 CE) marked a decisive simplification: key components were reduced to 214, organized by ascending stroke count, with entries indexed by the remaining constituent’s strokes after removing the key. This dual key–stroke-order system, covering 33179 entries, set the organizational template for later dictionaries, including the *Zhèngzìtōng* 正字通 (1671 CE) and the *Qīng Kāngxī Zìdiǎn* 康熙字典 (1716 CE).<sup>24</sup>

The *Kāngxī Zìdiǎn*, imperial China’s largest dictionary, codified the 214 bushou system, formally fixing the term *bùshǒu* 部首 as one word and the standard designation for semantic keys. Its 47043 entries (including 20000 variants) were arranged by key and stroke count, providing phonological data (*fǎnqiè* 反切 and *zhíyīn* 直音) alongside definitions sourced from canonical texts, with notes on alternative readings and forms. Supplementary sections aided rhyme classification (*Zìmǔ Qièyùn Yàofǎ* 字母切韻要法), key identification (*Jiǎnzì* 檢字), and graphic differentiation (*Biànsì* 辨似). Despite its authority, errors necessitated later critical supplements such as Wáng Yǐnzhī’s *Zìdiǎn Kǎozhèng*

<sup>19</sup> Miller in Loewe 1993: 424–428.

<sup>20</sup> Dong 2018: 71–76.

<sup>21</sup> Zhang–Zhang 2011: 45–47.

<sup>22</sup> Liu–Shi 2016: 70–75; Yang 2007: 78–84; Yang 2013: 112–120.

<sup>23</sup> Han [1467] 2002: 248.; Zhou 1986: 104.

<sup>24</sup> Li–Lü 1996: 746; Wang 2013: 37–38; Wang 2018: 61–64; Zhou 1988B: 551.

字典考證 and Watanabe Atsushi's *Kāngxī Zìdiǎn Kǎoyì Zhèngwù* 康熙字典考異正誤.<sup>25</sup>

Across this evolution, the lexicographical trajectory moved from a cosmologically framed, etymologically driven bushou model in SW, through expansions and phonetic–semantic hybrids, toward the streamlined 214 bushou standard. These refinements progressively balanced etymological depth with practical retrieval, laying the groundwork for modern Chinese lexicography.

## 5.2. Modern changes in the bushou system

Modern China shifted keys from heritage-based catalogues to utility-first, standardized indexing, steadily reducing key indexing counts and formalizing how components are used. Legally this moved through the 1956 Han Character Simplification Scheme, the 1964/1986 General Table of Simplified Characters, the 2000 Law on the Standard Spoken and Written Chinese Language, and culminated in 2009 with GF 0011-2009 *Hànzì bùshǒu biǎo* 汉字部首表 (201 principal indexing components + 100 associated indexing components) and GB 13000.1 (key assignment rules) that standardize education, lexicography, and information processing.<sup>26</sup>

After 1949, the PRC reshaped the *bùshǒu* 部首 system through three linked phases: targeted simplification (1950s), standardization (post-1978), and legalization (since 2000), hence recasting keys from a purely bibliographic device into a standardized, pedagogically useful component system aligned with simplified orthography. The decisive turn came with the Chinese Character Simplification Scheme in 1956, which not only simplified hundreds of characters but also, crucially, put 54 keys on a trial simplification list, aligning keys (e.g., 言→讠, 心→忄, 水→氵, 貝→贝, 車→车) with the script actually taught in schools and used in publishing. Because key lookup depends on key shape + residual stroke count, these shape changes redistributed entries across key tables and nudged pedagogy toward new, uniform routines.<sup>27</sup>

Following the disruptions of the Cultural Revolution, and the aborted “Second Simplification” in 1977, formally rescinded only in 1986, language planning pivoted from sweeping reform to *Guīfàn huà* / *biāozhǔn huà* 规范化/标准化 normalization/standardization. In practice this stabilized key assignments and stroke-count rules, reduced local dictionary idiosyncrasies, and embedded keys

<sup>25</sup> Chen 1991: 147–155; Feng 1988: 72–80.; Wilkinson 2022: 147; Qu 2006: 53–56.

<sup>26</sup> GF 0011-2009 *Hànzì bùshǒu biǎo* 汉字部首表; GB13000.1-93 *Zìfújí Hànzì Bùshǒu Guībù Guīfàn* 字符集汉字部首归部规范

<sup>27</sup> Su 2009: 26–35.

within a multi-index ecology alongside Hanyu Pinyin and later digital search, which increasingly handled known-pronunciation lookup while keys remained vital for unknown readings and morphological awareness.<sup>28</sup>

Since 2001, the National Common Language and Script Law has legally anchored Putonghua and standardized (simplified) characters while permitting traditional/variant use in regulated domains, consolidating simplified indexing keys in education, examinations, and publishing under a policy of “subjectivity with diversity” (a single national standard plus protected plurality). As a net effect the post 1949 reforms did not discard the key method, on the other hand they standardized and simplified it, and repositioned bushou as a core tool for structure-aware literacy that works with pinyin and digital retrieval to support contemporary character learning.<sup>29</sup>

### 5.3. Modern changes, adaptations and limitations in L2 materials

As Chen notes, inconsistencies exist across modern Chinese textbooks in defining key structural concepts, such as *bùshǒu* 部首 (key semantic component), *piānpáng* 偏旁 (character component, which may be either *yìfú* 意符 or *xíngfú* / *xíngpáng* 形符/形旁 semantic component, or *shēngfú* / *shēngpáng* 声符/声旁 phonetic component), and *bùjiàn* 部件 (subcomponent, i.e., stroke groups forming meaningful shapes), create ambiguity for learners. The lack of standardization in these terms reduces pedagogical clarity and risks undermining systematic character acquisition. Chen’s work advocates for precise differentiation among these structural units, positioning bujian as the most adaptable and learner-centred analytic level, moreover recommends teaching bushou purely for lexicographical use (for dictionary lookup); use bujian for structural analysis of characters; limit pianpang to historical contexts. Chen prioritizes functional components and focuses on semantic and phonetic bujian (e.g., 钅 metal [semantic component]<sup>30</sup> in *qián* 钱 vs. *jiān* 戔 [phonetic component]). Chen also acknowledges limitations that need to be revised, e.g. the lack of framework for some bujian as neutral building blocks in certain characters that are neither semantic-, neither phonetic components, yet still contribute to learning and deciphering the character. Another problem is misalignment with modern characters as the traditional pianpang or bushou framework fail to account for modern simplified characters, as now many of them include non-semantic and non-phonetic elements (e.g., 丨 in *jiù* 旧[舊], 又 in *hàn* 汉[漢]). In contem-

<sup>28</sup> Chen 2005: 2–11.

<sup>29</sup> Chen 2005: 2–11; Su 2009: 26–35; Zhou 2013: 32–44.

<sup>30</sup> Note that here the metal key is both a semantic component and an indexing component.

porary dictionaries such as the *Xīnhuá Zìdiǎn* 新华字典, certain bushou are selected primarily for graphic convenience (e.g., 丿) rather than for conveying semantic value. While this facilitates rapid lookup, it can limit the etymological transparency and mnemonic usefulness of the system for learners. Limitations include unstable historical etymologies, simplified forms with non-semantic residues, and inconsistent textbook conventions.<sup>31</sup>

## 6. Effectiveness of component-based character acquisition

A growing body of research indicates that teaching Chinese characters through key components, including both semantic- and phonetic keys, offers a principled route to orthographic learning for second-language (L2) learners. Studies consistently show that when instruction draws learners' attention to recurring keys and their positional, phonological, and semantic regularities, learners encode characters more efficiently and remember them longer than under whole-character, rote approaches. Shen and Ke's widely cited work framed this problem by distinguishing keys from mere perceptual chunks and demonstrating that adult L2 learners' ability to apply key knowledge relates to vocabulary retention, an early argument that component awareness is not ancillary but central to learning to read Chinese as an L2.<sup>32</sup>

Another interesting approach is grouping by shared keys, which also helps beginners. In an instructional experiment that taught 48 characters organized into eight key-based groups, Xu, Chang, and Perfetti found that beginning university learners who studied characters grouped by a shared semantic key outperformed peers who learned the same items in a distributed order. Benefits emerged across character form, sound, and meaning at post-test and persisted two weeks later. Beginning learners also showed stronger development of semantic key awareness than in the distributed condition. Notably, the same manipulation did not yield significant gains for intermediate learners, suggesting a proficiency interaction. The authors interpret the grouping advantage as "deeper processing" that helps novices notice the key's shape, position, and category cue across exemplars, and differentiate overlapping forms, sounds and meanings.<sup>33</sup>

Naturally an isolated experiment is different from a real University classroom curriculum experience, where students learn much more characters and words. In vivo classroom evidence favours visual chunking under grouped sequencing. Extending this logic into real classrooms, Chang, Xu, Perfetti and colleagues

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<sup>31</sup> Chen 2015: 44–50.

<sup>32</sup> Shen–Ke 2007: 97–111.

<sup>33</sup> Xu et al. 2014: 773–793.

compared grouped versus distributed character introduction and four encoding methods (handwriting, visual chunking, passive reading, stroke-reporting) with 48 first-semester students. Two findings stand out. First, grouped sequencing improved production (writing from memory) at delayed test, an ecologically meaningful outcome for classroom teachers. Second, visual chunking (an “exploded-diagram” attention to subparts) was the best encoding method under the grouped condition, consistently outperforming handwriting, passive reading, and stroke-reporting in post-test production. The authors stress that the classroom’s tight time budget ( $\approx 30$  seconds per character) likely explains why traditional handwriting advantages, robust in lab studies with minutes of practice, were small here; scoring analyses further showed that layout- and stroke-level scores were most sensitive to novices’ emerging orthographic representations.<sup>34</sup>

Repetition of keys promotes abstraction, but can transiently harm exact meaning recall. In a training study with 36 one-character words taught to 30 Dutch beginners, Takashima and Verhoeven showed that repeated exposure to the same phonetic or semantic keys across different characters accelerated learners’ understanding of those keys and improved transfer to untrained items. However, there was an asymmetry: repeating phonetic keys aided pronunciation of trained characters, whereas repeating semantic keys sometimes hindered retrieval of the exact meanings (learners confounded items within the same semantic category). The authors interpret this as a *cue-overload effect* at early stages, keys serve as retrieval cues, but when character representations are weak, shared semantic cues can cause interference; over time, with stronger character memories, this cost should diminish.<sup>35</sup>

Key-derived e-learning raises orthographic awareness. In a larger quasi-experiment ( $N=129$ ) using a key-derived e-learning platform over three weeks, Chen and colleagues reported significant gains over a traditional word-based comparison group on phonetic-key awareness, semantic-key awareness, and general orthographic knowledge. The platform integrated stroke animations, etymological illustrations, and explicit focus on keys; learners studied at least seven keys per week with their derivatives. Although the sample included many heritage learners (a limitation for generalizing to typical L2 novices), the design demonstrates that explicit key-oriented instruction can scale beyond small lab cohorts.<sup>36</sup>

Key sensitivity predicts reading. Converging evidence comes from processing studies showing that adult L2 learners encode positional (orthographic), semantic, and phonological information about keys and that this key sensitivity

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<sup>34</sup> Chang et al. 2014: 288–305.

<sup>35</sup> Atsuko – Verhoeven 2019: 71–81.

<sup>36</sup> Chen et al. 2013: 89–106.

uniquely predicts Chinese word reading even after controlling for time spent learning the language. Learners showed a bias to semantic keys when no cue was provided, switched to phonetic keys when sound cues were present, and were more accurate when keys appeared in their canonical positions, mirroring native-reader patterns and underscoring keys' functional status in the L2 lexicon.<sup>37</sup>

What works. Across these studies, several pedagogical levers are supported:

- Grouping by shared keys (for beginners) improves later recall and promotes autonomous generalization of key knowledge.<sup>38</sup>
- Visual chunking that foregrounds component structure is especially effective when paired with grouped sequencing in authentic classrooms.<sup>39</sup>
- Repetition of phonetic keys strengthens orthography → phonology mappings and pronunciation.<sup>40</sup>
- Explicit, key-derived platforms can boost both semantic- and phonetic-key awareness in short courses.<sup>41</sup>

What doesn't (or not yet). These same sources also caution against overinterpreting some techniques:

- Semantic-key repetition can *temporarily* depress exact meaning recall early on, likely through cue overload among near neighbours; designers should mitigate by spacing semantically close items or adding disambiguating context and examples.<sup>42</sup>
- Stroke animations and other visual embellishments do not consistently translate into stronger character → meaning or character → pronunciation links under classroom time constraints; without sufficient practice, handwriting advantages also shrink.<sup>43</sup>
- Colour-coding Chinese character components helps only when it is integrated into a single, coherent visual that conveys a key's meaning and typical position, reducing extraneous load, whereas colour marking keys and stroke-order animations harmed immediate recognition accuracy and speed vs. controls, likely via added cognitive load. A design-led study argues that cohesive, function-bearing visuals (not decorative overlays)

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<sup>37</sup> Tong et al 2015: 159–181.

<sup>38</sup> Xu et al. 2014: 773–793.

<sup>39</sup> Chang et al. 2014: 288–305.

<sup>40</sup> Atsuko – Verhoeven 2019: 71–81.

<sup>41</sup> Chen et al. 2013: 89–106.

<sup>42</sup> Atsuko – Verhoeven 2019: 71–81.

<sup>43</sup> Chang et al. 2014: 288–305.

aid beginners, consistent with the caution against superficial colour markings.<sup>44</sup>

All samples are beginner adult L2 learners and use small key sets, so scaling to large vocabularies or advanced learners is uncertain.

### 6.1. Limitations across the literature

First, sample sizes are modest (e.g.,  $\approx 48$  in the in-class study;  $\approx 30$  in the key-repetition training;  $\approx 129$  in the e-learning quasi-experiment, many of whom were heritage learners), limiting precision and generalizability by proficiency profile. Second, materials are narrow relative to a university curriculum: studies typically used 8 semantic keys with 48 characters or 36 items, useful for mechanism testing, but far short of the hundreds of keys and thousands of characters learners must command for HSK bands. Third, durations are brief (often three weeks, or two-week delays), so long-term retention and transfer to extensive reading remain open. Fourth, ecological constraints matter: the handwriting advantage documented in labs with  $\sim 6$  minutes per character largely disappeared when classrooms allowed  $\sim 30$  seconds, underscoring that method efficacy is conditional on time-on-task.

The through-line across these studies is clear: *keys organize memory*. When instruction systematically surfaces the recurrent building blocks of characters, what they look like, where they sit, what they tend to mean, and for phonetic keys how they tend to sound, beginners learn faster and retain more robustly. Classroom-realistic implementations that combine grouped sequencing with visual chunking show particular promise; careful control of semantic neighbourhoods should prevent early interference.

Integrating this refined componential approach with the macrostructural<sup>45</sup> legacy of the bushou system offers a pathway toward a more coherent and pedagogically effective methodology for teaching Chinese characters in the modern L2 context.

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<sup>44</sup> Tian et al. 2020: 572–585; Hou–Jiang 2022: 783613.

<sup>45</sup> Macrostructural compared to *bujian*, but microstructural compared to *liu shu*.

## 7. Advised reforms and future research

### 7.1. Brief methodological note on complexity and transparency

Component complexity and semantic transparency. In sequencing instruction, I treat learnability as a function of two measurable attributes: a Component Complexity Index (CCI) and a Semantic Transparency Rating (STR). CCI combines (a) stroke count (normalized), (b) visual confusability (membership in near-shape sets, e.g., 彡 ~ 彡; 丩 ~ 丩), and (c) positional regularity (lower entropy = more regular positions, e.g., 彡 left, 丩 bottom). STR is a 0–2 scale capturing how directly a semantic component constrains meaning in its family: 2 = transparent (彡 → liquids/water: 河、湖), 1 = partial/metonymic (扌 → actions by hand: 把、找), 0 = opaque/conventionalized (疒 in 病 for “illness” may be transparent to some, opaque to novices). Consistent with the evidence summarized in §6, I propose ordering practice by (STR↓, CCI↑, frequency↓)—start with high-transparency, low-complexity, high-frequency families; defer low-transparency or high-confusability sets to later cycles and surround them with disambiguating contexts to minimize early cue-overload. Phonetic components are concurrently ranked by regularity (exact > tone-shift > rime/onset similarity), enabling a dual ladder: semantic salience for meaning inferences and phonetic regularity for pronunciation prediction. This principled staging links component complexity directly to cognitive load while making semantic transparency an explicit, testable lever for character learning.

### 7.2. A Modernized Soothillian Program: Frequency-Ordered Phonetic Families Cross-Indexed to Keys

Confronting the often-characterized Herculean challenge of the Chinese script in L2 pedagogy invites a consideration of two poles. At one extreme, a radical phonocentric reform, associated with DeFrancis’s arguments<sup>46</sup>, would effectively supersede the morphosyllabic script with alphabetic transparency. At the other, a conservative Confucian stance of *shù ér bù zuò* 述而不作 as ‘to transmit rather than create’, counsels disciplined refinement of inherited analyses, from Xu Shen’s *Shuowen jiezi* to Soothill’s 1908 *Student’s Four Thousand Tzu and General Pocket Dictionary*, which operationalized approximately 895 phonetic series as a learner-oriented syllabary. The former promises processing efficiency but risks erasing the dense morphemic and cultural information

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<sup>46</sup> DeFrancis 1984: 195–203.

encoded in graphs; the latter preserves that informational richness while making it instructionally tractable through systematic componential organization. A pragmatic resolution is neither abolition nor antiquarianism, but a modernized Soothillian program: a frequency-ordered syllabary of phonetic families, cross-indexed to keys and other components, that functions as a surrogate graphemic code for instruction. Such a curriculum honours the Confucian ethic of transmission while directly addressing L2 learnability, transforming the script from an obstacle into a structured, generative resource for decoding, retention, and higher-order lexical conceptualization.

Character-component analysis has an established record in L2 Chinese: explicit instruction in keys, phonetic components, and recurring frames measurably improves decoding speed, pronunciation prediction, and retention by converting opaque graphs into learnable subunits. Much like an engineer's exploded-diagram view, this pedagogy renders each character as a labelled assembly of parts with discernible functions (semantic, phonetic, structural), enabling learners to generalize beyond item-by-item memorization. Given this demonstrated efficacy, the logical next step is not to abandon the approach but to systematize it: curate a frequency-ordered inventory of semantic, phonetic, and neutral components that jointly generate the most commonly used character set (e.g., the full HSK core). Each component should be annotated with consistency metrics (sound regularity, semantic transparency), common allographs, and high-yield families, then sequenced from high-consistency to low in order to manage cognitive load. Interleaving family-based reading drills with composition tasks (build-from-parts) would consolidate prior gains while providing a scalable, generative pathway to writing and recognition.

The strategic pedagogical distinction between the *shǔzì* 属字 method, which groups characters by shared structural units like semantics or phonetics, and the *zìzú* 字族 method, a broader aspect, which clusters them by common etymological roots, represents a critical evolution in the orthographic acquisition of Chinese as a second language (L2). The primary importance of this dual approach lies in its capacity to address both the functional and profundity requirements of learning a morphosyllabic, componentially structured script. The 属字 method offers considerable efficacy in initial vocabulary building; by teaching characters in groups like *hé* 河, *hé* 何, and *gē* 哥 as a phonetic series based on *kě* 可, it empowers learners with a powerful decoding heuristic for approximating pronunciation, thereby accelerating reading fluency and reducing the cognitive load of treating each character as a unique entity. However, this method's significant limitation is the notorious unreliability of phonetic components in modern Mandarin, often leading to fossilized pronunciation errors, as seen with a character like *qí* 奇 in the same series. Conversely, the *zìzú* 字族 approach, by uniting

characters like *zhí* 执 ‘to hold’, *shì* 势 ‘power’, and *shú* 熟 ‘ripe’ through their ancient root *jǐ* 𠂔 ‘to hold’, facilitates deep, semantic encoding; while differentiating from the characters indexing key components (扌 [*shǒu* 手] ‘lifting hand’ key, 力 *lì* ‘power’ or ‘strength’ and 火 [*huǒ* 火] ‘fire’ respectively). This moves learning beyond rote memorization by constructing a narrative of meaning, dramatically enhancing long-term retention and disambiguating conceptually related but structurally distinct characters. Its principal drawback is its inaccessibility to beginners, requiring a foundational knowledge of palaeography and historical phonology that is often impractical in introductory curricula. So here the question is when is the right time and in what depth appropriate to introduce these linguistic terms and differences. Ultimately, the paramount importance of integrating both methods lies in their complementary nature: *shuzi* provides the scalable, functional toolkit for breadth, while *zizu* offers the connective, mnemonic depth necessary for advanced mastery and accurate lexical conceptualization.

Building upon this complementary framework, a paramount future pedagogical reform would involve the systematic development of a standardized, component-based syllabus—a modern successor to the foundational work of scholar Soothill. Given the script’s non-alphabetic nature, such a syllabus must transcend the traditional, often arbitrary, ordering of characters by stroke count or thematic lists. Instead, it would be constructed through a meticulous analysis that identifies a finite set of core semantic, phonetic, and neutral components, the fundamental “building blocks” of the script. This syllabus would explicitly map the functional roles of these *bujian*. The implementation of this method, while complex, would represent a significant evolution in pedagogical efficiency, offering a logical and empirically-grounded “roadmap” to mastering the Chinese writing system.

The author proposes a quasi-experiment as a next step at Eötvös Loránd Science University (ELTE in Budapest, Hungary). Given this evidence, a logically progressive study would embed a key-centric syllabus (grouped by shared semantic keys and aligned phonetic keys) into parallel sections of a real first-year ELTE Chinese program. Following Xu et al. and Chang et al., one arm would adopt grouped sequencing with visual chunking as the default encoding routine; the comparison arm would maintain the existing distributed syllabus. The component inventory should be substantially expanded (e.g.,  $\geq 150$  high-utility keys covering the most frequent HSK characters), with principled control of semantic neighbourhoods to avoid early cue overload. Outcome measures should include (a) recognition and timed lexical decision on taught and untaught items, (b) production scored at *layout*, *stroke*, *chunk/key*, and *whole-character* levels, (c) transfer tests probing application of key knowledge to novel charac-

ters, and (d) course-embedded reading and vocabulary assessments. To mirror classroom realities, practice time per item should be recorded, and any embellishments (e.g., colour-coding) should be treated as factorial manipulations, not default features, since their incremental value has not been established in the extant studies.

## 8. Conclusion

This paper argues that L2 character instruction achieves the best learning yield when *bùshǒu* 部首 are treated as an indexing system, while analysis and teaching operate at the level of *bùjiàn* 部件 functional components, explicitly distinguishing semantic keys, phonetic keys, and structurally neutral carriers. Historically, the evolution from *Shuowen Jiezi*'s cosmologically inflected key catalogues to the streamlined *Kangxi* standard and, in the PRC, to legally codified indexing tables (GF 0011-2009; GB 13000.1) shows that key-based organization remains an indispensable macrostructure for retrieval and curricular coherence. Pedagogically, however, durable gains in recognition, pronunciation prediction, and transfer come from decomposition: teaching characters as assemblies of parts with consistent form–function mappings and presenting them in carefully curated families that make those consistencies salient while flagging irregularities.

Synthesizing historical lexicography, cognitive constraints, and empirical L2 findings, the author proposes a component-first syllabus that functions as a surrogate graphemic code for a non-alphabetic script. Concretely, this calls for (i) a frequency-ordered inventory of high-utility components covering the HSK core; (ii) decision rules that separate semantic, phonetic, and neutral roles; (iii) dual indexing that preserves bushou for lookup while teaching analysis by bujian; and (iv) task designs (visual chunking, family-based interleaving, guided production) that reduce cognitive load and promote generalization to untaught items. The approach acknowledges known limits—phonetic drift, semantic opacity in some simplified forms, conventional rather than “natural” key assignment (e.g., 丿 as indexing key)—yet these are best handled by transparent rule-setting and explicit exception handling, not by abandoning the componential method.

An alternative, or complementary, reform would be to design a parallel bujian-focused class running alongside the main communicative curriculum. Rather than reordering the textbook sequence, this course would introduce components systematically according to the HSK character lists at each level. For instance, an HSK 1 supplementary class could target the fifty most frequent semantic and phonetic components that generate the full Level 1 character set,

with higher levels progressively layering additional components in frequency order. This dual-track model preserves the integrity of the existing textbook syllabus while ensuring that learners simultaneously acquire the generative “building blocks” of the script, transforming HSK progression into both a lexical and a structural achievement.

To operationalize this reform, the syllabus must be anchored in transparent standards and aligned to the actual materials used in Hungarian L2 classrooms. Frequency data could be drawn from balanced corpora such as the Beijing Language and Culture University (BLCU) Corpus, the Lancaster Corpus of Mandarin Chinese (LCMC), and cross-checked against the official HSK frequency lists (Levels 1–6) to ensure international comparability. For the Hungarian context, this component inventory would then be mapped onto the sequence of the *New Practical Chinese Reader* (currently the dominant first-year textbook at ELTE), creating a concordance between textbook lessons and the proposed key-centric ordering. In practice, this means that when NPCR Lesson 3 introduces the character 同 (tóng, ‘together’), the syllabus would present it alongside its high-frequency family members (洞, 胴, 桐), annotated with phonetic regularity scores and semantic consistency notes. Each unit would thus combine (1) the textbook’s communicative goals, (2) the frequency-based component sequencing, and (3) targeted drills in both shuzi and zizu frameworks. The result is a step-by-step pathway: starting from high-frequency, high-consistency phonetic series and radical families, expanding progressively to lower-consistency sets, while retaining compatibility with the communicative syllabus already in use in Hungary.

Finally, the paper set out a quasi-experimental plan at ELTE to test ecological validity: scaling the component inventory toward realistic coverage, aligning assessment with classroom constraints, and measuring durable outcomes (retention, transfer, timed reading). Such a trial would move the field from laboratory demonstrations with narrow key sets to classroom-scale evidence in a European L2 context, providing the empirical footing needed to standardize component-based pedagogy across programs.

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## 新标准视域中《匈牙利汉语课本》的偏差与调整

### 摘要

新版《国际中文教育中文水平等级标准》发布后，国别教材需重审标准契合度。本文以《匈牙利汉语课本》为对象，通过问卷、文本分析及课堂观察，从词汇、语法、文化、任务四维度检视其与标准的对接。研究发现：教材在初级层面文化嵌入与生活语境贴合度高，但HSK4级词汇覆盖率仅10.3%，语法点缺口随等级升高而扩大，“把”字句、比较句、复句等关键项目缺乏螺旋递进；文化内容部分陈旧，练习形式单一，难以支撑中高阶交际任务。建议在不削弱本土特色的前提下，增强高阶词汇与语法输入，系统补齐缺失语法，优化情境任务设计，动态更新文化素材，并配套数字资源，以实现标准对齐、动机维持与能力递升的良性循环。

**关键词：**匈牙利汉语教材，等级标准，教材本土化

QIUYUE YE – JING LIU – ZEHONG MOU

## Bridging the Gap: Realigning the Hungarian Chinese Textbook with the New Chinese Proficiency Standards

### Abstract

Following the 2021 Chinese Proficiency Standards, this study re-examines the Hungarian Chinese Textbook through questionnaires, textbook analysis, and classroom observation, with a focus on vocabulary, grammar, culture, and tasks. While the textbook demonstrates strong integration of local culture and situational design at the elementary level, its coverage of HSK 4 vocabulary is limited to only 10.3%, and key grammar points—particularly the 把-construction, comparatives, and complex sentences—are either absent or introduced abruptly.

Furthermore, outdated cultural references and monotonous exercises fail to support intermediate- and advanced-level communicative tasks. To address these gaps, we recommend strengthening advanced-level vocabulary and grammar input, systematically supplementing missing grammar points, enriching contextualized tasks, regularly updating cultural content, and developing digital resources. Such measures would better align the textbook with the new standards, sustain learner motivation, and ensure progressive proficiency development.

**Keywords:** Hungarian Chinese Textbook, Chinese Proficiency Standards, Textbook Localization

## 一、研究背景

随着中国国际影响力的不断增强,国际中文教育也逐步从语言传播走向标准化、体系化的发展阶段。2021年,教育部语言文字信息管理司发布了新版《国际中文教育中文水平等级标准》(以下简称《等级标准》),在原有等级基础上提出了“三等九级”的能力框架,系统强调语言能力的交际导向、任务驱动与文化适应力。这一标准的出台,不仅提升了国际汉语教学与评估的科学性,也对现有教材体系提出了更高要求,为全球中文教材的更新与本土化发展指明了方向。

《匈牙利汉语课本》作为专为匈牙利学习者编写的本土化教材,自2011年首册出版以来,已在匈牙利各类学校与语言教学机构广泛使用。该教材由中方语言专家蒋文燕、叶秋月以及匈方汉学学家 Hamar Imre 共同主编,团队成员还包括凡红、Bartos Huba、Salát Gergely 等,编写过程中力求实现语言教学与文化呈现的双重融合。教材采用全匈牙利语注释,内容注重贴近学习者生活语境与本地文化认知,是汉语本土化教学实践的重要成果之一。然而,新版《等级标准》的发布,其在语言等级划分、词汇语法分布、交际任务设置及文化内容呈现等方面提出了更为系统与量化的要求,这对《匈牙利汉语课本》的标准契合度与教学适配性构成了新的挑战,也促使我们有必要对其进行系统评估。

基于此背景,为全面分析《匈牙利汉语课本》与新版《等级标准》之间的契合程度,本研究设计了多维度的研究方案,综合采用教师与学习者的问卷调查、教材文本分析以及课堂观察等方法,从词汇、语法、文化内容与任务设计等多个层面展开系统考察。通过这一方式,旨在揭示教材在标准覆盖、教学适应及文化传递等方面的表现与不足,进而为其后续优化提供实证依据。本研究以词汇为主要切入点,辅以对任务设计与文化内容的观察与反馈,力图在理论标准与实际教学之间建立联系,评估其契合性,并提出可行的改编建议,以推动该教材在标准化与本土化之间实现更优融合,提升其整体教学效能与可持续发展力。

## 二、文献综述

### 2.1 本土化教材的理论与实践基础

刘珣（1994）首次提出“结构—功能—文化”三位一体的教材编写理念，指出功能主线是组织教材内容的基本依据，结构和文化服务于交际目标。他明确提出，“探索以功能为纲，结构完全服从于功能需要的路子”，并强调要重视文化的递进式呈现，以培养跨文化交际能力为目标。

丁安琪（2011）在以《走遍中国》为例的教材研究中指出，有效的国别化汉语教材编写应在结构与机制两方面同时发力。一方面，该教材通过“以话题为纲、模块组合”的编写方式，将每个教学单元细分为相对独立但又能灵活组合的多个教学模块，极大地提升了教学内容的适应性与可操作性，使教师能根据本地教学实际灵活选择与搭配模块内容。另一方面，她强调国别化教材的开发不能仅依赖国内编写团队，还必须建立“中外合作”的多方参与机制，特别是在课文撰写、教学法适配、注释语言与出版推广等方面引入本地专家与外国出版机构，以确保教材真正服务目标学习群体的语言认知与文化习惯。这两项原则共同构成了高效、实用的国别化教材体系建设基础。

赵金铭（1997）在《对外汉语教材创新略论》中指出，教材应以“实用性”为导向，做到“教师好用、学习者爱用”，即便于教学操作、适应教学需求。同时，他提出创新教材必须紧跟时代发展，结合交际法、功能法等现代语言教学理念。他在2014年《何为国际汉语教育“国际化”“本土化”》一文中进一步强调，“教学法应当结合当地实际情况”，倡导因地制宜、因材施教，通过“灵活处理”的方式体现本土化特色，构建符合当地学习者认知规律的教材体系。同年，蒋文燕以《匈牙利汉语课本》为研究对象，分析其“文化知识”模块经过反馈后进行动态调整，并通过作者构成、注释语言、出版方式等方面体现了高度本土参与，显示出教材灵活性与文化适配的特点。

语言系统差异也是影响教材本土化设计的重要维度。叶秋月（2015）通过对匈牙利语和汉语的声母、韵母、声调系统进行对比分析，指出匈牙利语缺乏声调、复辅音比例高等特征，容易导致学习者在普通话发音中出现错误，特别是在声调、浊音与清音、复辅音处理方面存在显著难点。牟泽红（2024）通过听辨实验实证研究发现，匈牙利学习者在j[tc]、q[te']、x[ç]、k[k']、h[x]、c[ts']、zh[tʂ]、ch[tʂ']、sh[ʂ]等音的感知与发音存在系统性偏差，提示教材应调整语音教学顺序，强化关键音位训练。同年，叶秋月进一步在汉字教学研究中指出，学习者在偏旁部首认知、笔画结构序列等方面常出现错误，建议教学中加强结构提示与书写策略训练（叶秋月，2024）。

## 2.2 《等级标准》在教材编写中的指导作用

在国际中文教育标准化持续推进的背景下,教育部于2021年发布了新版《等级标准》,将学习者的语言能力划分为“三等九级”,并明确提出每一级别应掌握的词汇、语法、语篇结构和任务类型,构建了“能力导向—等级划分—任务驱动”三位一体的教学目标体系。相较于以往HSK所依赖的考试大纲与词汇表,该标准更加强调语言能力的可用性与发展性,为后续教材建设提供了系统化、可量化的参照依据。该标准的实施不仅推动了以《HSK标准教程》为代表的系列教材内容的升级,也为国别化教材的评估与优化提供了理论框架和实操路径。尽管当前一些本土教材仍以旧版HSK标准<sup>1</sup>为基础编写,例如《匈牙利汉语课本》,但在新版标准发布后,其内容体系、语言梯度与文化设计等方面均面临对照调整与适配优化的必要。这表明,新版《等级标准》不仅是考试工具的更新,更是推动全球中文教材建设趋向科学化、系统化与本土化融合的重要引导力量。

在此背景下,多项实证研究也开始关注国别化教材与HSK标准之间的关系。Lu et al. (2024)探讨了《HSK标准教程》在巴基斯坦的使用现状,发现教材内容在文化维度上过度聚焦中国本土文化,而对当地学习者的文化经验与语言迁移背景考虑不足。例如,对于“春节”“中秋节”等内容的呈现缺乏与本地文化的类比解释,降低了学习者的理解与兴趣。同时,学习者普遍反映,如果教材能适当加入乌尔都语注释,将有助于词汇与语法的掌握。类似问题也出现在Wang et al. (2023)对老挝华文学校使用教材的研究中。调查发现,当前教材选用的词汇与话题与老挝学习者的生活脱节,篇幅与难度偏高,且缺乏本地语言注释与文化元素,造成教学适配困难。研究建议,教材改革应在语言输入与文化表达层面同步实现本土化,以增强学习动力与认同感。

综合来看,新版《等级标准》所代表的“语言交际能力本位”与“文化更新导向”,要求教材不仅在词汇语法设计上对齐等级标准,还应在话题选取、交际任务设置与词语解释方式上实现标准化与本地化的动态平衡。这一趋势对《匈牙利汉语课本》这类国别化教材的未来改版与再设计,提出了新的启示与发展方向。

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<sup>1</sup> 本文所论之“旧版HSK标准”完全基于原国家汉办发布的旧版《国际汉语教学通用课程大纲》及相应考试大纲。鉴于其与2021年发布的新版《国际中文教育中文水平等级标准》的承袭关系,为行文简洁,如无特别说明,文中后续提及的“HSK标准”均以《国际中文教育中文水平等级标准》及其体系为基础。

### 2.3 《匈牙利汉语课本》的研究与比较

关于《匈牙利汉语课本》的研究主要集中在其本土化特征、话题选择与文化呈现方面。蒋文燕（2014）通过对教材出版机制、话题内容、注释语言和反馈机制的分析指出，该教材在“文化知识”单元的内容处理上经历了从“静态介绍”到“动态描绘”的调整过程，主张将文化呈现从“讲中国文化”转向“中匈文化交流”，体现出文化传播的互动性与双向性。同时，她还强调该教材在匈方出版社主导的出版实践中，充分尊重匈牙利教师和学习者的意见，在作者构成、出版语言、审定机制等环节体现出充分的本地参与，提升了教材的适用性与亲和力。罗洋天（2013）从课文话题结构的角度出发，系统梳理了《匈牙利汉语课本》第一册至第四册中所包含的课文内容与主题安排。他指出，《匈牙利汉语课本》在话题设计上虽然有一定的本土化特征，但仍存在诸多不足。这些不足不仅影响了教材的科学性和实用性，也降低了学习者的兴趣和参与度。通过增加文化对比、优化内容设计、明确适用对象和进行针对性处理，可以显著提升教材的质量，使其更好地满足匈牙利学习者的需求，从而提高汉语教学的效果。

综上所述，《匈牙利汉语课本》在本地文化融入、生活话题构建等方面取得了一定成绩，但在结构系统性、词汇层级性及任务功能性等维度，与新版《等级标准》对标仍存一定差距，亟需通过系统评估与反馈优化机制实现教材的动态升级与细化修订。

### 2.4 研究启示与方向展望

在教材适配过程中，学习者的语言能力背景与动机倾向始终是需要重点关注的变量。叶秋月（2024）在对罗兰大学中文专业学习者的学习动机调研中发现，初级阶段学习者多以工具性动机（如通过汉语获取奖学金、职业机会）和融合型动机（对中华文化的好奇与向往）为主，但随着学习进程的推进，部分学习者出现学习倦怠，动机水平有所下降。她指出，这种变化可能源于教材内容缺乏“任务趣味性”和“学习阶段适应性”的调节机制。因此建议在中高级阶段增加“文化项目式任务”“跨学科对话型任务”等内容，以提升学习动力与认同感。

除了学习动机之外，汉字书写能力也是评估教材教学效果的重要指标。牟泽红（2024）在对匈牙利本地初级汉语学习者进行汉字书写偏误分析后发现，学习者最常见的错误类型包括部首书写不规范、结构比例失调、部件替换与遗漏等，其中左右结构、上下结构字的空间配置偏差尤其突出。这些偏误在很大程度上源于“汉字书写缺乏结构化教学指导”

“教材缺乏针对性练习”“笔画笔顺训练不系统”等问题。他建议,教材应强化“构字理据”与“视觉结构”的呈现,例如通过字形拆解图、部件联想训练、动态书写路径展示等方式,提高学习者对字形构造的认知与记忆效率。这一发现为教材在字形教学上的内容安排提供了明确修订方向,也体现出国别教材在基础语言能力建构方面需加强实证支持。

同样在2024年,叶秋月(2024)在分析罗兰大学汉字教学现状时强调,教材仍以《新实用汉语课本》为主,纸质结构为主导,教学资源主要依靠教师课堂讲授和课后书写练习。在数字资源缺乏、教学反馈不易量化的背景下,当前教学手段对学习者的书写偏误与进步轨迹的记录仍较为依赖教师经验判断。由此可见,在教材本地化适配能力与资源更新机制方面,仍有进一步优化空间。

关于教材标准化与本土化之间的关系,李禄兴与王瑞(2008)在其探讨国别化教材特征的文章中指出,国别教材不应被视为对通用教材的替代,而应成为其在具体国别教学场景中的补充。他们认为:“主张编写具有国别化特征的教材,并不意味着否定通用教材的编写……国别化教材与通用型教材应该是互相补充的关系。”这种关系应体现为在遵循通用教材编写原则的基础上,增加国别特色,而非二元对立。具体来说,国别化教材的编写应结合当地语言、文化、教育体制等实际情况,进行针对性的调整和优化,以更好地满足当地学习者的需求。跨国研究也进一步支持这一观点。Wiratikusuma et al.(2022)的研究表明,印尼中学汉语教材的本土化改编需要在遵守国家课程标准的前提下,从词汇选择、文化内容和语法说明语言三个方面进行调整。通过参考《现代汉语分类词典》进行词汇选择和结合社会生活进行文化内容调整,教材可以更好地适应印尼学习者的需求,提高教学效果,解决标准化教材在当地教学中的水土不服问题。这些改进建议不仅有助于提高学习者的语言能力,还能增强他们对中国的文化认同感,为印尼中学汉语教学的持续发展提供了重要的参考。Wang et al.(2023)从老挝华文教学一线出发,建议教材开发应引入“词汇本土化”与“话题选择本土化”原则,即将橡胶、椰子、泼水节、民间传说等本地文化元素系统性纳入课文话题与插图设计中,以增强学习者的文化亲切感和参与感。

综上所述,现有研究表明:标准化与本土化并非对立概念,而应作为教材编写过程中的两条平行主线加以统筹。一方面,应继续依托《等级标准》、HSK等国际标准对教材结构与词汇体系进行等级化、系统化设计;另一方面,应在教材设计中加入更多“反馈驱动机制”,通过多源数据分析(如学习动机调查、课堂记录分析、任务完成率追踪等)不断优化语言内容的适应度与功能性。

### 三、研究方法

本研究采用文献研究、问卷调查与文本分析相结合的研究方法，旨在全面探讨《匈牙利汉语课本》与新版《等级标准》之间的契合程度。在理论层面，通过梳理相关领域关于HSK标准、本土化教材建设及国际汉语教学的研究成果，构建本研究的分析框架与评价视角。在实证层面，设计并发放教师与学习者两套问卷，收集使用反馈，以量化方式呈现教材使用中存在的问题与需求。文本分析方面，研究基于教材四册书的词汇表与课文内容，系统统计教材词汇分布情况，并与HSK各等级词汇标准进行比对，识别其在层级、比例与标准覆盖方面的差异；同时，也对教材中的词汇与新标准中的词汇要求进行初步比对。比对内容主要聚焦于教材所呈现的词汇量是否涵盖新HSK标准各等级所规定的词汇，词汇的分布是否具备系统性与递进性，以及各词汇目的呈现方式是否便于学习者理解与掌握。研究还关注教材中的文化呈现、交际任务设置等内容，结合教学反馈，分析其在时代贴近性、本土适应性及标准导向性方面的表现。整体而言，本研究力图在理论分析与教学实证之间建立对话，为本土化教材的标准对接与教学优化提供依据。

### 四、问卷调查结果分析

为全面评估《匈牙利汉语课本》的教学适配性与新版《等级标准》的契合度，本文基于教师与学习者的双向问卷调查，从语音、汉字书写、词汇、语法、文化、练习及辅助教学资源等多个维度展开系统分析。整体数据显示，教材在初级教学层面已具备一定优势，但在多元化、系统性及高阶内容支撑等方面，仍存在改进空间。

在语音教学方面，教材的基础设计较为合理，70.59%的教师认为语音教学顺序“非常清楚”或“比较清楚”，79.17%的学习者也表示语音部分“非常适合”或“比较适合”自身学习进度。这表明语音体系整体符合教学节奏，能较好支撑初学者掌握发音规律。然而，语音练习资源的数量与多样性则相对薄弱，47.06%的教师仅评价为“一般”，29.41%则认为“不足”；在学习者层面，33.33%“偶尔”需要依赖外部资源，20.83%“经常”需要。这一数据反映出，尽管语音结构合理，但练习支持不足，制约了发音技能的巩固与提升。

汉字书写方面，教材在初级阶段提供了基本的书写示范，58.33%的学习者认为书写指导“比较详细”或“非常详细”。但教师反馈更显不足，76.47%认为书写练习“一般”或“不多样”，汉字文化背景知识的呈现也多停留在“部分讲解”层面。这一差距表明，汉字教学在系统性、练习

多样性及文化拓展上仍需加强,尤其在支持学习者对字形结构及文化意涵的深入认知方面尚有短板。

词汇教学相对稳健,88.24%的教师认可词汇量设置,64.71%的教师与87.5%的学习者评价词汇“非常实用”或“比较实用”,显示教材在词汇选材方面基本符合教学需求。然而,词汇练习的支撑体系尚不完善,62.5%的学习者“非常需要”或“比较需要”增加词汇练习,47.06%的教师也表示例句与语境支持“一般”或不足。由此可见,词汇输入虽有良好基础,但在应用层面的练习数量、类型及语境化设计仍显不足,难以充分促进词汇的有效运用。

在语法教学层面,基础安排整体合理,76.47%的教师认为语法量“合适”,75%的学习者也表示语法规则易于理解和掌握。然而,复杂语法点的拓展支持却相对薄弱,76.47%的教师反馈解释“一般”或“不足”,58.33%的学习者在语法学习过程中“经常”或“偶尔”感到困难。这表明教材在中高阶语法体系构建、特别是与交际任务的结合度上尚不充分,影响语法知识的实际应用效果。

文化内容一直是《匈牙利汉语课本》的亮点,83.33%的学习者表示文化内容激发了他们对中国的兴趣。但从教师反馈来看,70.58%认为文化内容“部分过时”,且在多样性层面,64.71%评价为“基本多样”,35.29%认为“一般”。文化差异的呈现深度亦显不足,52.94%的教师认为教材对中匈文化差异“有一定分析”,但35.29%仅认为“略有”。这说明,尽管文化内容具有吸引力,但在时代性、地域性及跨文化深度上的表现仍需提升,以更好满足学习者对当代中国文化的认知需求。

练习设计方面,数量总体适宜,76.47%的教师认为“合适”,但形式单一的问题较为突出,29.41%的教师认为练习“单一”;学习者中45.84%认为练习题足够多能帮助巩固知识,但41.67%仅评价为“一般”。辅助教学资源方面,教师与学习者普遍反馈不足,47.06%的教师认为语音练习资源“一般”,29.41%评价为“不足”;学习者中,33.33%“偶尔”需要外部资源,20.83%“经常”需要,反映出配套资源体系,尤其是数字化与互动性资源,尚未完善,限制了自主学习与差异化教学的展开。

在整体满意度方面,87.5%的学习者表示对《匈牙利汉语课本》“满意”或“比较满意”,展现出其在初级阶段教学中的良好适配性。然而,仍有12.5%的学习者选择“中等”评价,教师的推荐意愿则呈现出分化:47.06%的教师表示愿意推荐教材,17.65%持中立态度,35.29%则不予推荐。这一现象反映出,尽管教材在整体框架与初级阶段教学中已具备一定优势,但在词汇覆盖、文化内容更新及配套资源建设等方面,仍未完全满足教学一线的多样化需求,特别是在高阶层次的适配性与持续吸引力方面尚有不足。进一步来看,教材使用频率呈现随册次递增而递减的趋势:第一册使用率高达94.12%,而第四册则降至41.18%。这种递

减趋势不仅提示高阶层级在内容适配、难度衔接及学习动机维持上的问题，也进一步印证了教师与学习者在反馈中所指出的练习设计与话题内容较为单一、缺乏持续吸引力的问题。结合叶秋月（2024）在罗兰大学的调研，学习者在初级阶段整合型动机最为强烈，随着学习时间延长与语言难度提升，动机水平逐步下降，而教材在高阶阶段的内容更新与任务设计尚未有效应对这一趋势，导致高阶使用率进一步降低。

总体来看，问卷调查不仅揭示了《匈牙利汉语课本》在各模块的优势与不足，也从整体满意度、任务设计、教师推荐意愿、文化深度及学习动机等方面，进一步凸显出教材在标准化对接、本土化优化、内容更新及资源支持等层面的改进需求。特别是在词汇教学领域，尽管词汇量与难度大致符合学习者阶段性需求，但词汇练习的支持力度、语境应用的多样性及高阶词汇体系的衔接性仍有待提升。基于此，下一部分将聚焦于词汇对比分析，深入探讨《匈牙利汉语课本》与新版《等级标准》之间在词汇覆盖与体系构建上的具体契合程度。

## 五、词汇对比

根据本研究对《匈牙利汉语课本》四册教材，第一册含上、下两册各10课，第二册15课，第三册16课，第四册19课，共70课的词汇统计，共收录词汇1930个。经比对发现，其中与新版《等级标准》重合度有限，尤其体现在高等级词汇的覆盖上。具体而言（图1），该教材未涵盖的新HSK词汇高达9472个，其中包括单字1233个，词汇8239个，占HSK总词汇库（11115个）约85.2%。图1直观展示了各HSK等级中未被教材覆盖的词汇量。鉴于教材编纂初衷定位于初级至中级过渡阶段，本文不讨论5-9级词汇，以保证结论的针对性与可操作性。

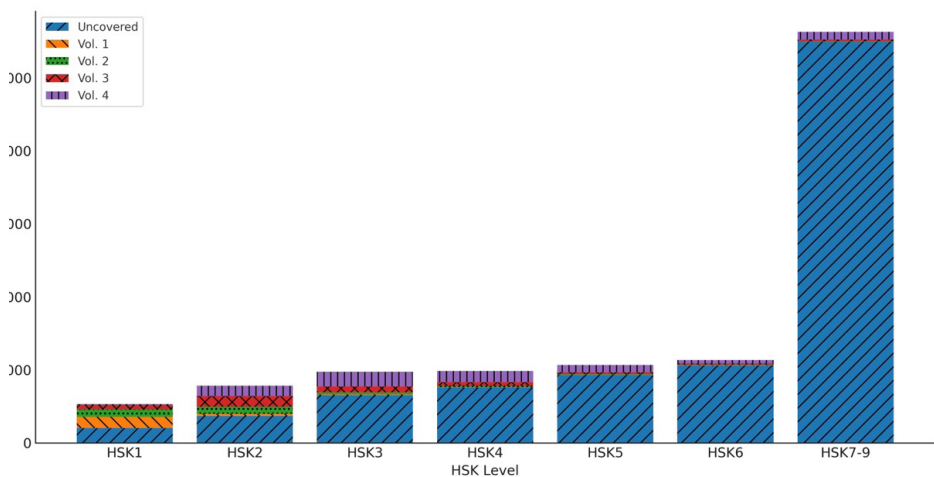


图1²: 教材词汇与HSK标准对标覆盖度

经统计,《匈牙利汉语课本》一至四册共收录1930个词汇,新版《等级标准》HSK1-4级共收录3281个词汇,两者交集为1298词(见表1),占HSK1-4级词表的39.6%。按册别对应等级统计,第一册对HSK1级词汇的覆盖率为29.0%(155/535),第二册对HSK2级为12.8%(100/784),第三册对HSK3级为7.9%(77/977),第四册对HSK4级为15.3%(151/985)。相应缺口依次为204、368、652与759词,呈逐级放大趋势。

进一步将1298个重合词按册归集可知,每课平均词汇承载量逐册递增:第一册20课共231词(11.6词/课),第二册15课共292词(19.5词/课),第三册16课共388词(24.3词/课),第四册19课共674词(35.5词/课)。尽管输入量逐级上扬,但与HSK等级标准的覆盖率并未同步提升,表明教材在“量增”的同时缺乏精准分级。后续修订需通过系统化分级编排与语境复现设计,补足中高阶词汇缺口,以支持学习者由“理解”向“产出”的迁移。

<sup>2</sup> 图1为《匈牙利汉语课本》第1-4册词汇与新版《等级标准》(HSK1-9级)词表的百分比堆积柱形图,直观展示各HSK级别中教材已覆盖与未覆盖词汇的占比,仅供概览。

HSK 等级	HSK 总数	缺词 <sup>3</sup>	第一册	第二册	第三册	第四册	覆盖率 <sup>4</sup>
HSK1	535	204	155	102	60	14	29.0%
HSK2	784	368	30	100	144	142	12.8%
HSK3	977	652	13	30	77	205	7.9%
HSK4	985	759	4	23	48	151	15.3 %
非HSK词			29	37	59	162	
总量	3281	1983	231	292	388	674	

表1: 教材词汇与新标HSK1-4级对比

除标准词表外,教材中也包含了约287个非HSK词汇,其中约65个为中匈文化相关的本土专有名词,如“罗兰大学”“英雄广场”“茜茜公主”等,反映出教材具有一定的本土化文化植入策略。这种文化嵌入有助于提升学习者对中匈文化对比的理解兴趣,也是本土化教材不可或缺的重要编写理念之一。然而,在这些未覆盖的词汇中,也出现了部分可能已不再具有现实语境贴近度的内容。例如教材中出现的“《听妈妈的话》”“周杰伦”等文化参照对象,多为2000年代初中国流行文化的标志,在当代青年学习者群体中的认知度已显下降。从教师问卷反馈来看,70.58%的教师指出部分文化材料存在“部分内容过时”情况,其中有11.76%的教师认为课文中“多处内容过时”表明教材在文化内容的更新方面存在一定程度的时代滞后性。而学习者方面也有54.17%认为文化内容仅比较贴近现代中国,37.5%认为认为“一般”相关,其中4.17%认为“不太相关”。这表明,在教材文化内容设计中,如何在“经典”与“现实”之间取得平衡,是亟需关注的问题。

结合教师问卷反馈,76.47%的教师认为教材词汇“基本符合”匈牙利学习者的学习需求,说明教材在词汇选材方面总体贴合教学对象。然而,在词汇覆盖广度与教学资源辅助方面仍存在一定改进空间。在“词汇是否有足够例句与语境”一题中,仅有5.88%的教师认为“完全有帮助”,41.18%的教师选择“一般”,显示部分教师认为词汇配套练习资源有待扩充。学

<sup>3</sup> 缺词=HSK各等级总词数减去该等级在第1至4册已出现词数之和。如:HSK1级缺词=535-(155+102+60+14)。

<sup>4</sup> 覆盖率=该册对应等级已覆盖词数除以总词数×100%,按四舍五入保留一位小数。如:第一册覆盖率=155÷535×100%。

习者方面,62.5%的学习者认为教材词汇“比较实用”,25%认为“非常实用”;在词汇量方面,54.17%表示“比较适合”,25%认为“非常适合”。可见,当前教材的词汇总量与难度水平基本符合学习者的阶段性认知需求。值得注意的是,尽管多数学习者认为教材词汇量“比较适合”或“非常适合”自身当前学习水平,但仍有41.67%的学习者表示“非常需要”增加更多词汇练习,20.83%表示“比较需要”。这表明,学习者在认同教材总体词汇安排的基础上,更加关注词汇学习过程中的练习支持与语境巩固。这种需求提示教材在保持词汇结构合理性的同时,应加强语境化、多样化的词汇练习设计,以促进输入与输出之间的有效转化。

总的来说,《匈牙利汉语课本》作为面向匈牙利学习者的本土汉语教材,在初级词汇教学与文化引入方面具有一定优势,但在对接HSK等级标准、构建渐进式词汇体系方面尚存较大优化空间。教材编写若以新版《等级标准》为参照,进一步调整词汇选材、优化分级结构、增强高阶输入,将更有助于实现教学内容与能力评价标准之间的有效对接。

## 六、语法对比

新版《等级标准》的语法分类中,一级48个语法点,七大类:词类、短语、句子成分、句子的类型、动作的态、特殊表示法、提问的方;二级81个语法点,十大类:词类、短语、固定格式、句子成分、句子的类型、动作的态、特殊表示法、强调的方法、提问的方法、口语格式;三级81个语法点,十大类:语素、词类、短语、固定格式、句子成分、句子的类型、特殊表示法、强调的方法、提问的方法、口语格式;四级76个语法点,八大类:词类、短语、固定格式、句子成分、句子的类型、特殊表示法、强调的方法、口语格式。每个分类都有具体的语法项目,比如,新版《等级标准》中的方位名词这个语法点包括24个,疑问代词包括10个。根据本研究对《匈牙利汉语课本》四册教材的语法统计,共收录语法点306个。《匈牙利汉语课本》的语法编排未按照语法项目分类,而是呈现单个语法点;仅少数情况下,将若干具有语义或功能关联的语法点整合于同一栏目,如指示代词“这、那”与“这些、那些”共现于单一语法条目。

### 6.1 语法点的分级匹配

在新版《等级标准》(表格中简化为“新标”)的背景下,明确语法知识的要求至关重要。以新汉语水平考试(HSK)等级标准为例,其

对不同级别学生应掌握的语法点进行了明确划分。对于《匈牙利汉语课本》（表格中简化为《课本》），有必要对其所涉及的语法点进行细致梳理，以确保其与相应等级标准相契合。为方便进行比较，本课题罗列了新版《等级标准》一到四级具体的语法点数量（详见表2）。

《课本》	数量 <sup>5</sup>	新标等级	新标语法类别数量	新标语法点数量 <sup>6</sup>
第一册	79	一级	48	约132
第二册	83	二级	81	约166
第三册	79	三级	81	约172
第四册	65	四级	76	约106

表2: 新标与《课本》语法点数量统计表

本研究以新版《等级标准》一到四级为参照系，将其语法点与《匈牙利汉语课本》一到四册进行系统比对。通过梳理《匈牙利汉语课本》缺失的语法点、跨册分布的语法点，以及以词汇形式出现在《匈牙利汉语课本》中的语法点数量，揭示其在语法覆盖与等级匹配方面的具体表现，为后续教材修订与重构提供实证依据与理论支撑（详见表3）。

新标与《课本》	《课本》缺失语法量	跨册分布语法量	以词汇形式呈现语法量
一级与第一册	26	23	15
二级与第二册	51	27	18
三级与第三册	73	31	34
四级与第四册	71	8	13

表3: 新标与《课本》语法点覆盖与分布情况统计表

数据表明，《匈牙利汉语课本》各册所收录语法点与新版《等级标准》之间存在显著缺口，尤其第二、三、四册为甚。据此，教材后续修订应补足上述册别中的语法空缺，调整跨册分布的语法列为优先任务，以系统提升其语法体系的完整性与等级适配度。

<sup>5</sup> 以《匈牙利汉语课本》中出现的条目来统计。

<sup>6</sup> 为便于横向对比，新版《等级标准》中的语法条目被拆分为最小语法点，例如，一级第09条“程度副词：非常、很、太、真、最”，在统计时拆分为五个独立语法点。

## 6.2 语法难度的层次性

本论文也分析了课本语法点的难度是否按照等级标准逐渐递增。吕文华(2002)认为,一部教材能达到教起来顺手,学起来容易的境界在很大程度上决定于编者在语法项目的选择和编排上下过一番功夫,有其独到之处。在低级别阶段,语法点应该相对简单,以句子结构简单、功能单一的语法为主,如新等级标准一级中句子的类型为单句为主,新等级标准二级增加了复句,如承接复句、递进复句、选择复句、转折复句、假设复句、条件复句、因果复句、紧缩复句等;新等级标准三级和四级复句难度逐步增加。在新等级标准中,比较句的难度呈梯度递增,其分布与结构特征如下:一级:比较句1,属初级线性比较,A比B+形容词;二级:比较句2、3,A比B+形容词+数量补语,A比B更/还+形容词,A不如B+形容词,A有B(+这么/那么)+形容词;三级:比较句4,A比B+动词+得+形容词,A不必B+形容词,A+动词+得+比B+形容词,A比B+多/少/早/晚+动词+数量短语;五级:比较句5结构进一步复杂化(细则略);七-九级:比较句6,属高阶综合性比较句式(细则略)。在新版《等级标准》体系中,“把”字句被纵向切分为5个递进阶次:“把”字句1(三级)→“把”字句2(四级)→“把”字句3(五级)→“把”字句4(六级)→“把”字句5(七-九级)。在编排教材时,语法编排也应依据新版《等级标准》语法难度进行安排。相比之下,《匈牙利汉语课本》对同一语法项目的处理呈现以下特征:(1)比较句集中在第二册,“把”字句集中于第三册,一次性呈现,未沿用上述分级框架;(2)课本仅作表层介绍,缺乏系统阐释与渐进练习,致使知识梯度缺位,相关细目与拓展内容须由授课教师在课堂外予以补充。问卷数据进一步印证上述观察:针对复杂语法点的拓展支持,76.47%的受访教师将其描述为“一般”或“不足”;与此同时,58.33%的学习者在语法习得过程中“经常”或“偶尔”报告显著困难。这些困难或可归咎于语法阐释不够细致、缺乏循序渐进的呈现方式。该结果在统计意义上凸显了教材呈现与教学现实之间的张力,为后续教材改编、课程资源开发提供了实证依据。此外,还需分析课本中语法点之间的衔接是否自然流畅,语法点之间应该有逻辑关系,不能孤立地讲解。同时,语法点的衔接还应该与课本的主题内容相结合。

## 6.3 《匈牙利汉语课本》语法练习的多样性

本课题分析了《匈牙利汉语课本》一至四册中语法练习的类型多样性与交际导向程度。《匈牙利汉语课本》第一和二册语法练习主要以替

换与扩展、看图回答问题、用词语造句、完成对话、将词语按照正确语序排序、选词填空、情景对话、翻译句子等练习形式；第三册引入了作文练习；第四册增设了连句成文，根据句子选择正确答案等练习，及篇幅显著增加的阅读理解任务。整体而言，该教材的语法练习已呈现“题型多元”的雏形，但仍有拓展空间。结合问卷调查来考察，练习设计方面，76.47%的教师认为“合适”，但形式单一的问题较为突出，29.41%的教师认为练习“单一”；学习者中45.84%认为练习题足够多能帮助巩固知识，但41.67%仅评价为“一般”。建议后续修订补充时，增加其他练习形式和配套的练习资。以“把”字句为例，可设计句式改写——\*“我忘了他的生日”→“我把他的生日忘了”等。以语法“正在”为例，可设计正误判断——\*“昨天他来我家的时候，我学习。”→“昨天他来我家的时候，我正在学习。此外，应强化语法点的交际价值，如“比”字句练习可围绕房间、服饰、商品、城市等真实语境，借助图片对比，引导学习者完成意义协商与观点表达，从而实现形式-功能-情境的三维整合。新版《等级标准》三级和四级语法，显著扩充了句子与口语表达层面的内容，涵盖句子成分、句子的类型、口语格式等，与一、二级相比，这几个方面的语法点内容明显增加。鉴此，后续教材改编中，应将《匈牙利汉语课本》第三、四册的语法重心置于上述内容，系统呈现并深化句子结构，强化句类与口语变体的形式。练习设计亦宜突出句型转换与口语语体应用。

总体而言，《匈牙利汉语课本》作为面向匈牙利学习者的本土汉语教材，在语法阐释维度上已呈现出一定的本土适应性优势；但在对接HSK等级标准、构建渐进式语法体系方面仍显松散。倘若后续修订能以新版《等级标准》为纲，对语法项目的遴选、排序与表征进行系统性调适，并在此基础上拓展练习形态、补足缺环语法点，将更加有效地帮助学习者学习语法，并为本土汉语教材提供可资借鉴的范例。

## 七、教材优化建议

### 7.1 词汇体系优化建议

词汇是语言学习的基础与核心，其体系构建直接决定了学习者语言能力提升速度与层次。《匈牙利汉语课本》在初级词汇覆盖方面具备一定优势，能够满足入门阶段学习者的基本需求。同时，随着学习进程的推进，尤其在中高级层级，教材在词汇输入的广度与深度上显现出不足，缺乏系统、渐进的词汇学习体系。这不仅限制了学习者在复杂语言交际任务中的表达能力，也阻碍了其语言技能的持续提升，进而可能会影响高阶学习的动机与信心。值得关注的一点是，教材在词汇体系构建

上兼顾了汉语通用词汇与本土化词汇的双重设计,能够帮助学习者在匈文化交流中更好地表达自身文化背景,提升语言学习的现实应用性与文化归属感。然而,当前本土词汇量有限,且中高级阶段对更多元文化概念及专业领域词汇的覆盖不足,难以满足学习者在与母语者深层次交流时的语言需求。因此,未来教材在词汇设计上,需进一步拓展反映匈牙利社会、历史、科技、艺术等领域的特色词汇体系,确保学习者在展示本国文化特色时具备足够的语言资源,实现双向文化传播的交流目标。

与此同时,教材词汇体系与新版《等级标准》的契合度仍有优化空间。作为全球汉语学习能力评估的重要依据,新版《等级标准》不仅关注语言知识的掌握,更强调语言技能的实际应用与跨文化交际能力的培养。基于这一标准导向,教材在保持本土化特色的同时,需对接新版《等级标准》的词汇框架,特别是系统性补充HSK三级至五级词汇,以支撑学习者语言水平的递进发展。这一调整不仅有助于提升学习者在国际汉语能力测评中的竞争力,也为其后续学术深造与职业发展奠定坚实的语言基础,实现语言技能与语言水平的同步提升。此外,在语境设计方面,现有词汇练习以静态记忆为主,缺乏多样化、情境化的应用训练,造成词汇掌握与实际应用能力之间的脱节。针对这一问题,教材应引入更丰富的语境设计,如通过情景对话、跨文化角色扮演、问题解决任务等形式,提升词汇在真实交际环境中的使用频率和灵活性,帮助学习者在多变的语言情境中灵活调动词汇资源,真正实现从“掌握”到“运用”的转化。特别是在高阶阶段,可结合任务型教学法,设计基于中匈文化交流、社会热点、专业领域等主题的复杂语言任务,进一步提升词汇训练的层次性与实用性,增强学习者的交际能力与表达深度。在文化适配层面,教材在词汇语境中虽融入部分中国文化元素,但存在更新滞后、时代感不足等问题,难以满足学习者对现代中国社会的认知需求。因此,建议在词汇设计中动态更新文化语境,增加涵盖当代中国科技、经济、青年文化等领域的高频词汇,同时保留中华文化中的经典词汇,形成“经典与现实并重”的文化词汇体系。这不仅有助于提升学习者对当代中国的文化理解,也在无形中增强其跨文化交际能力,强化文化认同与国际视野的融合。

综上所述,《匈牙利汉语课本》的词汇体系优化,应在保持本土化特色的基础上,强化与新版《等级标准》的对接,完善词汇分级结构,扩充高阶词汇,提升语境化训练的多样性与应用性,形成科学、系统、递进的词汇学习路径。通过这一优化,教材能够更好地支撑学习者语言能力的整体提升,助力其在国际中文教育体系中实现语言技能、文化表达与跨文化交际能力的全面发展。

## 7.2 语法体系优化建议

《匈牙利汉语课本》作为面向匈牙利零起点学习者的本土化教材，在语法阐释层面以匈牙利语作为元语言进行说明，具有提升理解效率的显著优势；其语法范畴覆盖面广，基本覆盖了初级阶段所需的核心项目。但在对接新版《等级标准》、其语法体系的编排仍呈“横向聚合”而缺乏“纵向螺旋”，在构建渐进式语法体系方面以及关注匈牙利学习者高频且具普通型的偏误现象方面尚存较大优化空间。教材语法点的编排应严格遵循新版《等级标准》所划分的语法难度梯度，以确保语言输入的可接受性与习得序列的科学性。基于实证调研，本研究析出教材相比新版《等级标准》所缺失的语法项目、跨册分布的语法点以及以词汇出现的语法。后续修订应对标新版《等级标准》，系统补齐缺失语法，并就跨册分布的语法、以词汇出现的语法需进行相应调整和处理，以完形教材的语法知识体系。

关于语法教学，陆俭明（2000）提到语法“教什么”，“三是学生在学习汉语过程中出现的语法毛病。”李泉（2006）也认为“对对外汉语教学来说，进行汉外语法对比研究的重要意义，可以说怎么强调都不为过。《匈牙利汉语课本》作为本土教材，在语法练习的设计上，应特别关注匈牙利学习者高频且具普遍性的偏误现象。以“或者”与“还是”的混用为例，该语法点错误率显著，教材应在讲解阶段予以显性提示，并通过设计对比性练习，强化学习者的辨析意识，从而促进其对该语法现象的深层加工与正确运用。在对外汉语教学实践中，教师也系统采集母语背景学习者的偏误语料，构建具有针对性的偏误语料库；继而通过显性对比分析，提升课堂语法纠偏的精准度与效度。

综上所述，《匈牙利汉语课本》的语法体系优化，应在保持本土化特色的基础上，强化与《等级标准》的对接，补全语法知识，优化语法编排，构建本土特色的偏误语料库，形成科学、系统、递进且兼顾本土化的语法学习路径，为本土汉语教材提供可资借鉴的范例。

## 7.3 整体教学适配性优化思路

《匈牙利汉语课本》在初级阶段教学中具备良好的本土化适配性，已在语音、词汇、语法、文化等模块形成较为完整的基础框架，较好满足了学习者入门阶段的语言学习需求。问卷调查显示，学习者整体满意度较高，教材对基础语言能力的支持效果较为突出，尤其在文化嵌入、语言难度匹配等方面展现了本土化优势。然而，随着学习层级的提升，教材在高阶内容的连续性、挑战性及文化适应性方面暴露出明显不足，

具体体现在高阶册次使用率显著下降、教师推荐意愿分化、学习动机减弱等问题。这些现象提示,教材在构建完整语言学习路径、维持学习持续性及拓展语言应用广度方面,仍需进一步完善,特别是在内容体系、资源配套及文化呈现等多个层面应持续优化。总体而言,教材在本土化特色的构建上已有扎实基础,诸如文化参照、话题设计与注释语言等均贴合匈牙利学习者的语言背景与文化认知。然而,面对信息化、全球化背景下学习者日益多元化、动态化的学习需求,教材在保留这一本土化优势的同时,还需进一步提升其对语言功能性的支持,确保学习者在真实交际场景中能够灵活运用所学语言。如何在延续本土特色的基础上,实现语言技能与文化认知的同步发展,成为教材优化的重要方向。

因此,教材的整体优化应从以下三个维度展开:第一,持续性。教材需在教学内容的梯度设计上强化从初级到高级的连贯性,确保语言技能稳步提升,避免高阶内容出现断层。通过科学规划语言输入的难度与节奏,使学习者在不同学习阶段均能获得适当的挑战与成就感,维持学习动机的持续性。特别是在高阶阶段,需加强任务复杂度、词汇覆盖与语法结构的递进性,建立完整的语言能力发展路径。第二,适配性。在保持教材本土化特色的同时,进一步提升其对匈牙利学习者语言背景与文化认知特点的适配性。教材应在内容难度层次、文化呈现方式上合理调整,兼顾本土需求与国际标准导向,使教学内容既符合新版《等级标准》的要求,又贴合学习者的语言认知规律与文化兴趣。这不仅有助于提升学习体验的针对性与实用性,也有助于增强学习者的语言应用能力和跨文化交际能力。第三,创新性。顺应数字化教学的发展趋势,拓展配套教学资源的类型与形式,提升教材的互动性与自主学习支持能力。建议增设如在线语音训练模块、动态汉字书写演示系统、情境式任务型练习等多元化教学资源,打破纸质教材媒介的局限,丰富教学手段,增强学习者的参与度与获得感。特别是在高阶阶段,结合项目式学习、任务驱动等方法,设计更具挑战性与现实感的语言应用任务,进一步提升学习者的综合语言能力与文化适应力,缓解学习动机递减的趋势。同时,在文化内容的呈现上,应引入动态更新机制,确保教材能够反映当代中国社会的多样性与发展活力,强化文化输入的时代性与现实性,满足学习者在信息化时代对语言与文化同步发展的期待。

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## Interview with the editors of the Chinese–Hungarian and Hungarian–Chinese Dictionary (*Kínai–magyar és Magyar–kínai szótár*)

In 2024, Hungary and China celebrated the 75th anniversary of diplomatic relations, while 2023 marked the centenary of the Chinese Department at Eötvös Loránd University (ELTE), commemorating a hundred years of Chinese language and culture education in Hungary. Over the decades, the department has played a pivotal role in advancing Chinese studies by training language experts, conducting significant research, and publishing essential teaching materials.

Among its most notable achievements is the compilation of dictionaries, which continues to serve as a cornerstone of its scholarly contributions. The first professionally compiled Chinese–Hungarian dictionary was edited by Huba Bartos, PhD, and Imre Hamar, DSc. The inaugural edition appeared in 1998, followed by a revised second edition in 2001 and a third edition in 2013. Work on the new, two-volume *Kínai–magyar szótár* (Chinese–Hungarian Dictionary) began in 2014. Commemorative copies were presented to Chinese Premier Li Keqiang and Hungarian Prime Minister Viktor Orbán during the 16+1 Summit in Budapest in November 2017. The dictionary became commercially available at the end of 2018.

The editors-in-chief, Huba Bartos, PhD, and Imre Hamar, DSc, are leading figures in Hungarian sinology. Bartos is deputy director-general of the Hungarian Research Centre for Linguistics at the Hungarian Academy of Sciences and an associate professor in ELTE's Department of Chinese Studies, specializing in Chinese syntax. Hamar serves as head of the Department of Chinese Studies and the Confucius Institute, and as director of the Institute of East Asian Studies. His research focuses on Chinese religions and philosophies, particularly Buddhism. He teaches Classical Chinese text reading and Chinese Buddhism at both the master's and doctoral levels in Chinese studies.

For the compilation of the *Magyar–kínai szótár* (Hungarian–Chinese Dictionary), which contains 57,000 headwords and was published in 2024, Melinda Pap, PhD, assistant professor at Eötvös Loránd University (ELTE), joined the editorial team. A specialist in Chinese Buddhism, she has been teaching under-

graduate and doctoral courses in the Department of Chinese Studies since 2008 and is a member of the ELTE Roman World and the Far East Research Group.

Editors-in-chief Huba Bartos, PhD, and Melinda Pap, PhD, share their insights on the dictionary compilation project.

### **Huba Bartos, PhD**

– *What were the biggest challenges in compiling the first edition of the Chinese–Hungarian dictionary, and how did those challenges evolve over the years?*

– The first edition of the current Chinese–Hungarian dictionary was the one we authored with Prof. Hamar back in the 1990s. The biggest challenge at that time was that neither of us had ever tried to write dictionary entries or compile dictionaries, so we lacked the ‘know-how’. So we just sat down with a couple of Chinese–Whatever language dictionaries and had to figure our job out. The other major challenge was the relative ineptness of contemporary computer systems at handling Chinese characters, especially in conjunction with Hungarian accented letters. Recall that it was still the ‘Dark Ages’, before Unicode conquered the world and became a ‘household name’...

Regarding the current dictionaries, clearly the biggest challenge was the plainly impossible deadline that the major funder of the project (the Ministry of Foreign Trade and Foreign Affairs) set for us: they wanted both dictionaries completed from scratch within three years. We had no choice but to treat it as a joke from the beginning, since that is what it was. Eventually, the Chinese–Hungarian dictionary took about 6 years to complete, while the Hungarian–Chinese one needed a full ten years. The other major challenge has been the fluctuation in the team that has worked on the material: people were coming and going constantly, we even had to fire a few because they were unreliable. Not to mention that no one in the team had a proper background in lexicography, so the quality of the work was rather uneven: people with more ambition and more energy to contribute to the project produced vastly more usable entries than some less enthusiastic colleagues. And (to be critical with ourselves, too) we also learned the hard way how to edit a dictionary in such teamwork, which then resulted in years of ‘post-production work’ needed to weed out random errors and problems — something that could have been avoided, had we had more experience in this job at the outset.

– *The latest editions of the dictionaries took years to develop. What were some of the key updates and improvements made compared to earlier versions?*

– These ‘latest editions’ are in fact almost entirely unrelated to the earlier ones, not derivative of them in any significant way. So we cannot speak of ‘updates’. Improvements are manifold: On the ‘quantity’ side, these dictionaries

are about an order of magnitude bigger than the earlier ones were. This means both that the number of entries is vastly larger, and that the entries are much more detailed and structured, with a lot more use examples. Also, this time we have included grammatical information (like part-of-speech labels, inflectional information), which was absent (either as part of the conception, as in the old Chinese–Hungarian dictionary, or due to an error on the publisher’s side, as in I. Galambos’s Hungarian–Chinese dictionary) from the ‘earlier editions’. And much more energy was devoted to checking and proofreading the entries, by native speakers of both languages, as well as professional proofreaders.

– *Could you share insights into the process of selecting and verifying the 57,000 headwords for the Hungarian–Chinese Dictionary? What criteria did you use? How did you decide which new words or phrases to include in the dictionary?*

– This question is easy to answer in a very concise manner: We did (almost) none of these. The publisher (Academic Publisher [Akadémiai Kiadó]) provided us with the headword list, based on two of their most recent bilingual dictionaries. All we had to do was: (i) weed out entries specific to the original target language and/or its culture; (ii) introduce the vocabulary relevant in the context of Chinese culture; (iii) add some headwords (on the basis of the contents of our Chinese–Hungarian dictionary) that were (somewhat surprisingly) missing from the ‘source dictionaries’; (iv) delete those derived headwords (esp. nominalizations and adjectivalizations of verbs) whose meaning is a transparent and predictable modification of the base word, and whose Chinese equivalent is thus systematically and predictably derivable from the equivalent of the base.

### **Melinda Pap, PhD**

– *With advancements in digital tools and linguistic research, how did technology assist in compiling and refining these dictionaries?*

– We used Arbortext editor for compiling the entries, which proved useful and absolutely necessary to assist our work. At first, we all had to learn how to use the program; the complex system of ‘tags’, at first sight, seemed to be extremely complicated. But thanks to our informatician colleague, who helped us all through these ten years, we managed to use the program efficiently. When compiling the entries, we used a large palette of bilingual and monolingual explanatory dictionaries, both printed editions and online versions. Through the years, the continuous emergence of high-quality online dictionaries surely sped up our work.

– *What impact do you hope these dictionaries will have on Chinese language learning, academic research, and cross-cultural communication?*

– I sincerely hope that our work proves to be useful in a number of ways, for a vast audience of learners and speakers of both languages, for the decades to come. I used to recommend that our students use our Chinese–Hungarian and Hungarian–Chinese dictionaries for studying purposes, as well, for a number of reasons. Some of the reasons are: understanding and acquiring new words and expressions of a foreign language is much more efficient through one’s mother tongue, and helps avoid mistakes deriving from the inclusion of a third language. Our dictionary not only gives a few equivalents, but we have continuously strived to offer all the possible meanings, listing a number of synonyms, grouped according to grammatical categories and different nuances in meaning. Furthermore, we dedicated much attention to giving some relevant and commonly used example phrases and/or sentences, which further clarify the meaning, and illustrate the usage of the headword. We paid attention to precisely define the grammatical part of speech categories of the headwords, useful information for language learners and linguists. We also included a variety of Chinese culture-related entries, in order to assist cross-cultural communication and academic research.

– *What advice would you give to writers, students, or language enthusiasts about using dictionaries effectively?*

– Besides the printed editions, our dictionaries are also available online ([www.szotar.net](http://www.szotar.net)). The online versions offer fast and efficient means to check the meaning and usage of a word or expression, showing all the occurrences in the dictionary, including example sentences, with a single search. For writers, it can also function as a source for synonyms. We included a great number of sayings and proverbs, *chengyus* in Chinese, and tried to render the meaning as closely as possible with a similar expression or proverb in the target language. Therefore, it can also function as a tool in bringing the two cultures closer.

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